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72 PAGES

CONEY ISLAND 'GOES' CANAVERAL

Every Home Its Own Electronic Show Biz; New Copyright Values

As electronic engineers in Japan, West Germany, Great Britain and the U.S. seem to be gaining momentum in tooling up the television-tape recorder for home use that could be as significant and revolutionary as the LP recording, copyright lawyers and talent agents are really getting serious about working out a formula for these new property rights. Regardless of the fact that these videotape machines to preserve films, telecasts and live plays are designed for home use, there is no question among all concerned that artists, authors et al, will have been recompensed for these new values.

Even as RCA Victor, for example, is progressing with its own development of the "visual recording," quite obviously the small-screen "projection" (above the phonograph player) showing a likeness of Elvis Presley, for example, interpreting his own songs will require still another royalty or artistic fee.

In Germany, already, GEMA, the local ASCAP, has cracked down on home-recordings taping shows off the air without license from the Gesellschaft für Musikalische etc., as it's formally known. In countries where home radio and tv sets are licensed, of course, these are most readily policed.

Nonetheless, all countries have complete awareness of property rights, copyright claims, and the like, all of which factors will have to be regulated on a uniform basis, in advance.

Vidtape for home use will be a costlier item than the conventional home-use recording devices and kindred electronic components which have swept the markets from Japanese, German, Dutch, British and American sources among others.

5-Year Income Tax Averaging Plan OK'd; A Break For Artists

Washington, Aug. 6.

House tax solons today (6) gave final approval to a five-year income tax averaging plan aimed at giving a break to those with highly fluctuating incomes such as actors, authors, athletes, playwrights and composers.

The House Ways & Means Committee gave the averaging device a final okay after tentatively approving it earlier this year. The plan, according to the Treasury Dept., would save people with fluctuating incomes \$40,000,000 annually.

The provision, included in President Kennedy's overall tax recommendation, (Continued on page 68)

Dying Grandson Racket

Chiseler has been corresponding all over with celebrities, asking them to write and send photographs to a little boy, his purported grandson dying of an incurable disease. On the side this chiseler operates a business in autographs and pictures. The dealer and the dying grandson have the same name! Hence the autographs are plausible. Weeping dealer lists opera, concert, dance, legit and film fame at up to \$75 an item.

K.C. Vice Squad Bites 'The Dog,' New Terp Craze

Kansas City, Aug. 6. The new dance craze, "The Dog" is out here almost before it is banned by the police vice squad. After keeping the Combo Club, a rendezvous for the fad-dish dancers, under surveillance for a couple of weeks, the squad directed by Lt. Robert Heinen raided the club. Arrested were three dancers, the owner, the three-piece combo and nine minors, two with false birth certificates.

The dance, done on all fours by couples, was labelled lewd and vulgar by Lt. Heinen. After carefully observing, Detective Sergeant Sidney Harlow moved in on the dancing patrons with a movie camera and a two-way radio broadcasting to an outside tape recorder.

One woman patron, later among the arrestees, went to the restroom to touch up her makeup when she saw the camera. She later told Heinen she thought she was going to be on "Candid Camera."

Although the dance is done by couples, police arrested only three dancers. That was all they could (Continued on page 22)

Careful St. Paul Group Blows 'Expurgated' Horn

St. Paul, Aug. 6.

In this city, with its large Catholic church population, where sexy foreign movies are taboo and where "Who's Afraid of Virginia Woolf?" was rejected as a next season's Theatre Guild-American Theatre Society subscription series offering, even the supposedly harmless stage comedy "Come Blow Your Horn" has come in for voluntary censoring. The Neil Simon comedy (Continued on page 22)

ASTRO, LUNAR VS. HOT DOGS

By JO RANSON

Brooklyn, Aug. 6.

Coney Island, this season, appears to be in a vortex of super-sonic space-spinning and stomach-detonating speed. This is the year that a number of new faces have pacted deals with several of Coney's canny showmen to turn the seaside amusement zone into a gill-sized "go" version of Cape Canaveral.

Nowhere is this fierce concern with rocket propulsion, satellite launchings and lunar landings more evident than at the new Astroland on the old Feltman property.

Outdoor show biz savants are predicting that the new facelifted Coney Island, after breaking in its new batch of 1963 attractions, will be about ready for the big push in 1964, the year it figures on getting the spillover swarms from the World's Fair at Flushing Meadows.

Consensus is that the salami-shaped peninsula (where Nathan's weenies have acquired a culinary status symbol) hasn't experienced since the 24-karat-gold-days of the original George C. Tilyou, builder of Steeplechase Park. They say it almost approaches the rich kaleidoscopic glitter achieved by those two-giant-sized seaside showmen, Fred Thompson and Skip Dundy, who magicked the original Luna Park which is now, alas, the site of a sprawling (Continued on page 70)

Profumo 'Affair' LP Quick Click

By ROGER WATKINS

London, Aug. 6.

While the major diskeries have shunned it, and the larger independents have only mulled it, one tiny independent record producer here has come right out and done it. That is to market a full blown album satirising the Profumo-Keeler ruckus, entitled "That Affair." Disk is being whipped into Soho and West End record stores, pushed to nightclubs and eateries, drinking dives and stripperies.

Company promoting the wax is Surprise Records, a smalltime operation which has hitherto released only one other album in these parts, called "Music To Strip By." Company is jointly owned by Christopher Blackwell, who operates the diskery from this end, and Stanley Borden, an American, who owns Surprise Records in the U.S. Borden is now readying the disk for release in the U.S. market.

Operating from neighborhood (Continued on page 59)

7,500,000 TV Homes on Firstnite List for B'way Bow of 'Advocate'

By JESSE GROSS

'Elvis' Cuts Iron Curtain

Frankfurt, Aug. 6.

Rock 'n' roll music may be "decadent" in the eyes of the Commie-controlled East German government, but the folks forced to live under the Red regime have thought of a way to show their disregard for the authorities' anti-jazz attitude.

Most popular names for babies being registered at the Dresden, East Germany, birth registration center are those of American pop record stars—with the name Elvis ranking No. 1 on the lists, it's reported.

Schwartz to Sue Hub Critic Kelly On 'Poaching' Rap

Arthur Schwartz, composer of "Jennie," currently playing a break-in stand at the Colonial Theatre, Boston, plans taking legal action against the Boston Globe and its drama critic, Kevin Kelly.

The latter's followup last Sunday (4) piece on the Mary Martin legit musical asserted that Schwartz's music "poaches on the melodies of other composers (from Rodgers & Hammerstein to Meredith Willson, Frank Loesser and Bob Merrill."

The songsmith, himself a former attorney, regards this as a libelous statement regarding his music, and plans legal proceedings. Schwartz's longtime collaborator, Howard Dietz, wrote the lyrics for the show, which has a book by Arnold Schulman, based on the Laurette Taylor biography, "Laurette," by the late star's daughter, Marguerite Courtney.

The production is due to open Oct. 17 at the Majestic, N. Y., after an additional tuneup engagement at the Fisher Theatre, Detroit.

Propose Theatres To Replace Mad. Sq. Garden

A plan to have the City of New York initiate a study leading to ultimate replacement of the present Madison Square Garden with a solid block of new theatres and concert halls has been advanced to Mayor Robert F. Wagner. A new sports arena is scheduled to rise over the present site of Pennsylvania Railroad Terminal. That would take the Madison Square Garden out of the Times Square environs and possibly create a "business desert" in the wake of (Continued on page 22)

Legit and television will be linked Oct. 13 in an unprecedented event, when concurrent with the Broadway opening of "The Advocate" a taped version of the play will be televised by the Westinghouse Broadcasting Co. to its five out-of-town stations. The complexities of the project are numerous, encompassing, for instance, a special Dramatists Guild contract, three separately-managed presentations of the play, provisions for future syndication by Westinghouse of the tv production, as well as the broadcasting firm's involvement in the enterprise as a key backer of the legit venture.

Michael Ellis, who tested the Robert Noah work (based on experiences of the attorneys in the Sacco and Vanzetti case) at his Bucks County Playhouse, New Hope, Pa., last summer, is co-producing it for Broadway with William Hammerstein. However, the play is to precede its New York opening with a two-week warmup at the Mineola (L.I.) Playhouse. For that stock engagement from Sept. 17-23, the presentation will be under the managerial auspices of the Laurence-Henry Co., operator of the theatre.

The Broadway venture will advance coin to the Laurence-Henry Co. for certain production expenses for the Mineola presentation of the play. If the show does well in Long Island it's conceivable that some of the money advanced by the Broadway production (Continued on page 70)

Swedish Nudist Camp In 'The Prize' Causes Modest Girl Extras to Walk Out

Hollywood, Aug. 6. Metro and the Screen Extras Guild are involved in question of whether or not six extras, all femmes, should be paid for not working in an (almost) nude sequence of the studio's "The Prize," (Nobel) which stars Paul Newman. Guild has dress extra rates, but no one apparently ever got around to establishing undress extra rates.

Six girls walked off the set last week when they saw the work called for them to appear in panties and bras, flesh-colored but giving the illusion of nudity.

Seems Central Casting had sent 60 extras, 30 femmes and 30 guys, to Metro for the sequence involving Newman, who escapes from a gang of heavies by fleeing into the Swedish nudist camp. But, according to Metro, CC had neglected to tell some of the 60 the nature of the work.

Girls who exited were Roberta Fieldhouse, Priscilla Larson, Rory Burke, Mariann Leslie, Sandra Lynn and Barbara Perlman. When they ankle the set, they demanded (Continued on page 59)

Middle East & African Show Biz Salaries, Standards and Morals; Yank Top Pops Still No. 1 U.S. Export

By LEO ROSS

Athens, Aug. 6. Having played in bistros, hotels and niteries in such offbeat regions as the Middle East, South Africa and East Africa, as well as in the more cosmopolitan spots such as Rome's Hotel Excelsior and the Athens-Hilton here, it is continually amazing to me that America's No. 1 export is not Hollywood films but the perennial song catalogs of Kern, Rodgers, Porter, Gershwin, Berlin, Romberg, Friml, Herbert, Arlen, Carmichael and all the other Yank songsmiths of lesser renown. I'm a pianist-vocalist and a chord of "Stardust" or "As Time Goes By" does more to establish an American rapport, I think, than power politics, Ambassadorial protocol, the Peace Corps, or what have you?

Mind you, evidences of all the latter are to be seen. I've observed them too. But I observe also, in closer focus that, along with Gershwin or Rodgers there are perhaps even more vivid ties to the Western Hemisphere when the Italian bands (they are all over the map, and good too!) or the local musicians strike up the Twist, the Madison, the cha-cha or the bossa nova.

Seemingly, also, with this ever smaller "one world," too many of the Romans, Greeks, and Africans (both South and East) must have been, scared by America's "audience-participation" games, presumably a heritage of the television impact. Everybody wants to get into the act, about which more anon.

There are pointers for traveling talent (about salaries and "mixing," or else) and about local tastes (Continued on page 67)

London Daily Mail & Critic Apologize For Novelist Libel

London, Aug. 6.

The Daily Mail and its drama critic, Bernard Levin, apologized in the High Court last week for the terms of a review of "The New Men" by Ronald Miller, based on Charles Snow's novel. The judge was told that the defendants had agreed to pay the novelist damages, which he proposed to give to the British Migraine Assn. They would also pay the costs of his libel action.

Counsel for the plaintiff told the court that Levin's review took the form of a vigorous attack on the novelist in terms which had been read as carrying the plain implication that he was a fellow-traveler, and stating that the play amounts to a shockingly unscrupulous piece of political sleight of hand.

Bolshois Due Back

Some 30 members from the Bolshoi Ballet will play a 10-week U.S.-Canada tour for the Hurok office starting Oct. 10 at Madison Square Garden, N.Y. There have been two tours of the full company and various excerpted presentations. An American orchestra will be part of the package.

Week stands will extend as far as San Francisco. Madison Square date is for four days.

Ken Murray Runs Off His 'Home Movies' at Reno's Harolds Club for Charity

Reno, Aug. 6.

Novel use for a show room has been initiated here with a decision by Harolds Club to offer free daily showings of "The Best of Ken Murray's Hollywood Home Movies" in the club's seventh floor Fun Room.

Initial response was a full house for the intimate room, which seats just over 100. And club personnel reports the film continues to pull good turnouts for the two daily runs—one at 3 p.m., one at 5:30. Film is not shown on Saturday or Sunday.

Murray made the Reno scene for the premiere with this observations: "This will put pictures back to when they first started. I may not be the world's greatest camera, but I had a helluva cast."

Film, which runs approximately 50 minutes in this version, is a collection of clips Murray has assembled since 1927 when he first hit Hollywood. None is from theatrical pix. All were shot, Murray stresses, by himself or by friends. Candid coverage is of such as Richard Arlen, Lew Ayres, John (Continued on page 15)

Lombardo's '80 Days' Sees \$1,500,000 Peak Gross

Guy Lombardo's presentation of Mike Todd Jr.'s "Around the World in 80 Days" at Long Island's Jones Beach looks to hit a peak \$1,500,000 take before the season's windup on Labor Day. The show, which passed the \$500,000 last week, is running 15% (or one week ahead) of the 1961 record of \$1,080,000 racked up by the "Paradise Island" production.

Production costs on "Around the World" came to \$450,000 and it's operating on a \$55,000 weekly nut. The show need \$1,000,000 to break even. The production will probably roll again next year in a tie-in with the World's Fair.



DAVE BRADLEY

Columnist, LAS VEGAS SUN,

PAUL ANKA stays on top as he reaches maturity, proved by packed SANDS COCA ROOM.

"Appeals to the oldest generation, too, with his 'new look' of cultured singing and poise."

"PAUL wrote 'The Longest Day' score a feat none of his peers could have done."

Sinatra Diskery Merges With WB; Other Ties Pend

Warner Bros. and Frank Sinatra yesterday (Tues.) set two separate deals involving Sinatra's disk and picture interests and set wheels in motion for still further negotiations on the film level.

From the platter end, Warner Bros. Records and Reprise Records have been merged into a single company to be known as Warner Bros. Records-Reprise Records. Both organizations will continue to operate individually, however, with no changes in distributors, foreign licensees or personnel contemplated. John K. (Mike) Maitland, WB Records' prez, has been named prez of the new combined label and Mo Austin will remain in charge of Reprise. Sinatra will be a board member of the merged operation.

In an entirely separate deal, Sinatra has been employed by Warner Bros. Pictures Inc., the WB parent organization, as a consultant. He'll work on various package deals with v.p. Steve Trilling, under the guidance of Warner prez Jack L. Warner. Also, in another separate negotiation, the film company and Sinatra are dickering over the possibility of Sinatra Enterprises, the entertainer's umbrella operation, producing features which will be distributed and financed by WB. Howard W. Koch will continue as exec producer of Sinatra Enterprises, according to present discussions.

These latter deals would be similar to that on "Four For Texas," which is being produced as a joint venture by Warners, Sinatra Enterprises, Associates & (Bob) Aldrich and Dean Martin's Claude Productions. Another example is "Robin & the Seven Hoods," a venture involving WB, Sinatra Enterprises and Claude Prods.

Betsy Palmer's Socko 'SP' Tunetent Takings

TV personality Betsy Palmer, who's becoming the "Nellie Forbush" of the stock circuit, has been playing to big business in tunetent presentations of "South Pacific." She put in seven performances in the musical last week at the 2,650-seat Carousel Theatre, Framingham, Mass., with the take for the stanza hitting a record \$64,590 for the canvastop. The previous frame she played nine performances in the show at the 2,357-seat Oakdale Musical Theatre, Wallingford, Conn. The take there for nine performances was about \$62,500.

Admission at both tents was scaled to a \$4.50 top weeknights and \$5.50 weekend eves. Prior to the current summer session, Miss Palmer was a hot entry in "S.P." stock engagement at the Mineola (L. I.) Playhouse and the Paper Mill Playhouse, Millburn, N. J.

Expo Execs Point to Many Showmen Who'll Insure a 'Fun' Fair in 1964

By ABEL GREEN

Russos Big in Dublin

Dublin, Aug. 6.

Bolshoi Ballet on first visit here and playing at Gaiety is a virtual sell-out on its two-week stint despite upped prices to a \$7.70 top.

Presentation is joint project of Victor Hochhauser, the London impresario, and Louis Elliman who is managing director of Gaiety. Orchestra has been provided by Radio Eireann (Irish radio-tv set-up) and conducted by Bolshoi conductor Algis Zhuraytis.

Newport Folk Fest's P.D. & Civil Rights Overtones Stir Attorney John Clark

John S. Clark, the copyright attorney associated with Julian T. Abeles, just back from the Newport (R. I.) Folk Festival, where he participated in a panel on folk music and copyrights, was struck by "the Freedom movement and the current civil rights agitation which seems to have been polarized via the folkies and the folk brand of music."

Clark felt that Bob Dylan's "Blowin' In The Wind," and the other American and "freedom" litanies by Theodore Bikel, The Limeliters, Pete Seeger, and others who participated in the Newport conclave, weren't necessary "so far those 13,000 beatniks were concerned—they sure are integrated."

The barrister was also struck (1) by the excellent behaviorism of the attendees, but (2) by their "grubby, unkempt, bare-feet (boys) and straight-haired (girls) appearance; many of them were less 'Andy Hardy' and more 'Tobacco Road,' as the bearded youths and the unattractive girls sitting at the feet of their idols, the folksingers." Most of them are college hands, intent and believing in this new breed of music.

Apparently all have the guitar as a symbol that is a common denominator since many of them also toted their own stringed instruments. Seemingly this is an instrument easily mastered via basic chords. (Statistics attest to this (Continued on page 58)

Report 2 Mrs. Shuberts May Settle Out of Court

Battle between the two women who claim to be the legal widows of John Shubert, who headed the Shubert Theatre organization, may be settled out of court. Attorneys for Nancy Mae Eyerman Shubert and Kerttu Helene Shubert conferred yesterday (Tues.) prior to (Continued on page 68)

There is a frank self-consciousness among the N. Y. World's Fair 1964-1965 brass anent the recent VARIETY headline, "fun-less fair," which some concede they may have taken too literally. Recent press handouts, and within the Fair's own houseorgan bulletins, all now accent "fun." When a reporter (not VARIETY) asked Fair prexy Robert Moses, while addressing the Overseas Press Club, about the VARIETY story, latter got a laugh (at the reporter's expense, and probably not so intended), by asking him, "What do you think constitutes 'fun'?" VARIETY last week also quoted another Fair exec whether this meant "naked women," and of course that's just not what the people concerned with the 1964 Fair's horizons mean.

Fair publications veepee Bill Berns reels off this roster of showmen as assurances of the Fair's fun and entertainment: Leon Leonidoff, Meyer Davis, Dick Button, Walt Disney, Jean Dailymple, Martin Stone, George Schaefer, Angus Wynne Jr., Paul Feigay, Paul Lavalle, Ferde Grofe, Leonard Bernstein, Guy Lombardo, Harold Steinman, Sam Shayon (Dancing Waters), Louis Walter, Manuel Walter, Laurence Vineburgh, Jo Mielziner, Carol Haney, Morton Gould, Michael Brown, Gordon Auchincloss, Mark Wilson, John Krimsky, Robert Davis, Donald Oenslager, Robert Russell Bennett, Jonathan Lucas, Miles White, Kay Swift, Tom Tichener, William & Jean Eckert, Pierre Olaf, Morton da Costa, John Ringling North (Continued on page 58)

Metro's European Prod. To Be Channeled Thru Bachmann in London

London, Aug. 6.

In order to effect greater coordination and centralization of Metro's European production activities, all future projects will be channelled through the London studio at Boreham Wood. Lawrence P. Bachmann, the studio's production topper, has consequently had his area of operation extended to embrace the whole of Europe.

Though not necessarily signifying an extension of Metro's European activity, the new development puts the official seal on what has hitherto been regarded as one of Bachmann's normal spheres of activity. In recent months, he had been actively involved in the company's production on the Continent.

Metro-British also has signed Adrian Scott as a senior production exec. He is mainly concerned in script supervision, and as the studio liaison with writers.

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SUSAN AND THOSE 10% ELDERS

British Think 'Too-Small' Pictures For World Playoff—Stanley Baker

British picture-making attitudes are "outmoded," in the opinion of Welsh actor-producer Stanley Baker who feels that United Kingdom producers concentrate on too many small pix and don't produce with the world market in mind. In New York this week for huddles with Joseph E. Levine on their co-production of "Zulu," Baker said that the global market is best served by big action pix and that British filmmakers are too shortsighted to see it.

In partnership with director Cy Endfield, Baker is one of the few indie producers in Britain. The two's Diamond Films coproduced "Zulu" with Levine's Embassy Pictures on a \$3,000,000 budget, shooting mostly all the action in Natal, South Africa. He said that the film is the biggest made by a British filmmaker in the past 10 years and that it was conceived with the world market in mind.

Because of the shortsighted attitude, Baker alleged that "you couldn't get the money for this kind of picture in England." Outside help is needed for such a venture and, in Baker's case, it came from Levine. As a result of this first deal between the two, there will be more Diamond-Embassy coproductions, also designed along the lines of "Zulu's" budget and action scheme.

Two such features are currently being readied for production, one to be filmed in Cyprus and the other in England. Diamond also has other properties in its files but Baker plans to make 'em "as we go along," his feeling being that producers shouldn't tie themselves to a set program of releases.

(Continued on page 28)

Hints Britain Oughta Shutter One of Studios

London, Aug. 6. Prominent figures in independent British film production were surprised and disturbed by comments made at a secret meeting in London last week by Robert Clark, president of the British Film Producers Assn. At a meeting convened by him and the chairman of the Federation of British Film Makers (Lord Archibald), and attended by upwards of 40 filmmakers, Clark advocated the closure of one or more studios in a bid to make British production more viable.

According to observers, Clark explained that there were today fewer outlets for British films, and the maximum available for production was between \$17,000,000 and \$20,000,000 annually. To keep the industry going, in his view, the only solution was to restrict the number of studios.

In the course of a two-hour discussion late last Tuesday (30) producers who attended the meeting raised a variety of questions such as restrictive practices by unions and deferment for stars and other

(Continued on page 22)

MacLaine's 'What a Way' For '64 Expo Showing

Twentieth-Fox's Shirley MacLaine starrer, "What a Way to Go," which starts shooting on the Coast this week, will have its first public showing at the new \$4,500,000 Theatre Music Hall at the 1964 New York World's Fair. Picture is pencilled in for a spring showing at the 2,500-seat theatre shortly after the fair opens in April.

Negotiations for the showing are being handled by "What" producer Arthur Jacobs and coproducer-director J. Lee Thompson with the owners of the theatre, Compass Fair Inc., headed by Angus Wynne Jr. and producer-director George Schaefer.

It's Show Business

Chicago, Aug. 6.

Chi theatre owner Oscar Brotman last week parlayed an old practical joke and a new film title into an promotional stunt.

Bill at the drive-in is "The Stripper" and "Hud," and Brotman advertised that every male ticket-buyer would receive a "kiss from the stripper." The payoff, of course, was a pretty girl at the entrance handing out candy kisses.

Every Lobby Now Fancy Fruit Stand

Hollywood, Aug. 6.

National General Corp. continues its extensive diversification ventures with acquisition of assets of Mission Pak Inc., fancy fruit packager. To be completed on or before Aug. 15, deal involves issuance by National of a net amount of 135,276 shares of common stock, after adjusting for National's prior stock interest in Mission Pak.

Earlier this year, National had acquired 49,000 Mission stock and \$340,000 of its 5 1/4% convertible debentures.

National has formed wholly owned subsid under Mission Pak Co. tag and plans to expand the 43-year-old business, which sends fruit by mail at prices from \$2.69 to \$90.

National prexy Eugene V. Klein, pointed to the new outlet for the Mission Pak product line through the company's 225 theatres in 17 states, "not only during the peak fall and winter holiday season, but also throughout the year." Products, of course, will be merchandised through the theatres.

Company, according to Klein, said plans are being implemented for merchandising in geographical areas and retail outlets never before utilized. At this time, 90% of sales are made between Thanksgiving and Christmas. Operations this year will be expanded in Denver, Salt Lake City and Phoenix and also will be sold in department stores throughout the country both by the retailing and store charge accounts and mail solicitation methods, he said.

New acquisition also ties in with National's recently acquired Mobile Rentals Co. because Mission Pak has been selling through mobile rental units in large shopping centers.

ACTRESS ACCUSES AGENTS OF 'SPITE'

By EDDIE KALISH

Agencies and agents don't always turn out to be the allies they are paid to be. They are, for the most part, more interested in the money they can get for a client and themselves, than they are in an actor's career. Should a performer "cross" one of the larger percentages, that person can find himself or herself in mysterious troubles, not even being aware of the cause.

Such is the allegation of actress Susan Oliver, a thinking man's actress who recently returned from Moscow and the film fest and who's featured in Hall Bartlett's upcoming "The Caretakers" for United Artists. The actress, who works largely in tv but who has seen action on the Broadway boards as well as in pix, recalls a situation involving a major agency over a tv show which had been offered to her and which she refused.

Had she taken this tv series, the package would have meant about \$500,000 to the agency's coffers. But she turned it down for a variety of reasons but mainly because she simply didn't dig the role. The result, which she didn't find out for some time and quite by accident at that, was that the agency proceeded to "take revenge" on her by allegedly not following through on offers and various other soft enthusiasm practices, according to her.

She works largely on tv and, while in Gotham last week on her way back to the Coast from Moscow, was asked why she didn't do more film work since, as she contends, theatrical features "are still the medium where you make your prestige name." The actress mentioned that the agency had been hurting her in this regard. She recalled a social gathering on the Coast not too long ago during which she was introduced to two directors. Both asked her why she had turned down parts in films they were making. The actress not only hadn't been told that she was up for the roles but said that she would have been quite interested in both parts had she but known.

And she doesn't think that this is "unusual" with large agencies. She has since been handled by a smaller indie and reports that things have been much better since the change. The big outfits are interested in little besides the amount of cash a client can bring in, she feels, and generally lack imagination or career-building creativity. If a client doesn't go along with the agency's money-oriented suggestions, it can be curtains for the performer, she says, though the shop will keep her on its list.

Russian Newsreel Footage, 1914-1922, Part of Sig Shore Deal in Moscow

Texas Shooting — Films

Dallas, Aug. 6.

Texas is fast becoming an active motion picture production center. There is one feature currently being made, several planned, one projected, and one scheduled to be shot in Houston.

Currently being filmed is "Indian Paint" at Cleburne, 50 miles from here by Tejas Pictures, with Norman Foster directing his own script. The film stars Johnny Crawford.

Ted and Vincent Saizas, producers from Birmingham, are shooting the film. They are also slated to provide the technical equipment and expertise for William Rowland's "Sam Houston" to be filmed in Houston.

Other films contemplated are "The Gay Place," in Austin, based on William Brammer's novel, a Paul Newman production; the Horton Foote "Travelling Lady" simmering around Wharton; "Carnival Girl" planned to be filmed in Houston; and "The Confessor" scheduled to start in several months at Houston. This may be the start of a new kind of motion picture industry in Texas.

Cash Incentives By Switzerland

Locarno, Aug. 6.

For the first time the Swiss government decided to try to encourage its small feature-producing industry via handouts for worthy pix. The recipients got this aid at the recent 16th Annual Locarno Film Festival.

"Annebi Jowager," based on a classic about a typical Swiss family, made by Franz Schnyder, got \$10,000 cash. Three shorts each got \$5,000. Latter were "Grande Dixence," of Guido Franco, "In Wechselndem Gefalle" (Waterfalls) of Alexandre Seiler, which won the Golden Palm at the Cannes Fest this year as top short, and Herbert Edgar Meyer's "Strom Aus Dem Berg."

Festival itself was given \$10,000 from the government, although some insiders say it was worked out to only \$5,000. Be that as it may, the Swiss are making a move to try for better pix by giving a incentive rewards to producers.

Germans To Shoot Exterior Scenes In Hollywood In 'Runaway' Twist

Hollywood, which has been racked in the past by its own "runaway" problems, is due to be the location of what might be called a runaway German production. Young (29) German producer Hansjürgen Pohland revealed in New York Friday (3) that he'll be returning to the U. S. in the middle of next month to shoot extensive exterior scenes for his "Die Tote Von Beverly Hills" (literally, "The Corpse in Beverly Hills").

The indie production, which will be shot in the German language, is described as a social satire in the form of a suspense melodrama. Screenplay is based on a novel by the late Swiss novelist-playwright-actor Curt Goetz, who lived in Hollywood during World War II and whose play, "Dr. Praetorius," was the basis of 20th-Fox's "People Will Talk."

According to Pohland, the film will deal with Hollywood only indirectly, via some of the more bizarre characters who are drawn to California because of the film industry. The film will mark the directorial bow of a young German tv director, Michael Pflueger, and Raoul Coutard, who has photographed some of the most successful French New Wave pix (including "Breathless"), will be cameraman.

Pohland, who will do all his studio work in Berlin, plans to bring between 12 and 15 people over to work on the film, including his principal actors. However, he's hiring an American production manager and will supplement his crew with Hollywood technicians.

Only cast member definitely set is Oscar Werner, German star who has made several American pix. Other possibilities, if negotiations are successful, are Curt Jurgens

and Ursula Andress.

The producer, who stopped off in New York en route back to Berlin after scouting locations in Beverly Hills, reported that he is approaching his Hollywood stay in somewhat the same way he would were he going into the jungle on location. He hopes the natives will be friendly. One problem always is expense, and while "Corpse" has a \$375,000 budget, big by German standards, the costs of a Hollywood location might add up quickly.

As a result, Mrs. Curt Goetz, widow of the author, who is traveling with Pohland, reported that she will open her Beverly Hills house to the German crew and they can "camp out" with her during production. (Mrs. Goetz, whose stage name is Valerie Van Martens, often costarred with her husband in his plays and was seen here briefly with him in 1945 in the legit "It's A Gift.")

Recently returned from a business trip to Moscow and a visit to the film festival there, film importer Sig Shore outlined some deals he concluded in the USSR. These include the already-published arrangements for the importation of the Russian film "War and Peace" and some new details regarding that deal, as well as purchase of 50,000 feet of Russ newsreel and feature footage for which Shore has various plans.

The final price on the "War and Peace" deal was \$550,000, Shore reported last week. As part of the deal, Sovexportfilm, the Russ import-export firm which handles picture dealings via the cultural exchange program, will be getting five or possibly six Yank pix. What these features will be hasn't yet been determined, however, Shore

(Continued on page 17)

'War & Peace' Not 'First' Production; Cite Czaristic Era

Milwaukee.

Editor, VARIETY:

The Moscow dispatch that you published in your July 24 issue (p. 17) about Sig Shore's buying the American distribution rights to the forthcoming Soviet production of "War and Peace" adds that "the Tolstoy classic has never previously been filmed by the Russians."

Actually the unfinished Bondarchuk opus bought by Shore is not the first Russian filmed version of "War and Peace" but the third. In 1915, on Feb. 13, the Russians released two separate silent versions of this Tolstoy classic.

The first was that produced in 10 reels, released in 2 parts (part II was delivered to the exhibitors on April 14) by Yakov Alexandrovich Protazanov (1881-1945) co-directing with Vladimir Rostislavich Gardin who also played the role of Napoleon in the epic that starred Olga Preobrazhenskaya. The whole thing was done in 12 days—note that it is taking the comrades 18 months to finish the current version. The reason for the speeded-up tempo on the part of the pre-Revolutionary Russians was to beat a rival version to the market. The hurry showed in the mediocrity of the finished film which stressed the commercial angle and ignored the artistic.

The second version, titled "Nastasha Rostova," running to 1600 meters, was produced for Taldykin and Hanzhonkov. The director was Pyotr Ivanovich Chardykin who turned out no fewer than 32 films in that one year, 1915. His cast included such celebrities as Ivan Ilyitch Mozuhin (1890-1939), P. Lopuhin, Vera Coralli, and Vitold Polonski.

So far as the records shows, neither of these versions was ever imported or screened in the United States.

Szymom St. Deptula
(Conductor of a course
in Memorable & Foreign
Films: 1902-1960
at the U. of Wisconsin
in Milwaukee.)

5,000 Items Auctioned In Hal Roach Ring Down

Hollywood, Aug. 6.

Contents of Hal Roach Studios—some 5,000 items with an estimated original value of \$10,000,000—went on the auction block last Thursday (1) at the Culver City lot and auctioneer Milton J. Wershow predicted they would bring between \$250,000 and \$500,000 during four day sale.

First day's activity drew several thousand persons who shelled out for over a 1,000 items. Carted

(Continued on page 11)

'Cleopatra' Dominates July Grossers; 'West,' 'Horn,' 'Irma,' 'Birdie' Close Behind; Business Generally Zingy

By MIKE WEAR

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U.S.-Canada market this monthly reprise does not pretend to express total rentals.

July this year was a hot month both weather-wise and at the wickets. As usual, the July 4 Independence Day holiday helped, only more so because it took in one of those long holiday weekends. With this as a booster and a strong array of product, the past month came through with probably the greatest gross total since the first of the year. The top three biggest grossing pictures ran up a total of more than \$6,000,000 in the 31-day period. "Cleopatra" (20th) alone being credited with over \$2,950,000.

"Cleo" easily copped first place, being in No. 1 spot every week of July. Pic naturally was helped by some high scales, top one being the \$5.50 for New York City. "How West Was Won" (MGM), which was first both in June and May, wound up second although out in release for 23 weeks.

"Come Blow Your Horn" (Par), a newcomer, finished a close third, being nosed out by "West" in actual money although going to second spot a couple of times in weekly tabulations. "Irma La Douce" (UA) captured fourth position, with a chance that it would figure in higher brackets also in August because of its sustained strength.

"Bye, Bye Birdie" (Col), which hinted it would be in the running as the month of June closed, wound up fifth. "Lawrence of Arabia," also from Columbia, copped sixth spot. It was second in June and has been up at the top for months.

"Great Escape" (UA) is finishing seventh although out in distrib only three weeks. "Gathering of Eagles" (U) copped eighth money. "Spencer's Mountain" (WB) is capturing ninth position. All three are new entrants for the month.

"L-Shaped Room" (Col) will be 10th, figuring in weekly VARIETY totals every session of the month. It racked up \$455,000 although playing mostly in smaller houses. "PT 109" (WB) finished 11th while "Summer Magic" (BV) rounds out the Golden Dozen.

Quite a number of nice grossing pix just missed getting into the Top 12 list. Some of these are included in the runner-up group which lists "Donovan's Reef" (Par), "Savage Sam" (BV), "55 Days at Peking" (AA), "Women of World" (Embassy), and "Mondo Cane" (Times). "Reef," "Sam" and "Women" were newcomers in July. Both "Reef" and "Sam" grossed better than \$250,000 each.

Besides the newcomers, like "Escape" and "Magic," a short but promising list of newbies looms for August. "Thrill of It All" (U), which opened great at the N. Y. Music Hall last week, preemed wov in Cincy, being top newcomer; smash in Washington, boffo in Minneapolis and big on second round in Louisville. "Sporting Life" (Cont), also new, was great in Philly, big in Boston and socko in N. Y.

"Mouse on Moon" (Lope) is displaying fine promise in arty theatres. It cashed in with fine showings in Chi and L. A., was "lofty" in Pitt and big in N. Y. "8½" (Embassy) looks to be heard from considerably in the future. It was rated wov in Chi, socko in Boston, big in N. Y. and lofty in L.A. as the month closed.

"Jason and Argonauts" (Col), just getting around, came through with some big to lofty takings. Pic comes into the N. Y. State this month. "Flipper" (MGM) is in much the same category, being stout in Chi, big in Toronto and fine in Boston.

Film Editing Workshop

Stanley Kramer has taped a 40-minute lecture on film editing which will be part of the seminar on that professional society specialty promoted by Camera Mart of Manhattan. The upcoming Film Editing Workshop, as it is called, will run a full week, Oct. 7-11, at the Henry Hudson Hotel.

Attendance is limited to authorized persons in film editing profession, plus industrial film, university and government agency motion picture technicians. Charles Lipow of Camera Mart is handling the arrangements.

Not Small-Minded; At 'Zulu' Fertility Rites Levine Touts Bronston

Paramount brass, including president Barney Balaban, chairman Adolph Zukor and v.p. George Weltner, turned out last Monday (5) for a press luncheon tossed by Joseph E. Levine & Co. for Stanley Baker, coproducer and costar of "Zulu," which Embassy is distributing in the U.S. and Canada and Par is handling in the rest of the world.

Not to be conventional, Levine opened proceedings by raving about Samuel Bronston and his "Fall of the Roman Empire" (which Par is distributing) he having recently returned from a Madrid visit with Weltner. He made comments like "best picture I ever saw in my life" and "there'll be a lot of academy awards won by this picture," all of which prompted Embassy ad-pub v.p. Bob Weston to comment, "I think we'll send the bill for this (luncheon) to Bronston."

But Levine, Weltner, Balaban and Zukor all got their chance, along with Baker, to make a few glowing comments about the \$3,000,000 "Zulu" production, Weltner likening it to "Beau Geste" ("the first one") and "Four Feathers." The v.p. also pointed out that Par's financing of the pic, which was lensed mostly on location 6,000 miles away from its English homebase in Natal, South Africa, represented a turnaround from his theory of "don't take risks on location." The risk was worth it, he said.

Plans call for the world preem of the pic in London, possibly as a Command Performance during February when such showings are presented. "Zulu" deals with the heroics of a small band of British soldiers who fended off a massive attack of Zulus in South Africa in 1879. The incident is a high point in British military history, hence the Command Performance hopes. U.S. preem will follow thereafter in key cities and then national multiple engagements.

"The Carpetbaggers," an Embassy-Paramount coproduction only with Par distributing worldwide, also came up. It was revealed that this will finish lensing Aug. 28. The two companies' next together will be the filmization of Harold Robbins' "Where Love Has Gone," which will probably roll late in the fall.

During the course of the conference, Baker recounted various aspects of the "Zulu" filming and his contentions about making such pix, including budget saving and such. He heads for the Coast with Levine and Weston today (Wed.)

IRVING BERLIN TO COAST

Composer and Laurents, Confer on Metro-Tuner

Irving Berlin and scripter Arthur Laurents, with whom the song-Smith has been intensively working on "Say It With Music," the upcoming Metro film musical, flew to the Coast on Monday (5) for further huddles with producer Arthur Freed and director Vincente Minnelli.

Berlin's middle daughter, Linda, made him and Ellin Berlin five-time grandparents. Four of them are girls. The oldest, Mary Ellin (Mrs. Maurice) Barrett, has three daughters and a son.

Berlin will return east end-September and may fly to London if the youngest, Elizabeth Irving Berlin, decides to get married there to Edmund Boyd Fisher, who is with a London publishing house. Their engagement was announced last week and the wedding may take place at the end of September.

Meantime Berlin expresses himself very pleased with scenarist Laurents ("he's a pro") and stresses that "putting together a film musical isn't just a string of my songs."

Mrs. Berlin joins the songsmith in Beverly Hills later in the week; she is remaining east until Linda (Mrs. Edouard Emmet) gets out of Harkness Pavilion. Emmet is in the banking business.

RALPH HETZEL ACTS FOR AILING JOHNSTON

Ralph D. Hetzel Jr., exec vice-president of the Motion Picture Assn. of America, has been named acting head of the association during the illness of prez Eric Johnston. Latter is in a critical condition in Washington where he has been hospitalized since June 17, after suffering a cerebral thrombosis.

The MPAA board, which named Hetzel to the temporary post, also appointed a special interim advisory committee to work with the acting head. Members of the committee include Paramount prez Barney Balaban, United Artists prez Arthur B. Krim, Metro prez Robert H. O'Brien and Columbia prez Abe Schneider.

Hetzel, 51, a native of Oregon, was educated at Pennsylvania State College and the University of London. He served as exec secretary in the national headquarters of the CIO from 1937-40. He later held a number of posts in the Government, including that of assistant to the Secretary of Commerce, assistant to the secretary and director of the Office of Program Planning and assistant administrator of the Economic Stabilization Agency.

Hoff's Puerto Rican Locale

Hollywood, Aug. 6. Arthur Hoff will produce "Strange Story," a drama with a Puerto Rican locale, for Columbia.

Hoff has signed Paul Rosner to screenplay "Story," which deals basically with a mother-daughter relationship.

N.Y. to L.A.

Irving Berlin
Lois Bolton
Joel Chaseman
Alexander H. Cohen
Morton Da Costa
Reginald Denenholz
Lawrence Feldman
Joan Frank
Gayla Graves
Samuel Haims
Stark Hesselstine
Eliot Hyman
Larry Kasha
Arthur Laurents
Gerard Oestreicher
Susan Oliver
Albert Parvin
Howard St. John
Richard Seff
Sybil Trubin

Indie Film Producers Operating In New York Face Risk Coverage And Prejudices of Underwriters

By ROBERT J. LANDRY

SPG Quarterly 'Bests'

Hollywood, Aug. 6.

Screen Producers Guild nominees for second quarter of 1963 to contend for the SPG Award were revealed by Awards Committee chairman Richard D. Zanuck. They are "Cleopatra," produced by Walter Wanger, 20th-Fox; "Hud," Martin Ritt and Irving Ravetch, Paramount; "Four Days of Naples," "Goffredo Lombardo," Metro; and "The L-Shaped Room," James Woolf and Richard Attenborough, Davis-Royal Films.

Winning pic, voted on by SPG members from 16 nominees, will be announced at Guild's annual awards dinner next year. The 1962 winner was "Lawrence of Arabia."

Power Feed Imperiled, So Music Hall Skips Show; Few Ask Cash Refunds

A fire in one of the Consolidated Edison's underground vaults on 51st Street caused the line leading into the Radio City Music Hall to lose power last Thurs. (1) night, forcing the orderly evacuation of the 6,200-seat house. Radio City officials volunteered to close when warned that there might not be enough power to complete the stagemusical, the second for Thursday night. Result was that the Hall missed the final screening and stagemusical that night.

Some 6,200 patrons were in the theatre around 9 p.m., when it was decided to cancel. All were given "rain checks." These were good for subsequent performances or could be turned in for cash. A spokesman for the Hall said that there were few refunds, these mainly being out-of-towners who could not stay over to catch a later show. Attesting to the small amount of coin refunded is the fact that the Hall expects \$205,000 in the current (first) week for "Thrill of It All."

L.A. to N.Y.

Tom Carroll
Richard Dinsmore
Milt Ebbins
Jane A. Johnston
Robert Kennedy
Fernando Lamas
Peter Lawford
Roddy McDowall
George Montgomery
Donald O'Connor
John B. Spires
Leslie Stevens
Jesse Stool
Tom Tannenbaum
Dale Wasserman
Mort Werner

U.S. to Europe

George Abbott
Franz Albers
Reuben Bercovitch
Edd Byrnes
Nelle Fisher
Bill Glover
Ben Grauer
Sol Jacobson
Melanie Kahane
Arnold Maxim
Asa Maynor
Philip Miles
Harold Prince
Stephen W. Sharmat
Morton Smithline
Eugene Tillinger

Europe to U. S.

Claudia Cardinale
Diane Cilento
Robert Daley
Gene & Francesca
Irving Hoffman
Stymean Karlen
Felix King
Stanley Kramer
Abe Newborn
Michael O'Sullivan
Gerald Palmer
Louis Sobol
Luchino Visconti
Richard Watts
David Weiss
Hugh Williams
Darryl F. Zanuck

A notable increase in the production of feature films in the New York City area during recent years has thrown the spotlight on the problems of underwriting the business risks. Placement of such insurance is not a simple matter, some of the prejudice of companies against theatrical individuals as risks spilling over on theatrical production enterprises as well. A good many policies are placed overseas through Lloyd's of London. Lloyd's drew considerable notice when the original start of "Cleopatra" was fouled by the English weather and Elizabeth Taylor's prolonged and costly bronchitis from same.

The most common type of policy sought by all independent producers is the "Cast Indemnity" contract covering illness, injury or death of stars during the shooting of a feature. Costs for such coverage run from one-and-a-half to three-and-a-half percent of the total production budget, according to Lee Winkler, the Manhattan broker.

Cast insurance is typically combined with property damage, camera and equipment damage, and studio use and occupancy. Faulty camera, stock and processing losses constitute a serious risk since it is not the footage loss but the need to re-shoot whole sequences which haunts the producer. The most celebrated recent loss was in Tennessee two years ago during the shooting of "All The Way Home." A ferry boat sank in a river carrying down all the cameras and gear, sabotaging the exposed film taken of the ferry sequence. (Cameras used by independent film productions are typically rented.)

Loss of important footage going to or during processing at laboratories is a familiar hazard. Again the financial risk is in forced re-shooting of the lost scenes. One recent loss of a sequence arose when a producer's employee "forgot" a can of exposed film in his custody. It simply vanished, apparently left in a taxicab, and never reached the lab.

"Human carelessness" is one of the serious risks in transporting or processing precious raw stock. Curiously, television cameras seem seldom to spoil footage the way theatrical feature footage is spoiled. Hence the Negative Film policy is a prime item of necessary protection.

Property damage losses on location and public liability are other areas of risk. Films with dancing sequences or violent action, staged fights and so on need protection against injury, not only of the key players but of bit players, extras and even onlookers.

Television producers have perhaps a greater need than theatrical feature film producers for a producers' liability policy against libel, slander, plagiarism and invasion of privacy. (Known in the insurance profession as "Errors & Omission coverage.")

To the question, do insurance underwriters distinguish between stars on a basis of their reputation, Winkler states, "I would not care to mention any names, but very definitely they do. Performers and producers with a reputation for conservative personal behaviour and good credit records have a much readier appeal to underwriters than the other types."

Winkler points out that one type of film policy, Completion-of-Film-Insurance is very common in Britain, France, Italy and other continental nations but practically unknown in the United States. This is partly because the risks of an incomplete picture here would be much greater, highly litigious and with innumerable specified items involved in any claim.

Weather insurance is commonplace everywhere, though often neglected by producers. Winkler mentioned a producer planning to begin shooting a feature in early September in a semi-tropical land where the known rainy season sets in around October. "This is sheer gambling and the insurance protection costs reflects it. Underwriters read the almanacs." Actually, weather-policies often carry deductibility clauses.

Hot July's Hot B.O. Pacers

1. "Cleopatra" (20th) (6th wk).
2. "How West Was Won" (MGM) (23d wk).
3. "Come Blow Your Horn" (Par) (8th wk).
4. "Irma La Douce" (UA) (8th wk).
5. "Bye, Bye Birdie" (Col) (6th wk).
6. "Lawrence of Arabia" (Col) (29th wk).
7. "Great Escape" (UA) (5th wk).
8. "Gathering of Eagles" (U) (5th wk).
9. "Spencer's Mountain" (WB) (6th wk).
10. "L-Shaped Room" (Col) (5th wk).
11. "PT 109" (WB) (5th wk).
12. "Summer Magic" (BV) (3d wk).

IT'S CHESLER STILL AT 7 ARTS

Production Personnel & Pay Down In 1962 Though Boxoffice Up

Washington, Aug. 6. Employment in motion picture production plummeted to a new four year low in 1962, the U. S. Commerce Dept. disclosed. Decline was matched by a drop of equal proportions in total motion picture employment, wages and salaries and compensation to employees.

Production employment sunk to 164,000 last year from 172,000 in 1961. This 8,000 drop was in contrast to a lesser decline from 174,000 in 1960 to 172,000 in 1961. There were 179,000 engaged in motion picture production in 1959.

Total full time employment in the film industry fell to 153,000 in 1962 from 161,000 in 1961. This 8,000 drop was also contrasted to a 2,000 decline in 1961 from 163,000 to 161,000. Total full time employment in 1959 was 168,000.

Compensation to employees sunk to \$805,000,000 in 1962 after rising from \$785,000,000 in 1960 to \$831,000,000 in 1961. Similarly wages and salaries fell to \$765,000,000 in 1962. In 1961 wages and salaries were \$791,000,000 after declining to \$748,000,000 in 1960.

While compensation and wages and salaries fell, the average annual earnings for film employees continued to rise. In 1962 average earnings hit the \$5,000 mark, a lift from the \$4,913 noted in 1960.

A sharp advance was registered in box office take, rising to \$1,405,000,000 in 1962. Climbing from \$1,271,000,000 in 1959, b.o. coin was \$1,369,000,000 in 1961.

The motion picture industry's take in the total national industrial income of \$453,695,000,000 was \$882,000,000, a drop from the \$934,000,000 of 1961.

The industry's profit and dividend figures were made unavailable for 1961 and 1962. Before taxes profits were \$48,000,000 in 1960 and \$30,000,000 in 1959.

The industry after taxes showed a \$4,000,000 loss in 1960 compared to \$20,000,000 of red ink in 1959.

Net dividend payments were \$25,000,000 in 1960 and \$13,000,000 in 1959.

Losses were registered in undistributed corporate profits for those years with the industry \$29,000,000 in the red for 1960 and \$33,000,000 for 1959.

In 1960, the industry charged \$133,000,000 depreciation, \$1,000,000 less than in 1959.

Philly Amusements' Fluke Escape

Saved From 5 Per Cent B.O. Tap (For Schools)—Conservatives Feared It Opened Door to Other Taxes

Philadelphia, Aug. 6.

The 5% amusement tax intended to go to Philadelphia schools, which had been passed by both houses of the State Legislature in Harrisburg and was en route to the governor's desk for signature, was killed by an unusual parliamentary trick in the closing hours of the session early Sat. (3) morning.

The levy would have raised \$1,100,000 a year for the Philadelphia schools with an assessment on film, legitimate theatre and sports events, when a Republican Senator from upstate Lebanon County upset the apportionment.

Lebanon County is many miles west of Philly and nobody there would have been affected by the fun tax unless they came to the city to watch a ball game or take in a show. But Sen. Thomas A. Ehrsgood said his constituents feared the bill "would trigger a statewide rash of amusement taxes." So he made a motion to have the bill reconsidered.

There were vigorous objections from Philly's Democratic contingent, and Ehrsgood's motion was tabled. Under Senate rules that was enough to kill the tax.

When a motion is tabled, the bill is placed in doubt and all action on it is frozen for five days. Only after that time may the Senate move the bill.

In this instance there was no tomorrow, the five days just weren't available. The Senate was rushing through the closing morning hours to a 3 a.m. adjournment. An attempt was made to get Ehrsgood to withdraw his reconsideration motion, but the attorney-legislator had gone home.

Metro Shooting Seven

With the start of lensing last Monday (5) of "Mail Order Bride," Metro has a total of seven pictures before its cameras, six on the company's Hollywood stages and a seventh in Africa.

Other features besides "Bride" lensing at the studio include "The Prize," "A Global Affair," "Seven Faces of Dr. Lao," "Viva Las Vegas" and "Company of Cowards." "Rhino," an Ivan Tors production, began filming last week in South Africa.

FOES RAP GOING INTO BAHAMAS

By ROBERT A. MESTAY

Toronto, Aug. 6.

Amid countercharges hurled at dissidents by the Chesler group, and the threatened eviction of counsel for a minority segment who wanted Seven Arts Productions Ltd. to remain in film distribution and tv activities and stay out of real estate development in the Bahamas, shareholders were thrown into turmoil at a Seven Arts meeting last week which saw several Americans and Canadians flying to Toronto.

Annual meeting of shareholders was in the Royal York Hotel because Seven Arts Productions Ltd. is a Canadian company whose shares are listed on the Toronto Stock Exchange—plus fact that Louis Chesler, chairman of the board, is a Canadian.

F. J. Purcell of Manhattan was present as spokesman for M. Mac Schwebel, claimed owner of 230,000 shares. He and his fellow critics seemed mostly vexed that Seven Arts had "diversified" into a 20% share of Grand Bahama Development Corp. Seven Arts should stick to amusements, it was contended. Reference was made at meeting to a falling out between Lou Chesler and Schwebel. Chesler confirmed, but did not detail. It was Chesler who counselled the realty deal in the Bahamas. He had made numerous trips there in connection with it. He personally has an 8% stake separate from Seven Arts and Lórádo Uranium Mines of Toronto. A 47% ownership is vested in the Grand Bahama Port Authority. Chesler said that he has no knowledge of any Seven Arts executive being a property owner in the islands, with the possible exception of one director.

A gambling casino's prospective profits go into the Development Corporation, in which Seven Arts holds the 20% interest objected to by the "out" group. Island involved is 100 miles east of Miami, comprises 100,000 acres. A luxury hotel is under construction. Golf course and marina for yachts are in planning.

Seven Arts itself has 1,577,000 shares outstanding. Of these 150,000 rest with Chesler. His family owns \$7,000,000 of Seven Arts 5 1/2% convertible debentures. Ray Stark controls 140,000 shares, Eliot Hyman 65,000.

Chesler management margin of victory was 8 to 5 or better. The meeting ran over eight hours. Closest to election of any dissident nominee was 448,000 shares against 718,000. There were some pretty blunt counter-accusations, levelled in the morning session against some of the dissidents.

Eliot Hyman, proxy of Seven Arts, reported at meeting \$9,500,000 was made by Seven Arts from tv commitments the first six months of 1963.

Profit-Sharing In
Overwhelmingly carried by the Chesler group was the introduction by the company of a profit-sharing (Continued on page 20)

Mex Studio Strike Stalls Yank Prod.

American producers who have been planning to make pictures in Mexico are deferring all plans pending the outcome of the current labor dispute south-of-the-boarder, according to an official statement issued Monday (5) by the Motion Picture Export Assn.

Mex studio workers went on strike last week for higher wages and the studios are claiming that any rise in wages will put them into bankruptcy.

While Mexican producers and unions are urging the government to provide financial subsidies, MPEA warns that any increased production costs will discourage U.S. producers from shooting in Mexico.

Mixed Bag, Sahibs to Beatniks, At Montreal's 4th Film Festival; Maybe a Touch Too Conservative

By CHARLES LAZARUS

Montreal, Aug. 6.

Fourth Annual Montreal Film Festival opened at Loew's Theatre Friday night (2) with Luchino Visconti's "The Leopard" starring Burt Lancaster, and the house jammed by an audience running the gamut from dinner jackets to beards and sandals. Mr. and Mrs. Average Middle Class made up the in-between bulk.

Festival will run until Aug. 11 with films from the United States, Britain, Canada, France, Poland, Japan, Italy, Mexico and Russia.

An evaluation of this year's festival, on the basis of audience comment and some of those attending a reception at the city's Helene de Champlain Restaurant on the St. Helen's Island Park in the mid-St. Lawrence River after the "Leopard" premiere, can be summed up in this way:

If the festival is a success financially and artistically—which, as in recent years, it apparently will be—it is something less than that in terms of glamor and even public appeal.

In its present form, it is more of a film workshop for dedicated motion picture viewers and students, than a festival with emphasis on the festive implying a gay, happy almost carefree occasion.

Opening was a case in point: After advance billing that the premiere would be something of a dazzling event with V.I.P.'s it turned out that there were virtually none which meant anything to the average film-goer.

There was talk for days that Bosley Crowther, New York Times critic who's considered by many the No. 1 in his field, would show, but he didn't, though invited.

New York Post reviewer Archer Winsten did show.

Out of Manhattan, Marion Billings, repping Walter Reade-Sterling, and with an interest in "Sporting Life" which is being shown at the festival, and Leo Dratfield of Pathe Contemporary, were also impressed with the city's beauty, opining that this seemed just the (Continued on page 22)

Liston's 'Hear the Birdies' Gets Good Playdate Volume, Per Allied's Ernest Sands

Allied Artists' 11-minute film of the recent heavyweight championship fight in which Sonny Liston kayoed challenger Floyd Patterson is enjoying continued interest among exhibitors. Now in the third week since the July 22 bout, the film is reported still getting good bookings around the country.

Ernest Sands, AA general sales manager, says he anticipates an additional 2,000 subsequent bookings over the original wave of commitments. To further insure the strong booking pattern, he has set quotas for all AA branches throughout the country as part of the special third week push.

Many of the houses now taking on the pic, which include slow motion analysis of the 2:10 knockout and a close, clear look at the three Patterson knockdowns, are those who had originally shown the fight via closed circuit tv. Exhibits apparently figure that fight fans will want a closer, more detailed look at the bout and so exhibitors are booking the AA version, which is clearer and more definitive than the original SportsVision pickup.

The film is being offered at a reduced rental from that originally charged when the picture was first-run, so to speak, in the days immediately following the bout. This because the pic is now considered a subsequent run release. Continued response to the film is particularly strong in the midwest where, in the Denver and Milwaukee areas alone, over 60 subsequent bookings have been set.

'West' Best by Test

Metro-Cinerama's "How the West Was Won" has corralled close to \$17,000,000 as of this week from its 57 domestic dates and 24 engagements in Europe, South America and the Orient.

Of the 57 domestic situations, 30 have not yet reached the 16-week playtime mark. Longest run of the pic is at the Warner Theatre in Hollywood where "West" has its U.S. preem Feb. 20. At this location the gross is reportedly nearing the \$700,000 mark. An estimated 5,000,000 seats or close have been sold in the U.S. and Canada. Overseas, the pic has grossed close to \$1,000,000 a month from its 24 spots with a combined running time of less than 20 weeks.

UA Hoards Cash; Divvy by Stock

In a move designed to hold on to the company's cash reserves for use in production rather than seeking additional bank credit, the United Artists board of directors has decided to switch from its long-standing practice of issuing quarterly cash dividends to one of paying semi-annual stock dividends on its common stock.

Yesterday (Tues.) the UA board declared a 2 1/2% semi-annual divvy on its common and Class B common, payable in common stock on Oct. 29, 1963, to holders of record as of Sept. 13. The Board also announced its present intention to declare, early in 1964, a similar 2 1/2% divvy for the ensuing six months.

The declared dividend will entitle each holder to one share of common stock for every share held. Shareholders of record will be given ample opportunity, the board stated, to apply their fractional interests toward purchase of full shares, in accordance with official notice which is to be mailed in due course.

New stock payment plan, which will be in effect through 1964 at least, is expected to have a marked effect on UA stock on the N. Y. Exchange. The stock payment plan is in lieu of UA's regular cash quarterly payment which has been 40c a share, or \$1.60 annually, for years. Holders who are carrying UA common as a glamour issue, aiming at quick profit-taking, are expected to react unfavorably to the move in that there is no quick profit to be gained from stock divvies by comparison to cash payment. Some sell-off is, therefore, one expected result of the maneuver.

The company has been building a hefty inventory in recent months and also is extended into many projects, already planning into 1966. With all this activity, it was deemed advisable by the board to hold on to UA's reserves rather than extend its credit further.

AA Calls Sales Meeting

Hollywood, Aug. 6.

Allied Artists general sales manager Ernest Sands will hold a two-day meeting Aug. 8-9 of all division and district managers at New York home office. Attending will be Edward Morey, veepee; Nat Nathanson, assistant general sales manager; Harold Wirthwein, Western Division sales manager; James A. Prichard, Southeastern Division manager; J. E. Hobbs, Southeast District manager; Frank Thomas, Midwest District manager; John Dervin, Northeast District sales manager.

The Running Man (BRITISH-COLOR)

Carol Reed gives some lively touches to an old hat theme. Colorful Spanish sequences and slick performances by Laurence Harvey, Lee Remick, Alan Bates.

London, Aug. 6.

BLC release of a Columbia presentation of a Carol Reed production. Stars Laurence Harvey, Lee Remick, Alan Bates; features Eleanor Summerfield, Eddie Byrne, Felix Aylmer, Alan Cuthbertson, Noel Purcell, Colin Gordon, John Meillon, Ramsay Ames, Fernando Roy. Directed by Carol Reed. Screenplay by John Mortimer, from Shelley Smith's novel; editor, Bert Bates; camera, Robert Krasker; music, William Alwyn. At Odeon, Leicester Square, London. Running time, 103 MINS.

Laurence Harvey Stella Lee Remick Stephen Alan Bates Parson Felix Aylmer Eileen Summerfield Jenkins Alan Cuthbertson Tom Webster Harold Goldblatt Miles Bleeker Noel Purcell Madge Penderby Ramsay Ames Police Official Fernando Roy Roberto Juan Jose Menendez Sam Crouson Eddie Byrne Solletor Colin Gordon Jim Jerome John Meillon Spanish Doctor Roger Delgado

The story of the man who poses as dead in order that his "widow" can pick up the insurance money is not exactly new. But a director of Carol Reed's skill can always give the yarn a lift and make it holding entertainment. "The Running Man" is just that, and with the names of Reed, Laurence Harvey, Lee Remick and Alan Bates as stellar bait this should attract patrons of all classes.

Based on Shelley Smith's novel, "Ballad of a Running Man," John Mortimer has written a smart script, with the three principal characters (they're the only ones of any importance) well delineated. Interiors were shot at Ardmore Studios, in Ireland, but main locations were lensed in Spain. There is an extra bonus of Robert Krasker's lush Technicolor camerawork.

Film opens with a memorial service for Harvey, believed drowned following a glider accident. Solemnly his wife, Miss Remick, accepts the sympathy of friends. But soon Harvey turns up, larger than life, and sets in motion their plan to collect \$140,000. The wife is not happy about the plan but he persuades her that the insurance company owes them the cash because it had refused to pay up on a previous claim. The claim goes through and the wife joins Harvey in Spain where she finds that he has assumed the identity of an Australian millionaire and is already plotting to pull off another insurance swindle. She is perturbed that his new wealth is changing her husband's character.

However, all's well until they run into a representative of the insurance company on holiday. Their guilty consciences convince them that he is suspicious, and then begins the shrewdly written and directed game of cat-and-mouse which is the most satisfying part of the pic. Needless to say there's an unexpected twist and a climax which leads up to a tingling car sequence on a perilous Spanish road. And, proving that crime doesn't pay, comes Harvey's death in a crashed plane.

Harvey has a role that suits him admirably, allowing him to run the gamut of many moods, charm, humor, brashness, harshness and fear. It is a meaty role which he plays with confidence and evident relish. Miss Remick is also admirable as the young, pretty wife, adoring Harvey but yet beset by conscience and a growing dislike of his behavior and avarice. Hers is a difficult part suggesting acute tension as she wavers between Harvey and Alan Bates, who has fallen for her and to whom she gives in one afternoon.

Bates, in the less flashy role of the insurance agent, ostensibly playing detective, is first-class. He plays on a quiet, yet strong, note and is a most effective contrast to the flamboyance of Harvey. Harvey and Bates handle the dialog and the situations as a perfect duet.

Eddie Byrne, Colin Gordon, Noel Purcell, John Meillon, Alan Cuthbertson, Eleanor Summerfield, Eddie Byrne and Ramsay Ames are among those who have minor roles but bring professionalism to them.

My Hobo (JAPANESE-COLOR)

Delightful, finely-directed and acted comedy from Japan. Should score with U.S. audiences.

Toho release of Tokyo Eiga production. Stars Keiji Kobayashi. Directed by Zensho Matsuyama. Screenplay, Matsuyama camera, Hiroshi Mura; music, Hikaru Hayashi. At Toho Cinema, N. Y., starting July 23, '63. Running time, 98 MINS.

Jumpel Keiji Kobayashi Komako Hideko Takamine Takeo Norihel Miki Mariko Reiko Dan

(In Japanese; English Subtitles) "My Hobo" turns out to be a frothy little comedy with fine direction and a stalwart performance by Keiji Kobayashi. This delightful bit of screen fun seems to firmly establish the fact that the Japanese are as skillful at making a laugh pic as a stern drama, for which they are best known in this country.

Kobayashi makes the hobo character as realistic as any like figure turned out in Hollywood. He is the loquacious beggar who adopts two wails largely because they attach themselves to the wandering hobo despite his urgings that they return home or dig up some relative. The tramp's plight is further burdened by a designing woman who steals his hidden money, accumulated from months of begging or petty thievery. And the climax is when said girl proposes marriage in distant Tokyo when and if he agrees to steady employment.

The hobo's wanderings in search of food takes him on a sort of travelogue of some of Japan's most colorful spots. One of the more humorous sequences finds Kobayashi, disguised as an alms-seeking beggar, then a cripple from the war begging on the streets and finally seeking money as a down-and-out, who is unable to walk.

Director Zensho Matsuyama has made such routine scenes vivid comedy romps. Even a Keystone Cops chase becomes something worthwhile in his hands.

Besides Kobayashi, the two wails, Hideko Takamine and Norihel Miki, often come close to stealing the pic. Reiko Dan is the girl companion who robs him and then decides to marry him if he will reform. The music by Hikaru Hayashi is a highlight for its unusualness. The lens job by Hiroshi Mura is topflight. It's in Eastmancolor. Wear.

Raices De Piedra (Roots of Stone) COLOMBIAN-DYALISCOPE

Locarno, July 30.

Julio Roberto Peña production and release. With Max Castillo, Luis Pachon, Cecilia Rueda, Lilia Cardeno. Directed by Jose Maria Arzuaga. Screenplay, Julio Roberto Peña, Arzuaga; camera, Abdu Eljalek, Felipe Frias; music, Javier Jaramillo. At Locarno Film Fest. Running time, 78 MINS.

Clementi Max Castillo Firulais Luis Pachon Wife Cecilia Rueda Daughter Lilia Cardeno

The sad, pungent smell of poverty is evident in this pic from South America. Rarely seen at recognized film fests, this nation shows a preoccupation with social issues and some good, if sometimes confused, filmmaking talents. Though intermittently effective, pic is mainly a Latino and lingo entry for foreign chances.

The beginning is alive with many shots of construction, with men dwarfed by it. But it only takes shape after one third of the pic is gone with the introing of a sick worker whose fainting spells and pain have little effect on others.

A pickpocket tries to get money for needed medicine but comes back too late after having been beaten and imprisoned in his both legal and illegal attempts to raise money to help the suffering sick man.

This obviously, has a deep feeling and hurt about poverty, but has a tendency to bog down its important issues in too much unformed story. Director Jose Maria Arzuaga does display a good visual sense and makes his points in some scenes.

But more coherence, besides the already important content, could possibly have him contributing worthy features pix to other film fests. As is, this appears a good beginning. The on-the-spot lensing is effective as is a throbbing, jangly guitar musical background. Actors are fair if they are sometimes lost in the mass of side footage.

Mosk.

The Leopard (Il Gattopardo)

"A magnificent film, minutely and splendidly acted" by Burt Lancaster, Alain Delon and Claudia Cardinale is the way Hawk reviewed "Il Gattopardo" ("The Leopard") from Rome in VARIETY, April 17, 1963. Reviewer's comments were based on the basic Italian version of the film, which has just preemmed in New York in an English-speaking version.

Readers of the original Lampedusa novel, said Hawk, will not be let down by the work of director Luchino Visconti and his collaborators. Film is a "painstaking and expensive period reconstruction" of the life and times of a Sicilian nobleman during the last century. In the central role Lancaster gives a performance described as "an outstanding achievement," and other players are "ideally cast."

Reviewer's one reservation was with the overlong original 205 minute running time; English version has been cut to 165 minutes.

Black Wings (POLAND)

Moscow, July 30.

Film Polski release of a Lodz Film Studio production. Directed by Ewa and Czeslaw Petelcy. Screenplay, Aleksander Scibor-Rylski, and Petelcy; camera, Kurt Weber; music, Jerzy Makaymuk. At Moscow Film Fest. Running time, 107 MINS.

Kostryn Kazimierz Opalinsky Klor Czeslaw Wollejko Miglewski Zdzislaw Karczewski Taduesh Stanislaw Niwinski Zuzi Beata Tyszkiewicz

The industrial strife in the immediate post World War I era is the subject of this latest Polish film, which portrays the class struggle between Silesian miners and foreign capitalists in strictly conventional terms. Not for the West.

The action takes place in Silesia in 1923, at a time when thousands of miners have been declared redundant. Ignoring a warning from the company surveyor that there is an escape of natural gas, the French and Polish mine owners insist on sending the men into the pit, with the inevitable catastrophe.

All the characters seem to have been taken straight out of a Marxist stock company, among them the wicked capitalists, the demagogic trade union leader and deputy who leads the workers in the class struggle. They are portrayed strictly according to the book, without a sign of subtlety. Camera work is mainly okay, but direction and acting is largely ponderous. Myro.

The Cicada Is Not An Insect (ARGENTINA)

Moscow, July 30.

Tinayre-Borras S.R.L. (Adolfo Cabrera) production. Directed by Daniel Tinayre. Screenplay, Gori Munoz; adapted by Eduardo Borras from book by Dante Sierra; camera, Alberto Etcheberry; music, Lucio Milena. At Moscow Film Fest. Running time, 100 MINS.

The Wife Maria Antinea The Prostitute Amelia The Bride Elsa Daniel Intellectual Girl Mirtha Legrand Teacher Malvina Pastorino Industrialist Jose Cibrán Ventriloquist Narciso Ibanex Menta Journalist Angel Magana Taxi Driver Luis Sandrini Musician Enrique Serrano Maid Teresa Blasco Bridgroom Guillermo Bredston Model Diana Inguo Lady Miryam de Urquijo Nurse Leda Zanda Doctor Guillermo Battaglia Police Commissaire Hector Calcano Manager Hermo Carpena

This stylish, outwardly sophisticated comedy-drama opens to a promising start. Six assorted couples find themselves in quarantine for 40 days in a dubious hotel for "clandestine love appointments." A French sailor with the prostitute is stricken with bubonic plague and in the headlines which follow the couples find themselves exposed to the outer world and to themselves.

Once the situation is established and the closed world created, the author runs out of ideas and the forthcoming examination of personal motives and relationships is hardly new or interesting. There are many familiar comedy moments. Photography and direction are lively and the large cast is generally bright and amusing. The whole, however, is superficial. Prat.

The Right Hand Of The Devil

Slickly photographed, sloppily produced attempt at suspense by one-man talent gang.

Hollywood, July 31.

A Cinema-Video International Corp. release of an Aram Katcher production. Produced and directed by and starring Katcher, plus Lisa McDonald and Brad Trumbull, based on original story by Katcher. Screenplay, Ralph Brooke; camera, Fouad Said; musical director, John Bath; supervising editor, Katcher. Reviewed at Lytton Center, July 30, 1963. Running time, 75 MINS.

Pepe Lusara Aram Katcher Miss Sutherland Lisa McDonald Williams Brad Trumbull Sammy James V. Christy Spooky Chris Randall Carter Monte Lee Dino's Bartender Luigi Gardneri The Dancer Georgia Holden

Many interesting stories have been lost during transference to the screen medium, and for many reasons. "Right Hand of the Devil," with the germ of another "Killing" evident in its basic tale, gets lost on most counts—distortion of original concept, weak attempts at artiness, limited budget, uncertain acting by a largely inept cast, but most of all, by the domination throughout of one person.

The result is a short film that seems too long and is certain for slotting in the lesser half of the exploitation houses and drive-ins. The pic's plus values are the slight suggestions of suspense, some excellent black and white photography, and an exploitable title.

Aram Katcher is given screen credit as star, producer, director, writer of the original story, supervising editor, title designer, and makeup supervisor. Almost all of these duties should have been turned over to more professional filmmakers. In none of them is he a success.

Evidently an avid film fan, Katcher has incorporated memories of several of his favorites into his tour-de-force. His ultimate goal is uncertain—suspense, horror, excitement—they're all introduced but not allowed to stick around long enough to establish an identity. An actor of the Peter Lorre genre, he underplays for menace but lacks his prototype's eerie voice and demeanor. As a lover (or lecher), he's laughable.

The tale takes the viewer, literally or by suggestion, into many local night spots, with Dino's Lodge figuring prominently in the plot. In fact, the most professional performance, uncredited, is that of Jack Elton as a pianist there. Come to think of it, Elton is a pianist at Dino's. Settings range from the Sports Arena, also prominent in the plot, to a Laurel Canyon deserted mansion which serves as the center of operations.

Katcher arrives in town, rents the mansion, hires some hoods, and sets up plans to pull a multi-dollar stickup at the Sports Arena. To make it work, he romances the Arena's head cashier (Lisa McDonald), a middle-aged lonely type, pulls the job, knocks off his accomplices (he thinks), and heads for Rio. Much wine and women later, misfortune strikes and he returns to 77 Sunset Strip to work the gig again. There's a surprise ending that even "Frankenstein" fans won't swallow.

Katcher monopolizes the picture throughout, and misguided as to his own range of talents, allows supposedly suspenseful or erotic moments to turn into unintentional slapstick. Miss McDonald's successful but lonely cashier, although beautifully made up and lighted, is most unconvincing. With those looks and such a job, she'd have been anything but lonely. The rest of the cast appear to be on screen merely to run errands.

Fouad Said's excellent photography gives a professional sheen to the film that might have been better used on a more capably designed work. Ralph Brooke's script is flaw-ridden, possibly the result of erratic editing of budget limitations. Acceptance, by Cinema-Video, of the pic's limited appeal and some clever exploitation could salvage their investment but it may be that television is its true destiny. Robe.

A Casual Tumble

Greensboro, N.C., Aug. 6.

A young Negro tumbled out of the third balcony of the Carolina Theatre here one night last week. He wound up on the second balcony, was checked out by ambulance attendants, and then went on back to watch the show.

Billy Jones, 20, victim of the fall, insisted that he felt fine.

Promises, Promises

Tasteless sex farce.

Hollywood, Aug. 2.

Tommy Noonan & Donald F. Taylor production. Stars Jayne Mansfield, Marie McDonald, Mickey Hargitay, Tommy Noonan. Directed by King Donovan. Screenplay, William Welch, Noonan, from play by Edna Sheklow; camera, Joseph Biroc; editor, Edward Dutko; music, Hal Borne. Reviewed at Monica Theatre, Aug. 2, '63. Running time, 75 MINS.

Sandy Brooks Jayne Mansfield Claire Banner Marie McDonald King Banner Mickey Hargitay Jeff Brooks Tommy Noonan Ship's Doctor Fritz Feld Babbette T. C. Jones Steward Claude Stroud Mrs. Snively Marjorie Bennett Bartender Eddie Quillan Gigolo Vic Lundin Girl in Doctor's Office Eileen Barton Ship's Captain Pat O'Moore

The only excuse for this shabby, sex-propelled contrivance is that obviously there is an audience waiting to devour it. If nothing else, it gets the voyeur off the streets and away from the magazine stands for awhile. Several glimpses of a bare-breasted Jayne Mansfield and one of her derriere-in-the-buff figure to satisfy the peeping Toms, Dicks and Harrys who frequent those off-beat, anatomical "art" houses where this attraction is apt to be exhibited. But beyond the occasional vicarious sensual thrill it affords the ogle-happy denizen of these cinematic flesh palaces, there is nothing in "Promises, Promises!" for anyone whose mentality surpasses that of a five-year-old.

The Tommy Noonan & Donald F. Taylor production was written by Noonan and William Welch from a play by Edna Sheklow and directed by King Donovan. The story, set on an ocean liner, describes the marital complications that arise when two wives, each of whose spouses purportedly are unable to sire an offspring, become pregnant shortly after a visit to the ship's medic by one of the husbands. Who-was-with-whom-alone-and-when is the general idea.

Noonan is gregarious as the pill-happy mate of Miss Mansfield. The latter's acting ability consists chiefly of educated body English. Marie McDonald and Mickey Hargitay limn the other couple, and others implicated prominently are Fritz Feld, an adept farceur, and T. C. Jones, of female impersonating fame, who does what comes unnaturally.

Art, music, photographic and other technical credits are routine. Tube.

Tamahine (BRITISH-COLOR)

Insufficiently sharp satire on the effect of a nubile Polynesian girl on a British public school. Neat performances but not, it would seem, potential boxoffice gold.

London, July 30.

Warner-Pathe release of Associated British presentation of a John Bryan-Phil Leacock production. Stars Dennis Price, Nancy Kwan, John Fraser; features Derek Nimmo, Coral Browne, Dick Bentley, Justine Lord, Allan Cuthbertson. Directed by Philip Leacock. Screenplay, Denis Cannan, based on Thelma Niklaus's novel; camera, Geoffrey Unsworth; music, Malcolm Arnold; editor, Peter Tanner. At Warner Theatre, London. Running time, 95 MINS.

Tamahine Nancy Kwan Richard John Fraser Poole Dennis Price Madame Becque Coral Browne Storekeeper Dick Bentley Clove Derek Nimmo Diana Justine Lord Cartwright Michael Gough Housemaster Allan Cuthbertson Oliver James Fox Mrs. MacFarlane Noel Hood Bash Derek Powells Mrs. Spruce Viola Keats Major Spruce Howard Marion Crawford Mrs. Cartwright Lally Bowers Lord Birchester William Mervyn

Whether "Tamahine" is intended as a sharp, sophisticated sex comedy or a satirical joshing of the British public school system (which is as near as possible to the U.S. high school regime) is a perplexing thought. But it turns out to be an uneasy blend of both and does not quite come off. Some pleasant, bland performances help to pass the time agreeably but it seems unlikely that this film will produce congestion at the wickets.

Film concerns a Polynesian girl who, on the death of her father in the South Seas, is sent to England as the ward of his cousin, a public school headmaster. The pic is devoted mainly to the devastating effect that Tamahine has on every male in sight, and the idea quickly cloy. There are some predictable situations.

She poses nude for the art master and causes a scandal. She gets (Continued on page 20)

WATCH-ON-NILE VS. 'ETHICS'

National Boxoffice Survey

Trade Still Strong; 'Cleopatra' Again Champion, 'Thrill' Next; 'West' 3d, 'Irma' 4th, 'Horn' 5th

Although there are few new entries this stanza, trade continues amazingly strong in most key cities covered by VARIETY. Hot weather prevailed in many sections of country but it had little or no effect on the strong screen fare out in release. Batch of cooler weather in some keys over the past weekend was a plus factor.

"Cleopatra" (20th) (7th wk) is again No. 1 picture for sixth week in a row. "Thrill of It All" (U) (2d wk) is finishing a strong second although playing in only 10 keys.

"How West Was Won" (MGM) (34th wk) is winding up third, same spot it held last week. "Irma La Douce" (UA) (9th wk) taking fourth position, also the same as a week ago.

"Come Blow Your Horn" (Par) (9th wk) is capturing fifth money. "Lawrence of Arabia" (Col) (30th wk) is finishing sixth. "Bye, Bye Birdie" (Col) (7th wk) will be seventh, same as a week ago.

"Great Escape" (UA) (6th wk) is capturing eighth spot. "Summer Magic" (BV) (4th wk) will be ninth. "8½" (Embassy) (3d wk) is landing in 10th position.

"Flipper" (MGM) (3d wk) is winding up 11th while "L-Shaped Room" (Col) (3d wk) rounds out the top 12 films. "PT 109" (WB), "This Sporting Life" (Cont), just getting around: "Mouse on Moon" (Lope) and "Mondo Cane" (Times) are the runnerup pix.

Besides "Thrill of It All," which obviously will be heard from additionally in the future, "Toys in Attic" (UA) shapes as the most promising of the few new entries this session. It is now in New York and Philly, and looks lofty in L.A. "Longest Day" (20th) still is attracting attention in L.A. and Toronto.

"Spencer's Mountain" (WB) shapes solid in Louisville and Minneapolis. "Sparrows Can't Sing" (Janus) still is doing well in several arty theatres this round. "Women of World" (Embassy) looks stout in Chi, N.Y. and L.A. "Capt. Sindbad" (MGM), hefty in Philly, looks big in Denver and fine in Frisco.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases. (Complete Boxoffice Reports on Pages 8-9-10)

Globetrotting Milt Goldstein Forsees 'El Cid' Racking \$30-Mil Rentals

In Gotham last week on his way back to the Madrid headquarters of Samuel Bronston Productions following a global trek selling Bronston pix, Milton Goldstein, the operation's foreign sales manager, reports hefty biz and bookings for "El Cid" and "55 Days at Peking," plus advance activity on "Fall of the Roman Empire."

"Cid," he said, appears headed for a total world-wide rental of \$30,000,000. Goldstein noted that subsequent runs on the \$9,000,000 pic are running almost as strong as the pic's first-run dates did at the b.o. and that this is most encouraging. The film is distributed in the U. S. and Canada by Allied Artists, in the Far East except Australia and New Zealand by Columbia, in Australia by British Empire Films and in New Zealand by Rank Film Distributors.

"Peking," which has already tallied around \$3,250,000 in its first 400 dates in the States and has been set for an additional 1,600 engagements between now and Labor Day, should do close to \$13,000,000 for the first three months of domestic release, it's estimated. Abroad, Goldstein reports, it is already playing in England, Australia, France, Holland, Belgium and Israel where it is doing solid biz—ahead of "Cid" in some places.

'55 Days' Among Anzacs

Having opened in Sydney, Australia, July 25 to solid biz, "55 Days premed in Melbourne yesterday (Tues.). It opens in Italy, Spain, Portugal and Germany in September and October, with prems in Tokyo, Manila and New Zealand also in the latter month. The Scandinavian countries will see the film in the fall as well and "Peking" will play South America beginning late in the fall and into the early part of 1964.

Allied Artists is distributing the pic in the U. S., Canada and the near east. Rank is handling the pic in the U.K., Germany, Italy, Scandinavia and the far east and Columbia has it in Australia. Other countries are being booked by indie distrib.

"Roman Empire" photography has been completed and the \$15,000,000-\$16,000,000 epic will probably be ready for exhibition by Easter, 1964. Distrib plans aren't definitely set as yet but are currently being mapped by the Bronston operation. Next on the Bronston sked is "Circus," which will be distributed in the western hemisphere by Paramount. It's projected that this film will cost in the

(Continued on page 24)

TOUTERS WHO PEAK AND PEEP

By VINCENT CANBY

If "The Cleopatra Papers: A Private Correspondence" (Simon & Schuster; \$3.95) proves nothing else (and it does), it would be that press agents can be good reporters.

In a day when far too many publicists take the "Don't ask me—I don't know—and I don't want to know" attitude re their clients' affairs, Jack Brodsky and Nathan Weiss must seem like brave anachronisms: two guys whose curiosity and enthusiasm as reporters of the world around them have not been dimmed by their membership in a trade sometimes (correctly) referred to as the World's Second Oldest Profession.

The fact that both were publicists in the employ of 20th-Fox (alternately in Rome and New York), during the filming of "Cleopatra," and then later saw fit to publish their "inside story," has already given rise to intra-industry debate about the "ethics" of such disclosures. The debate could result in future employment being predicated on the signing of waiver clauses (like those obtained by the current incumbents of the White House and Buckingham Palace) re post-palace employment (no books, memorials, articles, etc.). If so, it would spell a great loss because this kind of peripheral documentation, with its wealth of intimate detail, tells the trade and laity, pros and stockholders alike, more about back-of-the-camera shenanigans than any of the standard newspaper recountings can ever hope to do.

Comparisons

"The Cleopatra Papers," in the form of letters and cables which passed between the authors, is a funny and perceptive history of an unique motion picture undertaking—an undertaking so unique, in fact, that it makes the question of ethics seem academic.

Alongside producer Walter Wanger's and Joe Hyams's previously published Bantam paperback ("My Life With Cleopatra"), the Brodsky-Weiss book has a deceptively gossipy tone, but it's neither idle nor spiteful gossip. Their story neatly complements the comparatively austere, fact-filled Wanger version by supplying a number of flesh-and-blood portraits of 20th and "Cleopatra" principals, including ones of both Liz and Dick that, for candor, must certainly outrank any previously published about contemporary film stars. Holding the "Papers" together, of course, are the personalities of the two authors, revealed in the breezy wit, sometimes lethal critiques and occasional compassion of their correspondence.

The latter, happily, ranges far afield from the Roman campaign so as to include a running account of the trials and tribulations besetting the 20th executives in New York, where a management control struggle was in progress, as well as a day-to-day accounting of homeoffice activities on a some-

(Continued on page 15)

Weiss: 'Let Kubrick Explain If My Papers Made Him Discharge Me'

Nathan Weiss, coauthor (with Jack Brodsky) of "The Cleopatra Papers" (see separate story), has left Stanley Kubrick's Polaris Productions where he has held the post of ad-pub veep since early this year. Exec declined comment in New York Monday (5) on whether or not his departure was triggered by the book, based on material gathered on the production of "Cleopatra" while Weiss was a 20th publicity exec.

Weiss said he preferred that any statements be issued by Kubrick, who is currently in London winding up "Dr. Strangelove," which Columbia will release. Last week Weiss and Brodsky announced plans to enter indie production with director Robert Rossen on filmization of "Beat The Drums Slowly."

Incentive for House Managers; Week's Salary Extra If Grossing Above Set Quota for 'Argonauts'

Ned Brown Exits GAC

Hollywood, Aug. 6.

Ned Brown abruptly resigned as veepee of General Artists Corp., after a year with the agency.

Brown joined GAC following demise of MCA's talent agency last year. Brown's clients include John Michael Hayes, Paul Gallico, William Bradford Huie and Adela Rogers St. Johns.

He will disclose his plans later.

Mastroianni Set With Levine; Will Learn English

Following negotiations set in motion during his visit two months ago to New York, Italo star Marcello Mastroianni, has set a deal with Joseph E. Levine to star in two features to be produced and distributed by Embassy Pictures. Embassy will put up total financing for the features, marking the first time the company has been the sole money in product it has distributed or coproduced.

Deal also represents a first for Mastroianni in that he will be working in the U. S. for the first time in the proposed films, the first of which will begin lensing next spring in locations all over the world. Project, based on an idea by Mastroianni, will lens about 40% of its footage in the States and will be directed by Franco Rossi from a script by Rudolfo Sonogò and Antonio Guerra.

Film will be soundtracked in Italian up until its arrival in the U. S. when it will switch to English. Mastroianni will "learn" English during the course of the pic's State-side filming, which will be done mostly in New York beginning in the fall of 1964. Both Italian and Yank actors will make up the film's cast and the feature will be subtitled as needed.

Script is presently being written for the film, not yet titled. Rossi, who directed "Smog," an Italo film made in Los Angeles a few years back, will be in the U. S. this winter to pick locales for the project. In Gotham, local crews, studios etc. will be used. The whole project is being coordinated by William Zimmerman, Embassy's recently-named production vice prez.

The second pic in the deal is expected after completion of first, entirely in the States, again with Mastroianni starring and Levine producing and distributing internationally. All is to be decided. Actor is currently working in "Yesterday, Today and Tomorrow," a Levine-Carlo Ponti coproduction, and, following completion of this one, will begin work in another Levine-Ponti film, "Casanova." It is following this that he'll start the first of his two for Levine under the latest deal.

VOGEL PAIR NOW RIVALS OF BOSSMAN REITHOF

Paris, Aug. 6.

Jesse and Carol Vogel, who formerly wrote and directed English dubbings for Peter Reithof, will launch their own company in the fall in Paris. In the past six years they worked on almost every major English language dubbing in Europe including all the Ingmar Bergman films.

In addition to the dubbing chores, for which they copped IFIDA awards for "Purple Noon" and "Boccaccio 70," Jesse Vogel scripted "Sunday and Cybele" and "Landru."

Columbia Pictures and Loew's Theatres are combining forces to give producer Charles H. Schneer's "Jason and the Argonauts" the best possible run for Columbia's money in New York. The distrib, in a deal with the circuit, will pay house managers who top a specified gross a bonus of a week's salary. There will be additional prizes for managers who hand in the best campaign books and for the three top-grossing managers.

Quotas will be established for the 31 circuit house managers participating, based on biz done by one of the circuit's top-grossing pix. Just what these quotas will be or what past feature is being used as the barometer wasn't projected at a press conference at Columbia last week, participated in by Schneer, Col's Bob Ferguson and Rube Jackter and Loew's presidential assistant Arthur M. Tolchin. They'll be high, but "realistic," it was noted.

The idea behind the move is to create "a cohesive and coordinated force" to build a better "mouse-trap" for the public, Schneer said. He noted that the same idea is being used in England with the Rank circuit and may be applied to other dates played by "Jason" around the country, such as in Los Angeles.

"Jason" opens today (Wed.) at the Loew's State Theatre and heads onto the circuit Sept. 4. Tolchin stated that he expects the film to be among the circuit's top 15 of the year. He also noted, not especially in connection with the film, that Loew's is currently undergoing a multi-million dollar theatre refurbishing drive around the country and has already spent \$750,000 modernizing its houses. Playing with "Jason" on the circuit will be another Schneer epic, "Siege of the Saxons."

The producer's next will be a filmization of H. G. Wells' "First Men in the Moon," he stated. He's currently off on a key-city national tour plugging "Jason" after which he'll return to his English home-base, where, incidentally, in Slough, he recently built a studio.

'Horn' Tops DeMille In Hall Grosses By Any Paramount Film

Paramount's "Come Blow Your Horn" has become the company's all-time gross record holder for a release playing Radio City Music Hall and, with an eight-week gross total of \$1,354,479 for its engagement at the house, ending last Wednesday (31), the film has also taken fourth place among the Hall's all-time top grossers.

Par's previous Music Hall top grosser was Cecil B. DeMille's "The Greatest Show on Earth," which did \$1,332,385 in 11 weeks in 1952. "Horn" opens today (Wed.) at Loew's Metropolitan Theatre, Brooklyn, prior to a Gotham-wide break Aug. 28 at Loew's and other nabs.

Frank Sinatra, Lee J. Cobb, Molly Picon, Barbara Rush, Jill St. John and Tony Bill star in the pic which was directed by Bud Yorkin from Norman Lear's screenplay adaptation of the Broadway comedy of a few seasons back.

TRANS-LUX AT THE HALF

Net. of \$343,092—Fractionally Off Year Ago

Trans-Lux Corp. reports net income of \$343,092 for the first six months, ended June 30, of the current fiscal year. This is equivalent to 48c a share on the 718,037 shares of common outstanding.

Net income for the corresponding period last year amounted to \$358,795, or 50c a share. Included in the earnings for both periods was non-recurring net income of \$92,546 in 1963 and \$11,000 in 1962.

L.A. Biz Still Soars; Toys' Bright \$10,000, 'Peking' Perky 48G; 'Escape' Sturdy 16G, 'Irma' Boffo 26G, 5th

Los Angeles, Aug. 6.

Los Angeles film grosses continue to soar this week, with biz in the city and surrounding area winding up with about \$350,000 or nearly \$144,000 ahead of last year's total. Lone newcomer, "Toys in Attic," shapes solid \$10,000 on opener at Beverly.

Standout is "55 Days at Peking," playing first general release which looks wow \$48,000 in five firstruns. "Longest Day," on first general release, still is solid in second stanza daydating two houses. "8½" is lousy \$9,000 in fourth at Fine Arts.

"Great Escape" looms lofty in fifth at Fox Wilshire. "Irma La Douce" still is boffo in fifth session at the Chinese.

"Cleopatra" is wham in seventh frame at Pantages as is "How West Was Won" in 24th session at Warner Hollywood. "Lawrence of Arabia" still is great in 33d round at Warner Beverly.

Estimates for This Week

Beverly (SW) (1,150; \$2-\$2.40)—"Toys in Attic" (UA). Handsome \$10,000. Last week, "55 Days at Peking" (AA) (9th wk), \$5,500.

Orpheum, Pix, Wilshire, Village, Baldwin (Metropolitan, Prin, SW, FWC, Statewide) (2,213; 756, 2,344, 1,535, 1,300; \$1-\$1.49)—"55 Days at Peking" (AA) (1st general release). Whopping \$48,000 or close. Last week, Orpheum, "King Kong Vs. Godzilla" (U) (m.o.), \$2,900. Pix, "Donovan's Reef" (Par) (2d wk) and "Burning Hills" (WB (reissue), \$4,500. Wilshire, Village "Spencer's Mountain" (WB), \$11,000. Baldwin, "PT 109" (WB) (m.o.) and "Sergeants Three" (UA) (reissue), \$4,000.

Los Angeles, Hollywood (FWC) (2,049; 856; \$1-\$1.75)—"Longest Day" (20th) (1st general release) and "Police Nurse" (20th) (2d wk). Fine \$16,000. Last week, \$27,000. State, Crest (Metropolitan-State) (2,404; 750; \$1-\$2)—"Brothers Grimm" (MGM) (1st general release) and "Cattle King" (MGM) (2d wk). Modest \$9,000 or near. Last week, \$14,100.

Vogue (FWC) (810; \$1.25-\$1.49)—"Women of World" (Emb) (3d wk). Fast \$9,000. Last week, \$13,000.

Fine Arts (FWC) (631; \$2-\$2.40) (Continued on page 10)

'SINDBAD' SHARP 17G, FRISCO; 'HORN' DITTO

San Francisco, Aug. 6.

Few newcomers here currently. "Ticklish Affair" looks good on opener at Embassy. "Captain Sindbad" is rated solid in first daydating the Crown and El Rey. "How West Was Won" shapes whopping in 23d stanza at Orpheum to top last week. "Come Blow Your Horn" is sockeroo in second at Paramount. "Irma La Douce" looms boffo in fifth at Coronet.

Estimates for This Week

Alexandria (United Calif.) (1,444; \$3-\$5.50)—"Cleopatra" (20th) (6th wk). Hot \$39,000 or close. Last week, \$40,000.

Coronet (United Calif.) (1,250; \$2-\$2.50)—"Irma La Douce" (UA) (5th wk). Boffo \$10,000 or over. Last week, \$11,000.

Crown (Golden State) (1,500; \$1.49)—"Captain Sindbad" (20th). Fine \$9,500. Last week, secondruns.

El Rey (United Calif.) (1,200; \$1.49)—"Captain Sindbad" (20th). Nice \$7,500. Last week, "Donovan's Reef" (Par) (2d wk), \$5,000.

Embassy (Dibble-McLean) (1,400; \$1.50)—"Ticklish Affair" (MGM). Good \$7,000 or close. Last week, "Donovan's Reef" (Par) (2d wk), \$6,500.

Esquire (No. Coast) (846; \$1.25-\$1.50)—"Mutiny on Bounty" (MGM) (4th wk). Good \$6,000. Last week, \$6,100.

Golden Gate (RKO) (2,850; \$1.50-\$1.75)—"Summer Magic" (BV) (3d wk). Okay \$8,500. Last week, \$9,500.

Metro (United Calif.) (1,000; \$1.75-\$2)—"Mondo Cane" (Times) (10th wk). Solid \$5,000. Last week, \$5,200.

Music Hall (Ros) (365; \$1.49)— (Continued on page 10)

Key City Grosses

Estimated Total Gross

This Week \$3,940,500
(Based on 22 cities and 278 theatres.)

Last Year \$2,316,700
(Based on 20 cities and 229 theatres, chiefly first runs including N. Y.)

'Thrill' Brisk 17G, Philly; 'Toys' 13G

Philadelphia, Aug. 6.

Some fresh product is shaping big here this session. "Thrill of It All" looks smash at the Arcadia. "Toys in Attic" looms boffo on opener at Trans-Lux. "Captain Sindbad" is fancy in first at the Stanton.

"Irma La Douce" is heading for a great seventh round at Randolph. "Cleopatra" is rated socko in sixth week at Stanley while "Come Blow Your Horn" shapes snappy in sixth at the Fox.

Estimates for This Week

Arcadia (S&S) (623; 95-\$2)—"Thrill of It All" (U). Smash \$17,000. Last week, "Gathering of Eagles" (U) (3d wk), \$5,500.

Boyd (SW) (1,536; \$2-\$2.75)—"How West Was Won" (MGM) (2d wk). Big \$12,000. Last week, \$12,300.

Bryn Mawr (Goldman) (680; \$1.49)—"L-Shaped Room" (Col) (6th wk). Trim \$3,000. Last week, \$4,500.

Fox (Milgram) (2,200; 95-\$1.80)—"Come Blow Your Horn" (Par) (6th wk). Brassy \$17,000. Last week, \$20,000.

Goldman (Goldman) (1,000; 95-\$1.80)—"Bye, Bye Birdie" (Col) (6th wk). Nice \$8,000. Last week, \$13,000.

Lane (SW) (1,000; 95-\$1.80)—"Sporting Life" (Cont) (2d wk). Okay \$4,000. Last week, \$4,300.

Midtown (Goldman) (1,200; \$2.50-\$3)—"Lawrence of Arabia" (Col) (32d wk). Off to okay \$6,000. Last week, \$8,500.

Randolph (Goldman) (2,200; 95-\$7th wk). Great \$15,000. Last week, \$19,000.

Stanley (SW) (1,450; \$2.50-\$3.50)—"Cleopatra" (20th) (6th wk). Great \$38,000. Last week, \$39,000.

Stanton (SW) (1,483; 95-\$1.80)—"Captain Sindbad" (MGM) and "Slave" (MGM). Busy \$15,000. Last week, "PT 109" (WB) (3d wk), \$8,500.

Studio (Goldberg) (400; 95-\$1.80)—"Nights of Shame" (Indie) and "Heavenly Bodies" (Indie). Hot \$5,000. Last week, "Nudes and Variations" (Indie), \$4,500.

Trans-Lux (T-L) (500; 95-\$2)—"Toys in Attic" (UA). Wow \$13,000 or near. Last week, "Women of World" (Embassy) (4th wk), \$2,800.

World (Rugoff) (500; 95-\$1.80)—"L-Shaped Room" (Col) (6th wk). Neat \$3,400. Last week, \$5,000.

Yorktown (SW) (1,000; \$1.49)—"Sparrows Can't Sing" (Janus) (2d wk). Okay \$2,800. Last week, \$3,200.

'Thrill' Solid \$11,000, Col., 'West' Great 11½G

Columbus, O., Aug. 6.

"Thrill of It All," only new booking in town, is headed for sturdy business at Loew's Ohio. Second stanza of "55 Days at Peking" looks light. "How West Was Won" continues fancy in 17th stanza at RKO Grand.

Estimates for This Week

Grand (RKO) (860; \$1.50-\$2.75)—"How West Was Won" (MGM) (17th wk). Pleasing \$11,500. Last week, \$12,000.

Ohio (Loew) (3,079; 50-\$1.50)—"Thrill of It All" (U). Solid \$11,000 or near. Last week, "Donovan's Reef" (Par) and "Strategic Air Command" (Par), (reissue), \$6,600.

Palace (RKO) (2,845; 50-\$1.50)—"55 Days at Peking" (AA) (2d wk). Mild \$7,600 or close. Last week, \$8,500.

'Flipper' Fancy \$19,000 In Det.; 'West' Amazing 20G, 3d; 'Irma' 19G, 6

Detroit, Aug. 6.

The product is great and so is biz this session. "Cleopatra" continues to lead with a wham figure in 6th week at United Artists. "Flipper" is in its first swim and is heading for socko total at the Palms. "How the West Was Won" continues to do sensational biz in its 23d round at Music Hall.

Meanwhile "Sadist" looks fair in first showing at the Fox. "Irma La Douce" shapes hotsy in seventh at the Mercury. "Summer Magic" stays hotsy in third at the Grand Circus.

Estimates for This Week

Fox (Downtown Fox Corp.) (5,041; \$1.25-\$1.49)—"Sadist" (Indie) and "Wild Guitar" (Indie). Fair \$12,000 or close. Last week, "Mondo Cane" (Times) (2d wk), \$10,000.

Michigan (United Detroit) (4,926; \$1.25-\$1.49)—"Bye, Bye Birdie" (Col) (4th wk). Good \$11,000. Last week, \$13,000.

Palms (UD) (2,995; \$1.25-\$1.49)—"Flipper" (MGM). Socko \$19,000 or close. Last week, "Jason and Argonauts" (Col) and "Day Mars Invaded Earth" (20th), 2d wk), \$7,000.

Madison (UD) (1,408; \$1.50-\$3.30)—"Lawrence of Arabia" (Col) (26th wk). Steady \$7,000. Last week, \$7,500.

Grand Circus (UD) (1,400; \$1.25-\$1.49)—"Summer Magic" (BV) (3d wk). Hot \$12,000. Last week, \$12,800.

Adams (Community) (1,700; \$1-\$1.80)—"Come Blow Your Horn" (Par) (6th wk). Steady \$7,500. Last week, \$8,000.

United Artists (UA) (1,667; \$1.50-\$3.50)—"Cleopatra" (20th) (6th wk). Wham \$30,000 or near. Last week, \$31,000.

Music Hall (Beacon Enterprises) (1,213; \$1.25-\$2.80)—"How West Was Won" (MGM) (23d wk). Sensational \$20,000. Last week, \$21,000.

Mercury (United Motion) (1,468; \$1-\$1.80)—"Irma La Douce" (UA) (6th wk). Wham \$19,000. Last week, \$21,000.

Trans-Lux Krim (Trans-Lux) (980; \$1.49)—"Greenwich Village Story" (Indie). Good \$7,000. Last week, "Women of World" (Indie), \$5,500 in third week.

'Irma' Wham 20G, Cleve.; 'Magic' 15G

Cleveland, Aug. 6.

Standout here currently is "Irma La Douce," which is heading for a great opening week at the State. Another newcomer, "Summer Magic" shapes smooth at the Hipp. "Mouse on Moon," daydating two arty theatres, looks excellent on opener. "Bye, Bye Birdie" is brisk in fourth at the Allen.

Estimates for This Week

Allen (Stanley-Warner) (2,866; \$1.25-\$1.85)—"Bye, Bye Birdie" (Col) (4th wk). Briskly \$13,000 or over. Last week, \$15,800.

Colony Art (Stanley-Warner) (1,354; \$1.50)—"8½" (Embassy) (3d wk). Smart \$4,000 or near. Last week, \$5,700.

Continental Art (Art Theatre Guild) (925; \$1.50)—"L-Shaped Room" (Col) (m.o.). Lively \$2,700. Last week, "White Sheik" (Indie) and "Vitelloni" (Indie) (reissues), \$1,700.

Heights Art (Art Theatre Guild) (925; \$1.50)—"Mouse on Moon" (Lope). Excellent \$4,600. Last week, "L-Shaped Room" (Col) (6th wk), \$2,400.

Hippodrome (Eastern Hipp) (3,500; \$1.25-\$1.50)—"Summer Magic" (BV). Pleasing \$15,000. Last week, "PT 109" (WB) (3d wk), \$5,000 in five days.

Ohio (Loew) (1,020; \$1.80-\$3.50)—"Cleopatra" (20th) (6th wk). Holding at strong \$19,000 or near. Last week, \$22,000.

Palace (F&A Theatres) (1,254; \$1.25-\$2.75)—"How West Was Won" (MGM) (17th wk). Okay \$9,000. Last week, \$8,000.

State (Loew) (3,450; \$1.50)—"Irma La Douce" (UA). Wham \$20,000 or over. Last week, "Great Escape" (UA) (3d wk), \$9,500.

Westwood Art (Art Theatre Guild) (955; \$1.50)—"Mouse on Moon" (Lope). Fine \$3,900. Last week, "L-Shaped Room" (6th wk), \$2,200.

'Flipper' Big 17G, D.C.; '8½' Sock 16G, Horn' Boffola 20G; 'Thrill' 12½G, 2d

Washington, Aug. 6.

Broadway Grosses

Estimated Total Gross

This week \$658,400
(Based on 34 theatres)

Last Year \$555,900
(Based on 30 theatres)

'Thrill' Hotsy 23G, Hub; 'Horn' 14G, 3

Boston, Aug. 6.

The heat is wilting the Hub boxoffice this round. Continuance of heat wave particularly sloughed smaller houses without air-conditioning. Only Saturday night (3) biz held up. "Thrill of It All" caught on at Memorial for a lofty take among the new arrivals. "Donovan's Reef" is fairly good at Pilgrim.

"Great Escape" piled up a brisk second week at the Orpheum. "Blow Your Horn" is solid in third at Paramount. "Bye, Bye Birdie" is great in sixth round at Astor. "Lawrence of Arabia," still potent in 33d stanza at the Gary, moves over to Beacon Hill Thursday.

Estimates for This Week

Astor (B&Q) (1,117; 90-\$1.50)—"Bye, Bye Birdie" (Col) (6th wk). Great \$9,000. Last week, \$10,000.

Beacon Hill (Sack) (900; \$1-\$1.80)—"L-Shaped Room" (Col) (6th wk). Okay \$7,000. Last week, \$8,000.

Boston (Beacon Ent.) (1,354; \$1.20-\$2.95)—"How West Was Won" (MGM) (19th wk). Slick \$14,000. Last week, \$15,000.

Capri (Sack) (850; 90-\$1.50)—"Mouse on Moon" (UA) (6th wk). Neat \$4,000. Last week, \$5,000.

Center (E. M. Loew) (1,250; 90-\$1.25)—"Violent Midnight" (Indie) and "Passion of Slow Fire" (Indie). Okay \$6,000. Last week, "Flipper" (MGM) and "Slave" (MGM) (2d wk), \$6,200.

Cinema, Kenmore Square (Indie) (320; \$1.40-\$1.80)—"8½" (Embassy) (2d wk). Fat \$5,000. Last week, same.

Fenway (Indie) (1,300; 90-\$1.49)—"La Dolce Vita" (Astor) (reissue) (2d wk). Mild \$1,900. Last week, \$2,200.

Exeter (Indie) (1,276; 90-\$1.25)—"Sporting Life" (Cont) (2d wk). Mild \$4,000. Last week, \$3,000.

Gary (Sack) (1,277; \$1.50-\$3)—"Lawrence of Arabia" (Col) (33d wk). Okay \$8,000. Last week, \$9,000.

Mayflower (ATC) (889; 90-\$1.50)—"Mondo Cane" (Times) (rerun). Fair \$3,500. Last week, "Twinkle and Shine" (Indie) and "Walk on Wildside" (Col) (reissues), \$3,800.

Memorial (RKO) (3,000; 90-\$1.50)—"Thrill of It All" (U) and "Black Zoo" (AA). Socko \$23,000 or over. Last week, "Gathering of Eagles" (U) and "Beauty and Beast" (Indie) (3d wk), \$8,000.

Music Hall (Sack) (2,200; \$2-\$3.90)—"Cleopatra" (20th) (7th wk). Sixth week ended Monday (5) (Continued on page 10)

'CLEO' SOCKO \$18,000, PROV.; 'MAGIC' HOT 11G

Providence, Aug. 6.

"Cleopatra" started off socko in first week at Elmwood. "Summer Magic" with appeal to youngsters looms hotsy at RKO Albee on opener. State looms light with "Flipper." Majestic's third of "PT 109" is rated okay.

Estimates for This Week

Albee (RKO) (2,200; 85-\$1)—"Summer Magic" (BV). Torrid \$11,000 or near. Last week, "Gathering of Eagles" (U) and "Raiders" (U) (2d wk), \$3,000.

Elmwood (Snider) (724; \$2-\$3)—"Cleopatra" (20th). Off with status-expected hang in first week. Around sock \$18,000 looms. Last week, "Lawrence of Arabia" (Col) (17th wk), \$3,200.

Majestic (SW) (2,200; 90-\$1.25)—"PT 109" (WB) (3d wk). Okay \$5,000. Second was \$8,000.

State (Loew) (3,200; 90-\$1.25)—"Flipper" (MGM) and "The Slave" (I). Mild \$7,500. Last week, "Irma La Douce" (UA) (4th wk). Good \$4,000 after nice \$5,000 in third session.

Torrid openers are giving gusto to an already strong mainstem this round. "8½" is setting house record at Apex and "Come Blow Your Horn" looms socko at Palace. Also big is "Flipper" on opener at Capitol.

Still strong are hardticket holdovers, "Cleopatra" at Warner's "How West Was Won" at Uptown and "Lawrence of Arabia" at Ontario. "Great Escape" is hotsy in fifth at Keith's. "Thrill of It All" shapes giant in second at Dupont, to top opener.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; \$1-\$1.49)—"Summer Magic" (BV) (3d wk). Nice \$10,000. Last week, \$12,000.

Apex (KB) (940; \$1.25-\$1.40)—"8½" (Embassy). Looks record \$16,000 or over.

Capitol (Loew) (3,240; \$1-\$1.49)—"Flipper" (MGM). Big \$17,000 or near. Last week, "Gathering of Eagles" (U) (2d wk), \$9,300.

Dupont (Mann) (400; 90-\$1.65)—"Thrill of It All" (U) (2d wk). Huge \$12,500 after first hit \$12,000.

Keith's (RKO) (1,839; \$1-\$1.49)—"Great Escape" (UA) (5th wk). Great \$12,000. Last week, \$12,800.

MacArthur (KB) (900; \$1.25-\$1.40)—"Sparrows Can't Sing" (Janus) (4th wk). Oke \$4,500. Last week, \$6,500.

Ontario (KB) (1,240; \$1.75-\$3)—"Lawrence of Arabia" (Col) (23d wk). Hep \$9,800. Last week, \$10,000.

Palace (Loew) (2,360; \$1-\$1.49)—"Come Blow Your Horn" (Par) Sockeroo \$20,000 or close. Last week, "Donovan's Reef" (Par) (2d wk), \$6,700.

Playhouse (TL) (459; \$1.25-\$1.80)—"L-Shaped Room" (Col) (6th wk). Sturdy \$6,000. Last week, \$7,000.

Plaza (TL) (278; \$1.49-\$1.80)—"Amorous Sex" (Indie). Big \$7,000. Last week, "Mondo Cane" (Times) (5th wk), \$4,000.

Town (King) (800; \$1.25-\$1.80)—"Irma La Douce" (UA) (7th wk). Boff \$10,000. Last week, \$10,200.

Trans-Lux (TL) (599; \$1.25-\$2)—"Bye, Bye Birdie" (Col) (6th wk). Good \$7,200. Last week, \$8,000.

Uptown (SW) (1,300; \$1.65-\$2.75)—"How West Was Won" (MGM) (21st wk). Socko \$12,000. Last week, \$13,000.

Warner (SW) (1,250; \$2-\$3.50)—"Cleopatra" (20th) (6th wk). Wham \$27,000. Last week, \$27,500.

'MAGIC' BRIGHT \$9,000, PORT.; 'IRMA' WOW 8½G

Portland, Ore., Aug. 6.

Some fresh screen fare is helping to perk up biz generally at firstruns here this session. "Summer Magic" looms bright on opener at the Fox while "Irma La Douce" is heading for a new record in first stanza at the 650-seat Irvington. "Great Escape" is rated loud in fifth round at the Laurelhurst. "Cleopatra" shapes lousy in sixth stanza at Paramount.

Estimates for This Week

Broadway (Parker) (1,890; \$1-\$1.50)—"Tammy and Doctor" (U) and "Showdown" (U) (2d wk). Lean \$3,000. Last week, \$4,800.

Fox (Evergreen) (1,600; \$1-\$1.49)—"Summer Magic" (BV) and "Beauty and Beast" (U). Bright \$9,000 or near. Last week, "PT 109" (WB) and "Black Gold" (WB) (3d wk), \$3,800.

Hollywood (Evergreen) (1,890; \$1.49-\$2)—"How West Was Won" (MGM) (17th wk). Tall \$6,000. Last week, \$5,600.

Irvington (Smith) (650; \$1.50)—"Irma La Douce" (UA). New record at \$8,500. Last week, "Mutiny on Bounty" (MG) (5th wk), \$2,700 at popsale.

Laurelhurst (Cruikshank) (675; \$1.25)—"Great Escape" (UA) and "Come Fly With Me" (UA) (5th wk). Loud \$5,500. Last week, \$6,200.

Music Box (Hamrick) (640; \$1-\$1.50)—"Come Blow Your Horn" (Par) (2d wk). Sad \$3,500. Last week, \$5,000.

Orpheum (Evergreen) (1,536; \$1-\$1.49)—"Bye, Bye Birdie" (Col) and "Jungle Fighters" (Col) (3d wk). Modest \$4,000. Last week, \$4,900.

Flipper' Dull \$6,500, Mpls.; Thrill' Smash 11G, 2d; West' Boffo 18G, 21

Minneapolis, Aug. 6. Holdovers dominate the Loop currently, downtown area being invaded by only two newcomers. "Flipper," one of the fresh entries, is only dull at Orpheum. The other "Ticklish Affair," looks fairly good at State.

Sixth week of "Cleopatra" is rated big at Century. "How West Was Won" shapes smash in 21st round at the Cooper. "Blow Your Horn" is great in sixth. "Thrill of It All" looks mighty in second at the Park.

Estimates for This Week

Academy (Mann) (1,000; \$1.55-\$2.65)—"Lawrence of Arabia" (Col) (16th wk). Lively \$5,800. Last week, \$6,000.

Avalon (Frank) (800; \$1)—"Please, Not Now" (20th) and "Sergeant Was Lady" (U) (2d runs). Mild \$1,200. Last week, "Steam Heat" (Indie) and "Week-End With Lulu" (Col) (reissue) (2d wk), \$1,300.

Century (Par) (1,300; \$2.10-\$3.50)—"Cleopatra" (20th) (6th wk). Sock \$19,000. Last week, \$17,000. Cooper (CF) (805; \$1.25-\$1.50)—"How West Was Won" (20th) (21st wk). Marvelous \$18,000. Last week, \$18,500.

Gopher (Berger) (1,000; \$1-\$1.25)—"Mondo Cane" (Times) (2d wk). Splendid \$8,000. Last week, \$9,800. Lyric (Par) (1,000; \$1.25-\$1.50)—"Spencer's Mountain" (WB) (5th wk). Brisk \$4,500. Last week, \$5,000.

Mann (Mann) (1,000; \$1.25-\$1.50)—"Come Blow Your Horn" (Par) (6th wk). Great \$6,000. Last week, \$7,000.

Orpheum (Mann) (2,800; \$1-\$1.25)—"Flipper" (MGM). Drab at \$6,500. Last week, "Summer Magic" (BV) (2d wk), \$7,000.

Park (Mann) (1,000; \$1.25-\$1.50)—"Thrill of It All" (U) (2d wk). Mighty \$11,000. Last week, \$14,000. State (Par) (2,200; \$1-\$1.25)—"Ticklish Affair" (MGM). Fairly good \$6,000 or close. Last week, "Gathering of Eagles" (U), \$9,000 in nine days at \$1.50 top.

Suburban World (Mann) (800; \$1.25)—"Balcony" (Cont). Okay \$3,000. Last week, "Winter Light" (Janus) (2d wk), \$1,500. Uptown (Mann) (1,000; \$1.50)—"Heavens Above" (Janus) (3d wk). Nice \$2,500. Last week, \$3,000.

World (Mann) (400; \$1.25-\$1.50)—"Irma La Douce" (UA) (4th wk). Big \$6,500. Last week, \$7,000.

LOS ANGELES

(Continued from page 8)

—"8½" (Emb) (4th wk). Lusty \$9,000. Last week, \$10,500. Four Star (UATC) (868; \$1.50-\$2)—"Mouse on Moon" (Lope) (3d wk). Sluggish \$4,800. Last week, \$5,600.

Lido (FWC) (876; \$2)—"David and Lisa" (Cont) (4th wk). Okay \$3,800. Last week, \$4,000.

Fox Wilshire (FWC) (1,990; \$2-\$2.40)—"Great Escape" (UA) (5th wk). Lofly \$16,000. Last week, \$17,000.

Chinese (FWC) (1,408) \$2-\$2.40—"Irma La Douce" (UA) (5th wk). Boffo \$26,000. Last week, \$27,600.

Pantages (RKO) (1,512; \$2.50-\$5.50)—"Cleopatra" (7th wk). Wham \$66,000 or near. Last week, \$67,500 on sixth.

Hollywood Paramount (State) 1,468; \$1.55-\$2.40—"Come Blow Your Horn" (Para) (7th wk). Bang-up \$18,500. Last week, \$18,000.

Music Hall (Ros) (720; \$2-\$2.40)—"L-Shaped Room" (Col) (7th wk). Fine \$7,000. Last week, \$7,700.

El Rey (FWC) (856; \$1-\$1.49)—"Hud" (Par) (5th wk). Good \$5,000. Last week, \$6,000.

Warner Hollywood (SW) (1,291; \$1.25-\$2.80)—"How West Was Won" (MGM) (24th wk). Excellent \$34,500. Last week, \$34,200.

Warner Beverly (SW) (1,316; \$1.65-\$3.50)—"Lawrence of Arabia" (Col) (33d wk). Great \$25,500. Last week, same.

Egyptian (UATC) (1,392; \$1.65-\$3.50)—"Mutiny on Bounty" (MGM) (38th wk). Okay \$9,000. Last week, \$9,100.

TONY SILVER TO BRONSTON

Tony Silver has joined the advertising department of Samuel Bronston Productions, coming from Columbia Pictures where he served in a similar capacity.

Earlier, Silver had ad jobs with United Artists and National Screen Service, in addition to being a magazine ad-promotion staffer.

Flipper' Flat \$6,000, Indpls.; West' Big 12G

Indianapolis, Aug. 6. Biz continues steady at most first runs here this stanza despite a new heat wave over the weekend. "Flipper" is sad at Loew's as is "Mondo Cane" also in first, at the Circle. Situation still is dominated by holdovers. Both "Cleopatra" in sixth stanza and "How West Was Won" eight week are going strong. "Bye, Bye Birdie" is good in third at Keith's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; \$1-\$1.25)—"Mondo Cane" (Times). Dull \$5,000. Last week, "Summer Magic" (BV) (2d wk), \$5,500.

Indiana (C-D) (1,100; \$1.25-\$2.50)—"How West Was Won" (MGM) (8th wk). Boffo \$12,000. Last week, \$13,500.

Keith's (Cockrill-Dolle) (1,300; \$1-\$1.25)—"Bye Bye Birdie" (Col) (3d wk). Good \$5,000. Last week, \$7,000.

Loew's (Loew) (2,427; 75-\$1.25)—"Flipper" (MGM). Sad \$6,000. Last week, "The Head" (T-L) and "Horror Hotel" (T-L), \$4,500.

Lyric (Cockrill-Dolle) (1,000; \$1.50-\$3)—"Cleopatra" (20th) (6th wk). Strong \$17,000 or near. Last week, \$17,500.

BROADWAY

(Continued from page 9)

\$2.50—"8½" (Embassy) (7th wk). Sixth round ended Monday (5) was big \$15,500 or close after \$17,000 for fifth week.

Fifth Ave. Cinema (Rugoff Th.) (250; \$1.25-\$2)—"List Adrian Messenger" (U) (subrun). First week finished yesterday (Tues.) was fine \$4,500.

Fine Arts (Davis) (468; \$1.80-\$2)—"L-Shaped Room" (Col) (11th wk). The 10th round completed Monday (5) was big \$8,700 after \$9,200 for ninth.

Guild (Guild) (450; \$1-\$1.75)—"Women of World" (Embassy) (6th wk). The fifth week ended Monday (5) was solid \$8,000 after \$9,500 for fourth.

Little Carnegie (Landau) (520; \$1.25-\$2)—"Sporting Life" (Cont) (4th wk). Third session completed yesterday (Tues.) was big \$10,500 after \$11,500 for second.

Murray Hill (Rugoff Th.) (565; \$1.50-\$2)—"My Name Is Ivan" (Indie) (7th wk). Sixth round ended yesterday (Tues.) was stout \$7,000 or near after \$7,500 for fifth week.

Normandie (Landau) (592; \$1.25-\$2)—"David and Lisa" (Cont) (subrun) (2d wk). This session winding tomorrow (Thurs.) looks like good \$5,000 after \$6,600 on opener.

Paris (Pathe Cinema) (568; \$1.50-\$2)—"Divorce, Italian Style" (Embassy) (47th wk). The 46th stanza finished Sunday (4) was great \$8,500 after \$8,000 in 45th week.

34th Street East (Reade-Sterling) (450; \$1.50-\$2)—"This Sporting Life" (Cont) (4th wk). Third round finished yesterday (Tues.) was big \$10,500 after \$12,200 for second.

Sutton (Rugoff Th.) (561; \$1.50-\$2)—"Heavens Above" (Janus) (12th wk). The 11th round finished Sunday (4) was big \$7,000 after \$7,500 in 10th week.

Toho Cinema (Toho) (299; \$1.50-\$2)—"My Hobo" (Toho) (3d wk). Second week ended Monday (5) was barely okay \$5,000 after \$5,500 on opener. Stays only the three weeks, with "Life of Country Doctor" (Toho) opening on July 13.

Trans-Lux East (T-L) (600; \$1.25-\$2)—"Burning Court" (T-L) (2d wk). Initial stanza completed yesterday (Tues.) was sturdy \$10,000.

Trans-Lux 52d St. (T-L) (540; \$1.25-\$2)—"For Love Or Money" (U). Opens today (Wed.), daydating with Palace. In ahead, "Donovan's Reef" (Par) (2d wk), was okay \$6,000.

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2)—"Irma La Douce" (UA) (subrun). Opens today (Wed.), daydating with Victoria and other Golden Showcase houses. Last week "Longest Day" (20th) (6th wk), was fair \$4,600 after \$5,500 for fifth and nice run at lower scale and continuous.

World (Perfecto) (390; 90-\$1.50)—"Violated Paradise" (Vic) (9th wk). This round winding tomorrow (Thurs.) looks like fine \$6,000 or near after same for eighth.

'Irma' Sockeroo \$16,000, Cincy, Thrill' Wham 15G For 2d; 'Hercules' 11G

Cincinnati, Aug. 6.

Cincy film biz is showing no pain this round from the traditional dog days' bite. Strong product is the antidote. "Irma La Douce" looms smash on opener at the outlying Valley, following hardticket run of "Lawrence of Arabia." Only other new bills are at Twin ozoner with "Hercules and Captive Women" on one side and "Bye, Bye Birdie" on the other. Latter is good and "Hercules" looks potent.

"Thrill Of It All" at Keith's retains tempo in second "PT 109" at the Albee holds okay and "Savage Sam" continues nice at Palace, both in second rounds. "Cleopatra" at Grand is town topper for sixth week. "How West Was Won" is extending its winning streak to the 21st session at Capitol.

Estimates for This Week

Albee (RKO) (3,100; \$1-\$1.50)—"PT 109" (WB) (2d wk). Firm \$8,500 after \$10,000 launching.

Capitol (SW-Cinerama) (1,540; \$1.25-\$2.75)—"How West Was Won" (MGM) (21st wk). Socko \$11,500. Last week, \$12,000.

Esquire Art (Cin-T-Co) (500; \$1.25)—"L-Shaped Room" (Col) (4th wk). Okay \$1,400. Last week, \$1,500.

Grand (RKO) (1,396; \$1.80-\$3.50)—"Cleopatra" (20th) (6th wk). Hotsy \$18,500. Last week, \$19,000.

Guild (Vance) (272; \$1.25)—"Heavens Above" (Janus) (2d wk). Pleasing \$1,700 after \$2,000 opener.

Hyde Park Art (Cin-T-Co) (700; \$1.25)—"L-Shaped Room" (Col) (2d wk). Nice \$1,200. Last week, \$1,400. Daydating with Esquire Art.

Keith's (Cin-T-Co) (1,500; \$1-\$1.50)—"Thrill Of It All" (U) (2d wk). Wham \$15,000 after \$17,500 opener.

Palace (RKO) (2,600; \$1-\$1.50)—"Savage Sam" (BV) (2d wk). Nice \$7,000. Last week, \$8,500.

Twin Drive-In (Cin-T-Co) (800 each side; \$1)—West: "Hercules and Captive Women" (Indie) and "When Girls Take Over" (Indie). Potent \$11,000. Last week, "Wrong Rut" (Indie) and "Life of Secrecies" (Indie), \$21,000. East: "Bye, Bye Birdie" (Col) and "Interns" (Col) (subruns). Good \$8,000 at 85c gate. Last week, "55 Days at Peking" (AA) and "7 Cities of Antarctica" (BV) (subruns), \$5,000.

Valley (Cin-T-Co) (1,275; \$1.50-\$1.80)—"Irma La Douce" (UA). Great \$16,000 on popscale switch. Matinees only three days weekly. Last week, "Lawrence of Arabia" (Col) (16th wk), on \$1.50-\$2.50 hardticket, \$5,500.

CHICAGO

(Continued from page 9)

"Flipper" (MGM) (5th wk). Stout \$8,000. Last week, \$9,700.

McVickers (Beacon) (1,100; \$1.75-\$3.50)—"How West Was Won" (MGM) (23d wk). Loud \$25,000. Last week, \$26,500.

Monroe (Jovan) (1,000; 65-90)—"Magnificent Sinner" (Indie) and "Love In Hot Climate" (Indie). Sock \$7,000. Last week, "Sins of Lola" (Indie) and "Question of Adultery" (Indie), \$4,800.

Oriental (Indie) (3,400; 90-\$1.80)—"Great Escape" (UA) (4th wk). Tall \$22,000. Last week, \$23,500.

Roosevelt (B&K) (1,400; 90-\$1.80)—"Summer Magic" (BV) and "Yellowstone Cubs" (BV) (4th wk). Okay \$11,000. Last week, \$14,200.

State-Lake (B&K) (2,400; \$2-\$4)—"Cleopatra" (20th) (6th wk). Powerful \$60,000. Last week, \$65,000.

Surf (H&E Balaban) (684; \$1.50-\$1.80)—"Mondo Cane" (Times) (m.o.) (3d wk). Nifty \$4,000. Last week, \$5,000.

Todd (Todd) (1,089; 90-\$1.80)—"Women of World" (Embassy) (2d wk). Sturdy \$10,000. Last week, \$12,000.

Town (Teitel) (640; \$1.25-\$1.80)—"L-Shaped Room" (Col) (6th wk). Sharp \$4,500. Last week, \$5,200.

United Artists (B&K) (1,700; 90-\$1.80)—"Irma La Douce" (UA) (8th wk). Great \$23,000. Last week, \$23,500.

Woods (Essaness) (1,200; 90-\$1.80)—"Come Blow Your Horn" (Par) (3d wk). Loud \$25,000. Last week, \$32,000.

World (Teitel) (608; 90-\$1.80)—"L-Shaped Room" (Col) (6th wk). Boff \$9,000. Last week, \$8,500.

'Thrill' Whopping 24G, Toronto; 'Irma' Socko 20G, 3d; 'Escape' Great 22G, 5

Toronto, Aug. 6.

Outstanding here this stanza is "Thrill of It All," with a wow opening at Loew's. The other Loew house, the Uptown, shapes socko in third round with "Irma La Douce." "Flipper" shapes swell in second session, daydating three houses.

Breaking in on popscale run, "Longest Day" is rated solid for second session at the Imperial. "Great Escape" looks great in fifth week at Carlton, coin total being remarkably high for this stage of run. "Cleopatra" is credited with improving to a whopping figure in sixth session at the University. "Come Blow Your Horn" is excellent in sixth week playing two houses.

Estimates for This Week

Birchcliff, Capitol, Westwood (FP) (895; 1,258; 994; 35-\$1)—"Flipper" (MGM) (2d wk). Swell \$14,000. Last week, at 11 houses, \$34,000.

Carlton (Rank) (2,318; \$1.25-\$2)—"Great Escape" (UA) (5th wk). Excellent \$22,000. Last week, \$24,000.

Eglinton (FP) (918; \$2-\$3)—"How West Was Won" (MGM) (19th wk). Big \$8,000. Last week, ditto.

Fairlawn (Rank) (1,165; \$2-\$3)—"Lawrence of Arabia" (Col) (27th wk). Socko \$12,000. Last week, \$14,000.

Hollywood (FP) (1,080; \$1.25-\$1.50)—"Bye, Bye Birdie" (Col) (6th wk). Satisfactory \$6,000. Last week \$8,000.

Hyland (Rank) (1,165; \$1.25-\$1.50)—"L-Shaped Room" (Col) (3d wk). Hot \$7,500. Last week \$8,500.

Imperial (FP) (3,216; \$1-\$1.75)—"Longest Day" (20th) (2d wk). Breaking in at pop prices for solid \$13,000. Last week \$18,000.

Loew's (Loew) (1,641; \$1-\$1.50)—"Thrill of It All" (U). Wham \$24,000. Last week, "Main Attraction" (MGM), \$6,500.

Nortown, Tivoli (FP) (995; \$1-\$1.50)—"Come Blow Your Horn" (UA) (6th wk). Upsurge to fine \$14,000. Last week, \$13,000.

Towne (Taylor) (693; \$1-\$1.50)—"Murder at Gallop" (MGM) (4th wk). Fine \$5,500. Last week, same.

University (FP) (1,344; \$2-\$3.50)—"Cleopatra" (20th) (6th wk). With better mat attendance this looks to edge up to wow \$42,000. Last week, \$40,000.

Uptown (Loew) (2,250; \$1-\$1.50)—"Irma La Douce" (UA) (3d wk). Sock \$20,000. Last week, \$22,000.

BOSTON

(Continued from page 8)

was stout \$36,000 or near. Last week \$40,000.

Orpheum (Loew) (2,900; 90-\$1.65)—"Great Escape" (UA) (2d wk). Nice \$11,000. Last week, \$17,000.

Paramount (NET) (2,357; 90-\$1.65)—"Blow Your Horn" (Par) (3d wk). Happy \$14,000. Last week, \$18,000.

Pilgrim (ATC) (1,909; 75-\$1.25)—"Donovan's Reef" (Par) and "We Shall Return" (Indie). Fair \$6,000. Last week, "House on Bare Mountain" (Indie) and "Rommel's Treasure" (Indie) (2d wk), \$7,000.

Park Square (Indie) (300; \$1.80)—"Fellini's 8½" (Embassy) (2d wk). Solid \$4,000. Last week, \$4,500.

Saxon (Sack) (1,100; \$1.50-\$2.75)—"Irma La Douce" (UA) (6th wk). Hot \$17,000. Last week, \$19,000.

State (Trans-Lux) (730; 75-\$1.25)—"Have Figure. Will Travel" (Indie) and "Nature's Paradise" (Indie) (rerun). Nifty \$8,000. Last week, \$10,000.

'Orderly' Ed Hyman

American Broadcasting - Paramount Theatres v.p. Edward L. Hyman has gathered his material for the next edition of his orderly distribution book, this one to cover the period of September, 1963, to March, 1964.

The book, which contains listings of releases planned by distributors listed by companies in a monthly arrangement, will also include some promotional data this time around, as compiled with the help of ad-pub execs of the various companies. It is expected that the tome will arrive by early October when copies will be mailed to upwards of 3,000 industry endorseres of Hyman's orderly release campaign.

New Dallas Hardtopper

Dallas, Aug. 6.

First new hardtop theatre in this area in four years, the Cinema is being built in the Big Town Shopping Centre. Of modernistic design, with an all-glass front and new style marquee, the 900-seat house will cost an estimated \$208,000.

The theatre will be operated by the Boston-based General Drive-In Corp., a national chain which operates a number of hardtop and drive in theatres in the southwest. It is the company's entry into the Dallas area, and it is also building a theatre in Austin, Tex., at this time.

It's Another Part of the Jungle: COMPO Fears Its 'Civil Rights' Confused With Rights for Negroes

At a time when the national civil rights campaign is growing more rapidly almost every day and is gaining momentum, conversationally at least, in the picture industry, the Council of Motion Picture Organizations has taken pains to point out that its current drive to promote a keener awareness of the Bill of Rights and its protections against censorship has no relationship with the racial effort.

Speaking last week at a joint convention of the New York and New Jersey Allied States Assn. organizations at the Concord (N. Y.) Hotel, COMPO exec v.p. Charles E. McCarthy stated that his group's Bill of Rights movement "must not be confused with the current racial conflict over civil rights." He asserted that the sole purpose of the COMPO campaign was to make Americans more aware of the protections provided by the Bill of Rights and thereby increase the protection of the picture industry against the "assaults of censorship zealots."

This will presumably ease the minds of southern exhibitors who might have been somewhat confused as to just what the Bill of Rights drive was all about in the first place, what with the Robert Kennedy statements concerning theatre audience integration (although somewhat naive) and other racial pressures. Not that anyone asked but there's apparently no point in even potentially confusing censorship with segregation on an industry level, even though both issues vitally effect the social structure of the business and the nation.

"Exhibitors in each community and state will have the say-so on the kind of Bill of Rights campaign, if any, that is to be conducted in their areas," McCarthy said. "Indeed," he noted, "it is conceivable that, to prevent confusion, exhibitors in some areas will postpone action on the Bill of Rights campaign altogether until times seem more propitious."

As far as the Bill of Rights situation itself, McCarthy said that there is a gross misapprehension among the nation's high school students regarding the provisions of the document and even the necessity of having the Bill in the federal constitution at all. "However," he said, "there is a pronounced counter movement afoot among thoughtful public figures to arouse the public to the need for action to protect the Bill of Rights. Thus the motion picture industry will not be alone in this fight."

The Bill of Rights campaign is one of COMPO's anti-censorship measures and has been in progress since May when the organization held its exec committee meeting and approved the move.

Hal Roach

Continued from page 3

home was everything from 22 moviolas to a variety of cameras, booms, dollies, animation and special effects equipment and theatre seats.

Friday's session saw bidding on contents of the woodworking, machine, sheet metal, blacksmith, paint and wallpaper shops at studio. Also to go were set flats, garage equipment and propmaking devices. Props curtains, draperies, books, lamps and lighting fixtures highlighted the Saturday sale and office equipment of all descriptions, rifles, pianos and antiques topped offerings at Sunday's windup.

Among the more bizarre artifacts which accumulated at the Roach studios during 50 years of filmmaking which the odd-item hunter was offered during auction were: A six foot pencil; three slot machines, license plates from every state, 20 tomahawks, hundreds of phones from every era, a wide selection of bearskins, a ten-foot beer bottle, and 10,000 stills heavy on the "Our Gang" stars and Cesar Romero.

Studio recently was purchased by Ponty-Fenmore Realty Fund for \$1,300,000. A commercial development will rise on property after studio buildings are razed.

'Witch' Fence-Jump

Albuquerque, Aug. 6.

At the opening performance of the indie production "The Naked Witch" at the Cactus Drive-In here, a group of young punks attempted to sneak over a wall. Manager Elroy Candelaria and another employee halted the future felons, got slugged with baseball bats and blackjacks in the melee.

Police were called. Candelaria and helper were treated and released at a local hospital.

Fla. Theatres' Racial Policies Still an Issue

Tampa, Fla., Aug. 6.

Integration efforts are proceeding with quiet persistence in the Tampa Bay area, spearheaded by the Nat'l Assn. For Advancement of Colored People. A resolution adopted at the monthly meeting for July requested an immediate end to segregation of all Tampa theatres, hotels and motels. (De-segregation of downtown Tampa lunch counters, parks, playgrounds and swimming pools was accomplished some time ago without incident.) Although reaffirming the local unit's support of Tampa Mayor Julian Lane's bi-racial committee, local NAACP members take issue with secretiveness of the committee and appointment of its own members. Also emerging from the session was a resolution seeking the right of all persons to purchase and use facilities licensed by the city and advertised to the public. This is similar to edict in Louisville, Ky.

A telegram dispatched by the chapter to Governor Farris Bryant, asked that he advise law enforcement officials not to hinder persons peacefully picketing or protesting, as a result of arrests of youths in Ocala, Panama City, Winter Haven and St. Augustine. (Additional arrests were made in Ocala following demonstrations outside the Marion County jail where Zev Acloney, a white regional representative of the Congress of Racial Equality (CORE) was held on charges of "vagrancy" and resisting arrest.) Arrests in other designated cities stem from Negroes.

Other wires went to Atty. Gen. Robert Kennedy, asking that he investigate arrests of Negroes peacefully protesting throughout Florida; and to Florida Representative Diggs and Senator Javits of New York asking for State civil rights legislation to end segregation.

Would a Producer Shoot Cinerama Again?—Kramer: 'Would He Use Liz Again?'

Producer-director Stanley Kramer, who has just finished his first big-negative film, the Cinerama "It's A Mad, Mad, Mad, Mad World," was asked last week if, considering all the technical questions involved, he'd like to do another big-negative pic.

"That," he quipped, "is rather like asking a producer if he'd use Elizabeth Taylor again. You never can tell. It's expensive and a lot of trouble, but worth it under the right circumstances."

Kramer, en route back to Hollywood after attending the Moscow fest as official U.S. jury member, said in New York that he will be busy with "World," getting it ready for its fall preem and subsequent openings, until February, and still isn't sure whether "Ship of Fools" or "Andersonville" will be the next pic on his slate. Depends on which script is ready to roll first.

Jersey Sees 10-Mil. Pop.; Skouras Theatres' Latest A 600-Seater at Closter

By GEORGE GILBERT

With a Rutgers U. study predicting a 10,000,000 population for New Jersey in the early 1980s, Skouras Theatres Corp. is keeping up with the potential filmgoers in that state's northern area. For the metropolitan New York chain of some 50 theatres and drive-ins last week opened a new 600-seater in the Closter (N.J.) Shopping Plaza and next week plans to preem the Route 17 Drive-in Theatre in Ramsey, N.J.

Jersey, incidentally, had a 6,000,000 population in 1960. Skouras' Closter Theatre, which was unveiled with much fanfare, taps a section of northeast Bergen County that has seen a tremendous housing expansion over the past decade. Built by Alvin Benjamin, the modern decorated house has hi-fi stereo sound and wide screen projection, among other features.

To provide a touch of preem glamor the Skouras drumbeaters had such stars as Diana Dors, Kathy Dunn, Virginia Mayo and Michael O'Shea, Horace McMahon and Kay Armen on hand along with two drum and bugle corps. Ed Locke of WJZ emceed the festivities.

Mayor James E. Carson, who headed a battery of local civic dignitaries, recalled that Closter once was a tryout town in the heyday of vaude and its long defunct Nemo Theatre pioneered in the silent screen era. Heading the Skouras delegation at the preem was prexy Salah M. Hassanein.

Also attending the ceremonies were such industryites as Eugene Picker, United Artists v.p.; Al Taylor, Paramount regional sales manager; Sam Rinzler and Emanuel Frisch, Randorff circuit toppers, and Abe Dickstein, 20th-Fox distribution exec, among others.

8 Atlanta Nabes Admitting Negroes

Atlanta, Aug. 6.

Following the pattern used in the desegregation of Atlanta's downtown and other first-run theatres, eight neighborhood houses quietly dropped the racial barriers.

They started their integration July 22 for a two-week "controlled" period, during which no more than six Negroes were admitted per performance.

Theatre owners, according to reports, agreed that if the two-week "tryout" brought no incidents, the civil rights policy would be made permanent with no restrictions.

Police department was let in on the change and an officer said Friday no incidents had been reported by the theatres involved.

Atlanta's eight conventional downtown and first-run theatres (since upped to 11 with unveiling of three new hardtops, Martin's Rialto, Meiselman's Cherokee and Georgia Theatre Co.'s Lenox Square) dropped the whites only policy about a year ago without any resulting difficulties or incidents.

Change in neighborhood four-walls' policies was negotiated between owners of houses and Negro leaders. One source said that no public officials were involved.

Change was negotiated with a "no publicity" rule and owners and managers have adhered to that stipulation.

Torre Nilsson Pictures

To Market Via New Apex

Apex Films, recently-formed indie distribution company, has set a deal to handle U.S. distribution of films made by Argentine director Leopoldo Torre Nilsson. Harry Fellerman and Sam Sigman head the Apex firm.

Included in the Nilsson deal are "Hand in the Trap," which is currently in its second month in Gotham's Carnegie Hall Cinema, and "Summerskin," also currently in release. National bookings on "Trap" are presently being arranged for early fall slotting.

Negroes Want IATSE Memberships: It's 'Featherbedding' Say Lamp Ops; Civil Rights Gets Craft Union Nix

Hollywood, Aug. 6.

A Semantic Defeat

Because nobody came up with a better word for "re-issue," the object of a contest sponsored by Metro, the \$100 in prize money is being donated to the Foundation of The Motion Picture Pioneers. Metro contest was prompted by the company's desire to come with "a sparkling new word" to describe its reissue of famous Metro pix of the past.

Judges of the contest, who turned down all suggestions in favor of the age-old term of "reissue," were Ned Depinet, for distribution, and Ernie Emerling, for exhibition.

Negroes Go In At \$5 Per Ticket; Arrest Pickets

Thomasville, N.C., Aug. 6.

Approximately 40 Negroes were jailed here July 16 for blocking the entrance to Thomasville's only picture theatre. Flies moved in about 8:15 after the group, demonstrating against the theatre's racial bias policies, refused to clear the doorways. They sat at the entrance until taken into custody.

All were in jail within about 20 minutes, where they shouted and sang songs. Police said they may be booked for trespassing, as well as blocking the entrance.

The theatre is the Davidson, operated by S. T. Stoker. He has said Negroes will be permitted to take seats on the ground floor, customarily reserved for whites, but that the price of admission for a Negro will be \$5. He said the charge for whites who want to sit in the balcony, normally segregated to Negroes, also will be \$5. Normal admish is under \$1.

'Golden Showcase's' 25; Plan a Second-First Run For UA's Own 'La Douce'

United Artists' first "golden showcase" plan attempt has built to include the participation of 25 theatres, the largest such theatre grouping arranged by the company since it started multiple releasing of major pix in the Gotham area. Differing from the "premiere showcase" idea in that the new variation handles pix already opened in a day-date pattern, "golden showcase" debuts today (Wed.) with "Irma La Douce."

Latest theatres to join the plan, which was originally to be a record 22-house spread, are the Trans-Lux 85th St. in Manhattan and the Ridgewood Theatre in Brooklyn. The Trans-Lux 85th has previously been an on-and-off participant in the "premiere showcase" operation. Other key Manhattan houses are the Victoria Theatre on Broadway and the Baronet on the east-side, where it has been daydating with the DeMille. Latter receives UA's "Great Escape" today (Wed.).

Chances are that "Escape" will go "golden" after its daydate run with the Coronet Theatre, the Baronet's twin. The UA sales plan is developing along the lines of using the "premiere showcase" multiple first-run idea for most pix while daydating and roadshowing a few special others. After engagements are completed on the latter types of pictures, they'll be put on the "golden" schedule. "West Side Story" went out on a similar pattern after its two years plus at the Rivoli on hard tickets.

Last week's activity in the National Assn. For the Advancement of Colored People vs. Hollywood craft unions saw four shops turning thumbs-down on organization's demands for a Negro to be added to each feature and telefilm crew and NAACP countering with threat to file decertification proceedings with the National Labor Relations board against discriminatory unions.

First to be targeted is Set Designers Local 847 which, according to NAACP Hollywood branch prexy James Tolbert, has steadfastly refused admittance to Clyde Houston, a Negro, for three years. Tolbert said that he did not think it would be necessary to file against every International Alliance-affiliated union which wields the color bar, opinion that "if one is decertified, I think the rest will see the light."

IATSE vesper George Flaherty, who according to reports from union biz agents, did not recommend adoption by IA membership of NAACP demands as he said he would after recent huddle with NAACP reps, was criticized by Tolbert.

"I don't know how an old labor negotiator like Flaherty could not show good faith and would back away from his original statement," Tolbert declared. Asserting that he has yet to receive an official communique from Flaherty or any International Alliance business agent, Tolbert added, "Apparently their attitude now is that they don't even talk to Negroes. I would think it was incumbent upon Flaherty to come forward and report what his constituents are feeling, and, perhaps, suggest an alternative to our proposal."

Meanwhile, after Cameramen's Local 659 took leadership early last week, in rejecting NAACP's demands union after union followed suit. Most contended, in increasingly emphatic terms that in seeking civil rights the NAACP had made "outrageous" demands upon them; that there couldn't have been a worse time to make demands with industry unemployment so severe. Many further insisted that the NAACP had been grossly in error in leveling its sweeping "lily-white" charges at Hollywood locals, contending that, in fact, they had long been "integrated."

D. Clayton Thomason who reps IA Scenic Artists local 816, said, in voicing his shop's opposition to jobs for Negroes, that "With unemployment the way it is, we would insist on a man with 20 years in the business if there were an opening."

Several union reps said not only was there a serious question of the legality of a move such as the one sought by NAACP, but declared it would violate the seniority provisions in their current pacts, and thus might possibly abrogate these pacts.

American Federation of Guards Local 1 rep Curtis W. Walker threatened to file grievances against any employers hiring Negroes in preference to white union members. He opined that any such action would be in violation of "law and contracts."

IA Film Editors local 776 board concurred on rejecting civil rights open door on the grounds that it was "contrary to the California FEPC law and would violate our existing union agreements."

Among those who asserted that no color bars existed in their unions was Teamsters Local 399 rep Ralph Clare who noted that a one-time Negro member in his union is now on a 20th-Fox pension, having retired in 1957, another, he said, is on "The Greatest Story Ever Told." William Howard, of IA Customers local 705, said that every Negro in his shop is currently working, though employment is generally low.

Lamp Operators 728 flatly rejected NAACP demands on the ground that it constituted "featherbedding." (NAACP's Tolbert declared, upon hearing this, that he was "amazed" to hear an IA union term featherbedding immoral, opining that they never would have voiced such an opinion "until the Negro entered the picture.")

Ed Miller of *seventeen* magazine
picks COLUMBIA'S

Gidget goes to Rome

AS "THE BEST PICTURE OF THE
MONTH...THE BEST OF ALL
THE GIDGET FILMS!"

...AND THE RECORD-BREAKING
BUSINESS IN THE
PITTSBURGH-WESTERN PA.
ALLIED-COMPO PLAN
PROVES IT!

New York Sound Track

Longtime personal friend Cardinal Spellman will celebrate the requiem mass next Monday (12) in the Lady's Chapel of St. Patrick's Cathedral in memory of Joseph Stuart Hummel, who died at 64 in his Mallorca, Spain, home July 18. Since retirement as Continental boss of Warner Bros., the late showman and his wife, Leona (who is returning to Spain next week, after coming to New York "to get away from it all"), had been dividing their time between the Costa Brava and their apartment in Paris. Incidentally, Joe Hummel never was told he had cancer; death actually was because of a coronary attack.

New Yorkers in Montreal for the current film fest include Adolphe Mekas, Jonas Mekas, Andrew Sarris, David Stone, Ernie Pintoff, Herman Weinberg, Bernie Willens, Helen Scott, Rosalind Constable, Marion Billings, Rene Furst, Marshall Lewis, Archer Winsten, Eve Schlosser, Leo Dratfield, Elinor Silverman, Amos Vogel, Ralph Blasi and Rudy Franchi.

The World Telegram reported last week that the legacies left in the will of the late Marilyn Monroe were still unpaid, one year after her death. Holding up matters is the complicated procedure of liquidating her various properties and funds.

Quite a battle last week on Barry Gray's WMCA radio latenight interview show involving Joe Levine, Stanley Baker and Charles Schneer after the latter, talking about producers, categorized himself as a "working producer." Baker as an "actor-producer" and Levine as an "absentee producer." Baker and Levine took more than slight issue with Schneer's somewhat critically comparative definitions.

New York Herald Tribune's Paris edition re-spanked "Cleopatra" (20th) when its reviewers, Thomas Quinn Curtiss, caught film at its London preem Wed. (31). Lambasting piece by the N.Y. critic, Judith Crist, in June appeared intact in the Paris edition at the time. Curtiss echoed Miss Crist in reprising some of the dialog which he speared as "sorry wisecracks" which "peppered" the pic. He found the four-hour pic a "mummifying experience" and "an exhausting banquet of eratz."

Jesse Zussner, writing in Cue, indulges in some tart comments on Hollywood product and its choice of theme. He speaks of "multi-million dollar collections of cinematic garbage . . . twisted moralities glibly distorted to suggest that black is white, dirt is clean, virginity can be peddled, yet kept . . . pictures that promote prostitution as a wonderful profession and a happy prelude to marriage."

Stanley Kramer junketing the international lay and trade press to the Coast Oct. 31 for a four-day hoopla attendant to his "Mad Mad etc. World" preview. All bivouacking at the Bevilhilton Hotel in Bevilhills and returning the ensuing Monday (Nov. 4).

Laurence A. Tisch, chairman of the board and president of Loew's Theatres Inc., elected a director of Madison Square Garden Corp., it was announced by Irving Mitchell Felt, chairman and president of the Garden. Election of Tisch reflects important areas of mutual interest between the two companies which will be pursued in the sports and entertainment fields. Two Loew motels on 8th Ave. are near MSG, ditto the nearby Americana and City Squire.

Show biz' newest comedy team, Brodsky & Weiss, wound up a busy eight days of p.a.'s Monday (5) night with a one-shot on the NBC-TV's Tonight show. They had earlier done the Today bit, Arlene Francis' Luncheon at Sardi's, in between tending to their regular chores. Their act? "The Cleopatra Papers" and how they grew.

Italo director Luchino ("The Leopard") Visconti will be guest of honor tonight (Wed.) at a reception at the Museum of Modern Art . . . Moira Walsh, film critic of America Magazine, will serve on the jury of the International Catholic Film Office at this year's Venice fest . . . Columbia, which now has 29 field men at work around the country, plans to increase the number to more than 40 between now and the end of the year.

Richard Widmark goes from Col's "The Long Ships" to Warners' "The Long Flight" . . . Add Boxoffice Notes From All Over: "The Longest Day" took in a total of \$302,000 in its 20-week engagement at the Ever Theatre, Manila . . . Bill Sharbat is in London for the opening of the legit "Ides of March," of which he's associate producer . . . Jack Pleis is composing the score for Sandy Howard's indie-made "Dy and Dick."

Liz and Dick in modern clothes are apparently not quite so objectionable as Liz and Dick in ancient costumes. Legion of Decency has given their "V.I.P.'s (Metro) an A-III rating (morally unobjectionable for adults), against the B (morally objectionable in part for all) rating given "Cleopatra" (20th).

Abe Goodman, 20th's ad director, is splitting his three-week vacation between New Hampshire and Florida . . . Merle Oberon due in town today (Wed.) to tubthump 20th's "Of Love and Desire," before pushing on to Europe . . . "Lawrence of Arabia," now in the eighth month of its preem engagement at the Criterion on Times Square, last week opened two more dates close at hand, in Nanuet, N.Y. and Upper Montclair, N.J. . . . Bob Rossen and Col Pictures are hosting a press party tomorrow (Thurs.) night at the former Myron C. Taylor estate near Oyster Bay where Rossen is locating his "Lilith."

Joseph E. Levine, his Embassy Pictures' ad-pub v.p. Bob Weston and actor-producer Stanley Baker to the Coast this week for promo work on Baker-Levine-Paramount's "Zulu" and other Embassy forthcoming pix . . . F. Herrick Herrick, vet film producer-director-actor, penning a biographical tome on his nearly 60 years in the pix biz . . . Bill Zimmerman, Embassy production v.p., back in Gotham after a European swing looking at the company's projects.

Harold Klein, exec director of the Film Producers Assn. of New York, in Europe conferring with film fest directors, particularly about advertising film entries in upcoming events . . . Marvin Albert's oater novel "Renegade Pass" purchased by Gordon Kay Associates as a starring vehicle for Audie Murphy and Universal release. Mary and Willard Willingham will script and Kay will produce . . . Chris Noel long-term pact by Metro after her work in Blake Edwards' "Soldier in the Rain" for Allied Artists.

Carroll Baker can't seem to keep her clothes on in "The Carpetbaggers." Having recently done a nude scene in the pic, last week she had her garments ripped off in a scene with costar George Peppard—at a wardrobe cost of \$25,000 to Paramount for the various takes necessary to get the scene . . . Lionel Bart scoring "Zulu" for Joe Levine . . . Rod Taylor becoming a very active film thesp, his latest assignment being a role in Samuel Bronston's "Circus."

Laurence Harvey, producer-director-star of UA's "The Ceremony," in Gotham for huddles with distrib's execs anent the pic, his first as an indie producer . . . Sian Phillips, wife of actor Peter O'Toole, making her pic debut in Hal Wallis' "Becket" . . . Rod Lauren's "A Searcher for Love" disk, which is heard over the credits in Allied's "Gun Hawk," in release via Chancellor Records . . . Claude Dauphin inked for UA's "The Train," for the Paris filming of which Burt Lancaster and family have left Gotham aboard the USS United States.

Melville Shavelson, writer-producer-director of Par's "New Kind of Love," back in Hollywood following homeoffice confabs . . . Tina Louise and Bob Denver set for Sinatra Enterprises' "For Those Who Think Young" for UA . . . Par's Hy Hollinger on the Coast for pub talks . . . Tuesday Weld getting the Life mag cover treatment this week, the second break in three weeks for Allied Artists' "Soldier in the Rain," the other being a cover yarn on Steve McQueen . . . Al Lewis, out of tv's defunct "Car 54 Where Are You" series, film debuting in Pan Arts' "World of Henry Orient" for UA.

Kirk Douglas, producer Edward Lewis and director John Frankenheimer back on the Coast after Washington, D.C., location shooting (Continued on page 17)

UPGRADE KNOXVILLE

Bijou Firstruns As Riviera K.O.'d
By Blase

Knoxville, Tenn., Aug. 6. The downtown Bijou will again become a first-run house and more than \$15,000 is being spent on the building to renovate lounges, seating and construction of a new screen. Hugh Rainey has been appointed to manage the theatre.

Rainey is vice president and treasurer of Simpson Operating Co. of Atlanta. He will continue to operate the Capri and Tower Theatres, first-run suburban houses.

Bijou assumed new importance to chain when Riviera, a main street house was razed by fire. It is expected that the Riviera will soon be rebuilt.

Wilby-Kinney owns the Bijou Theatre. It has been recently operated as a theatre for second-run and hold-over product. This policy will be changed under the new management.

Hungarian-U.S. Crama Co-Prod. On 60-40% Terms

Cinerama has several unusual "firsts" coming up in its "Millie Goes to Budapest." The \$3,000,000 pic, which is skedded to start shooting in Budapest Aug. 15, will be (1) Cinerama's first fiction production on its own, (2) the first to be shot in the new Cinerama single lens system (as opposed to "Greatest Story Ever Told" and "It's A Mad, Mad, Mad, Mad World," which were shot in Panavision) and will be "presented in Cinerama" and the first U.S.-Hungarian coproduction.

According to Cinerama prez Nicholas Reisini, Cinerama is putting up 60% of the budget and the Hungarians 40%. In return for their share, the Hungarians will get all rights to Iron Curtain countries, where pic will be shown in either 70m or 35m because of lack of facilities at present for projecting the single negative Cinerama pix.

Deal for the pic was signed in New York over the weekend by Istvan Dosal, head of the Hungarian national Hungarfilm Co., and Tom Conroy, vee in charge of production for Cinerama. According to Reisini, pic will be a romantic comedy, shot entirely in English with U.S., British and Hungarian stars. Director will be James Hill, a Britisher, with script based on British novel, "Nepomuk of The River" by Roger Pilkington. Dimitri de Gruenwald will produce.

While some scenes will be shot in London, the bulk of the production will take place in Hungary. It's understood that the U.S. State Department has been informed of all the negotiations on the picture and, while it never announces formal approval of such projects, has no objections to the Cinerama-Hungary deal.

Conroy and Dosal returned to Budapest Sunday (4).

'HUD' OFFICIAL YANK VENICE FEST ENTRY

Rome, Aug. 6. "Hud" (Par) is the official U.S. entry at the upcoming Venice Film Festival. Pic had previously been invited by festival for non-competitive screening, but with subsequent official nomination by Hollywood selection committee the film becomes No. 1 Yank contender at lagoon event which opens Aug. 24. Venice topper Luigi Chiarini may also invite one or more other U.S.-made pix from several submitted to him in recent months.

Also there is some doubt at present, as to whether or not Paramount will hold up the German opening of "Hud" in order to help the pic meet fest ruling that a film should not be shown outside the country of origin prior to festival screening. If not, a special fest clause—rarely invoked—will be called on. This allows dispensation from ruling if the festival agrees: i.e. if it cares enough for the film to combat possible protests from other producers and filmmaking countries.

'Cleo' Set for Three Paris Houses; Report French Advances of 300G

Broumas, Washington Operates Hudson Plaza

Poughkeepsie, N. Y., Aug. 6. Broumas Theatres Inc., of Washington, D.C., will open the Hudson Plaza, its first New York State house, at Hudson Plaza Shopping Center, Poughkeepsie, Wednesday (7). A 900-seater, it will have a first-run policy. United Artists' "Irma La Douce" is the inaugural booking.

Initial screening will be held at night, but continuous daily performances will be scheduled thereafter.

Hy Bettinger, general manager of the Broumas 40-theatre operation, put Mrs. Martha Thacher, a resident of Poughkeepsie and widow of Herbert Thacher, manager of the Bardayon Theatre, Poughkeepsie for ten years, in charge. She was widowed in January.

John Broumas, president of the circuit, is a firm believer in the potentialities of shopping centers theatres. He has built some; plans other. Broumas houses are chiefly located in Maryland, Virginia and the District of Columbia.

Hudson Plaza is believed to be the first shopping center film situation in the Hudson Valley.

Eric Sayers First For Spiro; New Orleans Firm; Other Features in Prep

New Orleans, Aug. 6. Shooting has been completed and producer-director Eric Sayers is now editing "When The Bough Breaks," first film feature of the newly-formed and locally bankrolled producing company, Spiro Productions Inc.

Outfit plans two or more productions a year with budgets falling between \$200,000 and \$500,000.

Initial effort is a suspense drama with local talent shot from a script by New Orleans writer, Anthony Naylor, runs 105 minutes. Distribution arrangements are now being negotiated, Sayers stated.

Already scheduled to start later this year is "When The Saints Go Marching In," a New Orleans story with jazz era background, to be filmed in anamorphic color for American National Films distribution, according to Sayers.

Company plans films with storylines based on adult themes with strong exploitation angles, filmed on location.

Sayers said company will later import seasoned performers, for leads, but New Orleans talent will be employed wherever possible. Technical crews, partly local and partly Hollywood, will be used for shooting schedules only. Editing, sound-mixing, dubbing and scoring will be done here by a permanent staff. Lab work will be by Consolidated Film Industries in Hollywood.

Prior to formation of Spiro Productions Inc., Sayers directed three other locally financed pictures, "Poor White Trash," "Common Law Wife" and "The Garbage Man," released through Cinema Distributors of America.

ANNE BAXTER'S RANCH

Moves From Australia To New Mexico—Nearer Films

Albuquerque, Aug. 6. Film actress Anne Baxter and her husband, rancher Randolph Gault, have taken up residence in New Mexico. The couple, along with their three children, moved onto a 11,420-acre ranch about 60 miles west of Albuquerque about two weeks ago.

They currently are building a five-bedroom ranch home on the property, and expect to move into it in October. At present they are living in an old mining cabin on the place.

Prior to this they lived on a ranch in Australia, but Miss Baxter said they moved here to be closer to business interests in Hollywood. She said the air distance to the Coast from here was only 1 1/2 hours, compared to 17 hours from Australia.

Paris, Aug. 6. "Cleopatra" (20th) will open at three Paris first-run houses with a combined 6,000 seating capacity Oct. 25. The Rex, Normandie and La Rotonde have already paid a \$300,000 advance on a 14-week guarantee at these houses. In all, it looms as an over \$1,000,000 guarantee considering the expected biz, \$2.50 to \$3 admission prices and 14 week—and extensions if needed—run.

So reported David Raphael, Continental manager for 20th-Fox here. This has already made it one of the leading boxoffice contenders here since the war even if its opening is some months off. Raphael said that the picture would have two shows a day and three on weekends, with an attempt to have a partial-reserved seat policy via the balconies for the evening shows. This worked well for "Ben-Hur" (MG) and "Lawrence of Arabia" (Col) in spite of the French allergy to reserved seat sales for films.

Raphael also stated that key city openings around France would follow soon after the Paris preemings. Terms would be the same but on naturally smaller scaling than Paris at these spots.

The Paris opening would also have "Cleo" spread around the town with the Champs-Elysees covered with the Normandie, and the grands boulevards by the Rex, and the Montparnasse section, only lately getting first-run houses, by the Rotonde. Actual seats are 1,832 for the Normandie, 3,292 for the Rex and 860 for the Rotonde. Dubbed versions will probably go for the Rex and Rotonde with subtitles for the more selective and mixed nationality audiences expected at the Normandie. This will soon be decided.

TELEP'S \$149,911 NET EARNINGS FOR 2D QTR.

TelePrompster Corp. net earnings for the second quarter of 1963, including special credit from the sale of property during the period, totaled \$149,911, or 20c per share of common stock.

For the first six months, the company posted a net income of \$69,224, or 9c a share. TelePrompster lost \$80,687 in the first quarter. Gross revenues for the first half of '63 were \$2,715,040, as compared to \$2,268,540 taken in the same period the previous year.

Second quarter total was comprised of an operating profit of \$7,317 on sales of \$1,472,045 and a non-recurring gain of \$142,594 from the sale in May of its Houghton, Mich., community antenna-tv system. Irving B. Kahn, TelePro prez, pointed out in reporting the figures that the earnings take into effect deduction of approximately \$300,000 of depreciation allowances from CATV operating results. The company now operates some 14 such systems.

Cincy Variety Tent's Golf Outing on Aug. 13

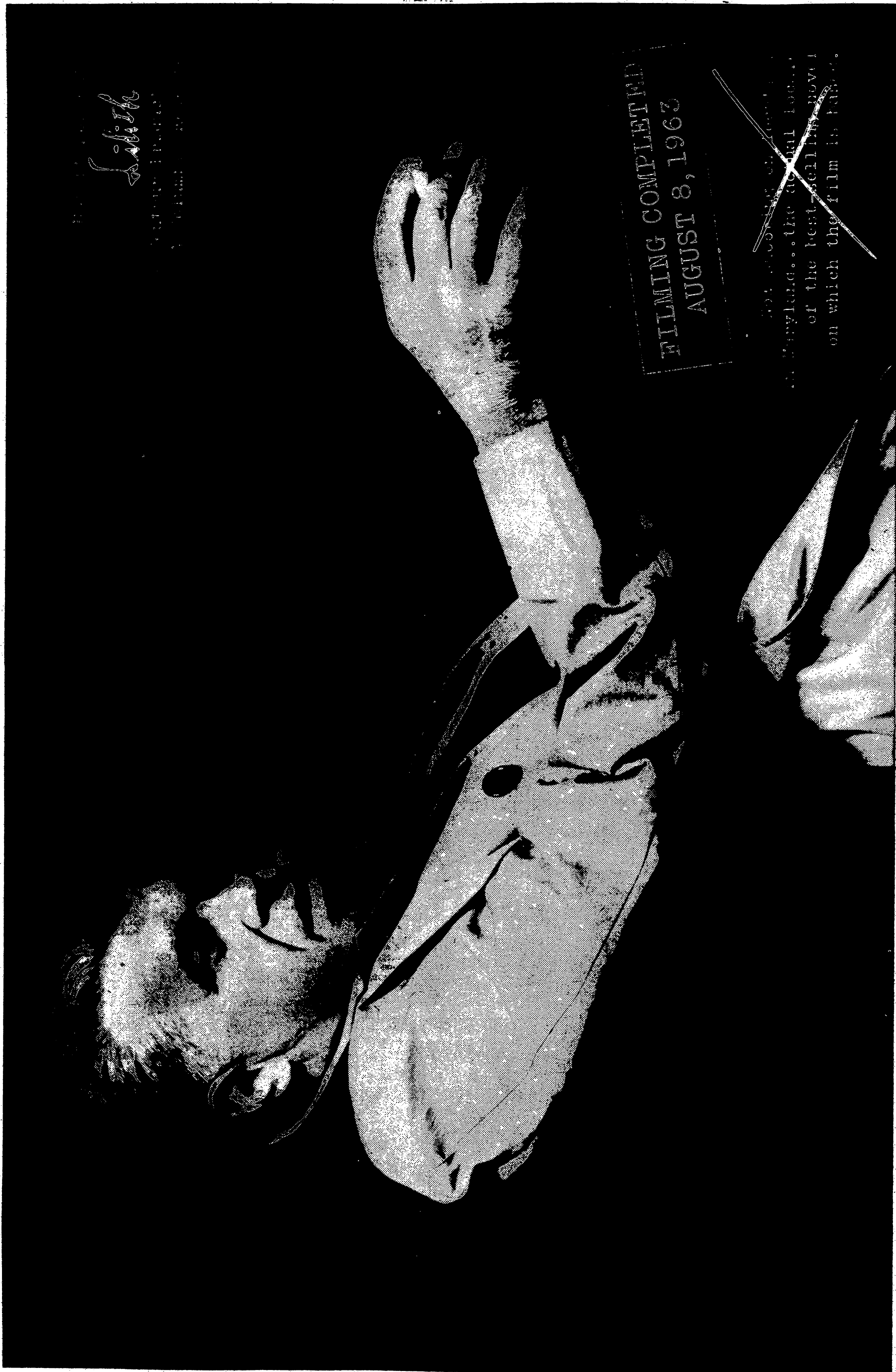
Cincinnati, Aug. 6. Cincy Tent 3, Variety Club, unfolds its 30th annual golf outing Aug. 13 at Summit Hills Country Club on the Kentucky side of the Ohio River.

Affair is stag and brings together exhibitors and members in other branches of entertainment from Ohio, Kentucky, Indiana and West Virginia. Every member and guest receives an attendance prize. Proceeds go to the Tent's charity foundation. Committee-men are Ed Salzberg, Joe Alexander and Jack Kalan.

Donald Wirtz's Switch

Cincinnati, Aug. 6. Donald Wirtz exits Aug. 10 as manager of the Stanley Warner-Cinerama Capitol to rejoin Mid-States Theatres as executive assistant to Roy White, president and general manager. Wirtz rose from usher to manager of several of the Mid-States nine hardtops and one ozoner operations in Cincy, Dayton, Louisville, Lexington, Ashland, Ky., and Huntington, W.Va., before switching to the Capitol in 1956 as assistant manager.

Mid-States headquarters is in its downtown Times Theatre building here.



Lolita

FILMING COMPLETED
AUGUST 8, 1963

~~For a look at the original look of
the best-selling novel
on which the film is based.~~

Amusement Stock Quotations

Week Ended Tues. (6)

N. Y. Stock Exchange

1963	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
153 1/2	12 1/2	ABC Vending	119	13 1/2	12 1/2	13 1/2	- 5/8
38 1/2	27 1/2	Am Br-Par Th	191	29 1/2	28 1/2	29 1/2	+ 1
21 1/2	14 1/2	Amper	296	19 1/2	18 1/2	18 1/2	- 3/8
65 1/2	42 1/2	CBS	609	65 1/2	63 1/2	65 1/2	+ 1 1/2
18 1/2	12 1/2	Chris Craft	84	13 1/2	12 1/2	13 1/2	+ 5/8
29 1/2	22 1/2	Col Pix	75	24 1/2	23 1/2	24	+ 1/8
46	45 1/2	Decca	11	45 1/2	45 1/2	45 1/2	- 1/8
41 1/2	27 1/2	Disney	72	40 1/2	38 1/2	40 1/2	+ 1/8
122 1/2	106 1/2	Eastman Kdk	145	109 1/2	107 1/2	109 1/2	- 1/8
6 1/2	5 1/2	EMI	132	6	5 1/2	6	+ 1/8
16 1/2	9 1/2	Glen Alden	259	15	14 1/2	14 1/2	- 1/8
23 1/2	17 1/2	Loew's Thea.	156	18 1/2	17 1/2	17 1/2	- 1/8
59 1/2	48	MCA Inc.	27	55 1/2	54 1/2	54 1/2	- 1/2
32 1/2	15	Metromedia	637	32 1/2	29 1/2	32 1/2	+ 2 1/2
34 1/2	28	MGM	89	29 1/2	28 1/2	29 1/2	+ 1/8
12 1/2	7 1/2	Nat. G'l Corp.	191	11 1/2	10 1/2	10 1/2	- 3/8
25 1/2	21 1/2	Outlet	440	22 1/2	21 1/2	21 1/2	- 3/8
48 1/2	35 1/2	Paramount	112	44 1/2	42 1/2	44 1/2	+ 1 1/2
178 1/2	120 1/2	Polaroid	1694	178 1/2	166 1/2	178 1/2	+ 5
74 1/2	56	RCA	565	69 1/2	67 1/2	69 1/2	+ 1/8
10 1/2	6 1/2	Republic	89	9 1/2	9 1/2	9 1/2	- 1/8
24 1/2	20 1/2	Stanley War.	45	21 1/2	21 1/2	21 1/2	- 1/8
42 1/2	31	Storer	259	39 1/2	37 1/2	39 1/2	+ 1 1/2
28 1/2	17 1/2	Taft Bdest.	32	25 1/2	23 1/2	23 1/2	- 3/8
37	20	20th-Fox	257	31 1/2	28 1/2	31	+ 1 1/2
32	20 1/2	United Artists	273	24 1/2	20 1/2	20 1/2	- 1/2
16 1/2	12 1/2	Warner Bros.	89	14 1/2	13 1/2	14 1/2	+ 5/8
68	51	Zenith	456	63 1/2	60 1/2	62 1/2	- 1/8

American Stock Exchange

4	2 1/2	Allied Artists	17	2 1/2	2 1/2	2 1/2	- 1/8
8 1/2	5	Balmain GAC	35	8 1/2	7 1/2	8 1/2	+ 1/8
12 1/2	6 1/2	Cam-Pkway	36	7 1/2	6 1/2	7	- 3/8
24 1/2	16 1/2	Cap. Cit. Bde.	168	23	22 1/2	22 1/2	+ 1/2
17 1/2	13 1/2	Cinerama Inc.	114	14 1/2	13 1/2	13 1/2	- 7/8
8 1/2	6 1/2	Desilu Prods.	22	7 1/2	6 1/2	7 1/2	+ 3/4
7 1/2	4 1/2	Filmways	18	7	6 1/2	7	+ 1/8
13	5 1/2	MPO Vid.	20	11 1/2	11 1/2	11 1/2	+ 1/8
3 1/2	2 1/2	Reeves Bdest.	7	3	2 1/2	3	+ 1/8
4 1/2	2 1/2	Reeves Ind.	421	4 1/2	3 1/2	4 1/2	+ 3/8
17 1/2	13 1/2	Rollins Bdest.	16	17 1/2	16 1/2	17 1/2	+ 3/8
25 1/2	16 1/2	Screen Gems	15	21 1/2	21	21	- 1
18 1/2	8 1/2	Technicolor	462	17 1/2	15 1/2	15 1/2	- 1/8
6 1/2	4 1/2	Teleprompter	20	4 1/2	4 1/2	4 1/2	+ 1/8
2 1/2	1 1/2	Tele-Indus	11	1 1/2	1 1/2	1 1/2	+ 1/8
13 1/2	11 1/2	Trans-Lux	18	12 1/2	12	12 1/2	- 1/4

* Week Ended Mon. (5).

† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	5 1/2	6 1/2	- 3/8
Four Star Television	8 1/2	10	+ 1 1/2
Gen. Aniline & Film	285	312	- 1/2
General Drive-in	10 1/2	11 1/2	+ 1/4
Magna Pictures	2 1/2	2 1/2	- 3/8
Medallion Pictures	8 1/2	9 1/2	- 1/8
Pickwick International	5 1/2	5 1/2	- 1/8
Premier Albums	6 1/2	7 1/2	- 1/8
Rust Craft Greeting Cards	12 1/2	13 1/2	+ 1/4
Seven Arts Productions	8	8 1/2	+ 3/4
Transcontinent Television	19	20 1/2	+ 7/8
U. A. Theatres	14 1/2	16 1/2	+ 1 1/2
Universal Pictures	64	70 1/2	+ 1
Walter Reade-Sterling Inc.	2 1/2	3	- 1/8
Wometco Enterprises	24 1/2	26 1/2	+ 1/4
Wrather Corp.	6 1/2	7 1/2	- 1/8

(Source: National Assn. of Securities Dealers Inc.)

AVID FILMGOERS NOT GIVEN MUCH CHOICE

Atlanta, Aug. 6.

In a city with 11 first-run theatres (including two art houses) one would expect that some fresh product would be available to filmgoers weekly. Such is not the case in Atlanta.

Three roadshows, "Lawrence of Arabia" (fourth month at Sorey's Rhodes), "How the West Was Won" (fifth month at Martin's Cinerama) and "Cleopatra" (sixth week at Wilby-Kinney's Roxy), look like they will go on for some time.

Cherokee is holding over "55 Days at Peking," now in its sixth week.

"Bye Bye Birdie" will wind up five-week run Thursday (8) at new Martin's Rialto and be followed by Walt Disney's "Summer Magic," certain to tie up 1,200-seat theatre for six weeks.

Georgia Theatre Co.'s new Lenox Square opened with "Come Blow Your Horn," which ran for six weeks and opened Thursday (1) with John Sturges' "The Great Escape," sure to run a month or more.

And at the 900-seat Capri "Irma La Douce" is doing turnaway business in its sixth week.

This leaves only 4,400-seat Fox, Loew's Grand and two arties (Peachtree Art and Fine Art Cinema) to play off new product. Fox has booked "The Thrill of It All," which is sure to go three weeks.

Ed Hyman's Good Fight

Edward L. Hyman, American Broadcasting-Paramount Theatres v.p., will start a series of meetings with distribution chiefs Aug. 13. The luncheon sessions have been scheduled to run through Aug. 22 and are aimed, predictably, at furthering the exec's longstanding orderly release campaign.

This is the third straight year of the luncheon meetings on behalf of the Hyman Mission-to-the-Disorderly, which itself is in its eighth year. Meetings are scheduled as follows: Warners, Aug. 13; United Artists, Aug. 14; Metro, Aug. 15; Columbia, Aug. 16; Buena Vista, Aug. 20; 20th Fox, Aug. 21; Paramount, Aug. 22 and Universal, Aug. 23.

Ken Murray

Continued from page 2

Barrymore, Ward Bond, Pat Boone, Maurice Chevalier, Russ Colombo, Gary Cooper, Lou Costello, Marie Dressler, Charles Farrell, W. C. Fields, Errol Flynn, et al. Murray also covers early studio days and facilities in Hollywood.

In the Harolds audience for the first run was Edgar Bergen, who is prominently featured in the Murray film, Bergen at the time was playing the Sparks Nugget, three miles from Reno.

Murray reported a substantial portion of the profits from his film are marked for the Motion Picture Relief Fund.

Cleopatra Papers

Continued from page 7

what less celestial, but no less significant, plane.

Asides

Thus, while Brodsky is regaling Weiss with stories of the progress of the Liz-Dick affair ("Taylor and Burton are a riot on the set; she's looking daggers at him, mixed with steamy, passionate, stares") Weiss may be recounting the latest ploy of former 20th ad-pub veep Charles Einfield. ("Charlie is trying to get the title song of 'Satan Never Sleeps' sung from church pulpits next Sunday. We have time. Today is only Thursday.")

In addition to the "Cleo" stars, who won't be flattered by the worm's-eye views herein contained, the cast of characters inevitably includes Wanger id writer-director Joe Mankiewicz (who are the heroes), former prexy Spyros Skouras, Einfield, assorted other execs and one animal (the Brodskys' dog, Sam). The vague villains are former 20th officers Peter Levathes, Joe Moskowitz and William C. Michel, repped as being coldly driven by financial considerations to sabotage what the authors felt to be potentially the most magnificent film of all time. Also lurking on the fringes is a character referred to only as "The Boat." This is apparently Peter Treves (PT, get it?), the head of his own brokerage house who was an unsuccessful behind-the-scenes principal in the struggle for board power.

While, seemingly, an extremely random collection of anecdotes and off-the-cuff comments, the book eventually adds up as one of the most fascinating and funny slices of film life ever recorded. There is, for example, Weiss' report on the "Tender Is the Night" trailer: "It's not to be believed—this middle-aged, twitching woman (a serious Alice Pearce), rolling on floors, on beds, on beaches in clinch after clinch with world-weary, gray, lined and creased Jason Robards Jr. (JUNIOR!)"

There's also a meeting in the h.o. board room after the screening of Robert Lippert's "Caligari": "Charlie, deadpan, told the meeting it was better than 'Psycho'—which Martin Moskowitz thought it only as good as—and Charlie said the picture is baffling and therefore will be all the rage, just like 'La Dolce Vita' and 'L'Avventura.' (Skouras) said, 'You're right, Charlie. We're better than all those Europeans and I don't know why people talk so much about them.'"

Affectionate Tone

Though neither Skouras nor Einfield may be particularly pleased by some of the authors' stories (including one telling how a sick, travel-weary Skouras repeatedly fell asleep during a Rome screening of "Cleo" footage), both of these portraits are done with considerable, genuine affection for bigger-than-life characters.

Some of the book's best moments are, understandably, offered by Mankiewicz, who can give himself his own best dialog. Mank on Liz: "A Cinderella for whom the Prince will always turn out to be (figuratively speaking) impotent." Mank on the 20th management: "If they had let me get it ready properly, it would have made a better picture, but it would have cost \$15,000,000 less." And he specified the word "but" should be quoted accurately.

Mank on Liz and Dick: "Two actors who don't know how to get off-stage" because there's no scriptwriter there to show them how."

Unfortunately, because of the all controversy over whether or not this book should have been written and because of the continuing interest in the Liz-Dick business, one fact will probably be overlooked: "The Cleopatra Papers," appearances notwithstanding, is not peephole journalism.

Readers of the recent Esquire condensation may assume this to be the case, since the magazine piece focussed almost exclusively on the Taylor-Burton affair. The book, however, ranging further afield, is reportage of real skill and of more than contemporary interest.

Regents Press for N.Y. 'Classification'

Believe Albany Thinking More Influenced by Quebec Study Than MPAA Arguments

Roz's Charity Goes 'Mad'

World preem of Stanley Kramer's "It's a Mad, Mad, Mad, Mad World" on Nov. 7 will be the official opening of the new Pacific Cinerama Theatre, although the house will show the film four days before at a special international press preview for 250 scribes from around the world, being specially junketed to the Coast by United Artists.

Coast showing will be sponsored by the Cedar's Women's Guild. Honorary chairman is Mrs. Frederick Brissson, otherwise Rosalind Russell.

Move to Remove George Skouras & His Directors

Recently articulated stockholder unrest within the ranks of the United Artists Theatre Circuit has resulted in demand by a group, claiming to hold in excess of 25% of the chain's voting stock, that a special meeting of shareholders be called to consider the group's proposed removal and replacement of 11 of the company's present 12 directors, including circuit president George Skouras.

The state of Maryland, under the statutes of which the 10-state exhibit operation is incorporated, requires the secretary of a company so incorporated to call a special meeting upon request of not less than 25% of the voting stock. This is providing that a special meeting of stockholders hasn't been called for the same purpose within the preceding 12 months.

Lone director remaining unchallenged is Maxwell Cummings, Montreal realtor and member of the recently-formed "stockholders committee for better management of United Artists Theatre Circuit." Other committee members include Jerome K. Ohrbach, former prez of Ohrbach's Inc.; distrib Walter Reade Jr.; Diners' Club prez Alfred Bloomingdale and David May, exec v.p. of the May Co. Also recently joining the group are Lester Osterman, legit theatre operator, and real estate investor William Benenson.

The dissident shareholders have set Aug. 20 as the suggested date for the special meeting, at which they hope to take control of the circuit from the present Skouras management.

The dissident group seeking to take control of United Artists Theatres Circuit this week named six candidates for the 12-man board. In a letter sent to other stockholders, the group also claims ownership of over 350,000 shares of UATC common, approximately 40% of the stock entitled to vote.

The UATC management, which earlier received the group's request for a special holders' meeting to be held Aug. 20, is expected to reply to that request following a board meeting in New York today (Wed.).

The dissident group, formally known as the Stockholders' Committee for Better Management of UATC, named the following as its slate of directors: Jerome K. Ohrbach and Nathan M. Ohrbach, merchants; producer-distrib-exhib Walter Reade Jr.; theatre owners Lester Osterman; director Billy Wilder; and attorney Joseph H. Flom. Real estate investor Maxwell Cummings, chairman of the stockholders' committee, is presently a UATC director and whose seat is not being challenged. The remaining vacancies, says the group, will be filled "by qualified people to be selected both from within and outside company."

Group also attacks present UATC management, headed by George Skouras, for the decline in earnings, lack of dividends, drop in working capital and decline in stock value several months ago (prior to news of the proxy fight which has driven the value back up a bit).

Albany, Aug. 6.

State of New York Board of Regents, has recommended to Joint Legislative Committee on Offensive and Obscene Materials, the incorporation in the present state licensing law of "authority to rate films as to their suitability for young persons' of school age." Thus has been taken a first direct action on the issue of "Classification."

Although the two-page statement suggested legislation establishing the rating procedure should be "so drawn as to exclude children of school age, unaccompanied (underlined) by parent or guardian, from the exhibition of films rated as unsuitable for them," it was careful to emphasize that the rating requirements "should be informative for parents, but should not interfere with the exercise of individual judgement by parents wishing to accompany their minor children."

The latter proviso, it is thought here, may make it a little more difficult for Motion Picture Assn. of America, COMPO, et al., to oppose the rating idea. Industry groups, notably MPAA, have stressed that the responsibility rests always upon parents for selecting the motion pictures they wish to have their offsprings view. Others argue that parents lack necessary information and cannot rely on showmen's copy.

Board's policy statement, after declaring for "retention of the present requirement of prior licensure for all motion pictures exhibited in the State of New York," added, "The Regents further believe that the regulation of motion picture exhibition on the present basis does not provide protection for children and young people of our community who are being increasingly exposed in public motion picture theatres to films unsuitable for their level of social and emotional maturity."

Another comment: "The Regents believe, however, that the corrosive social effects of commercial exploitation in public places of amusement of material appealing to a puritan interest, make necessary the exercise of such controls, at least in the constitutionally permissible area of obscenity."

Barbara Scott and Mrs. Margaret Twyman of the MPAA in arguing against the Marano "advisory classification" bill then before the Legislature earlier, said that "a 13-year-old child can be more mature than a 19-year-old, maturity depends on various factors."

Almost as if to answer that, the Regents' statement commented: "Since parents are in the best position to evaluate these factors, the rating requirements should be informative for parents, but should not interfere..."

However, general opinion on Capitol Hill is that the Board's attitude has not been conditioned so much by MPAA and others opposing "state classification" for school children, as by the recommendations of a five-man study committee (including a psychiatrist, two priests and a motion picture industry representative) appointed in the Province of Quebec, last year. This committee strongly recommended compulsory classification for "unaccompanied school children." It also suggested that prior licensing of films "for adult audiences" be abandoned.

NAB WOMAN MANAGER

She and Boothmen Face Grand Jury After Police Raid

Cincinnati, Aug. 6.

Operators in booth and the manager, Naomi Abbott, of the uptown Imperial Follies Theatre, have been bound over to the grand jury on charges of exhibiting an obscene film. They were arrested after a police raid June 13 in which the "Artists and Models" negative was confiscated.

Municipal Judge Clarence Denning viewed the picture last week and ruled sufficient cause for grand jury attention.

Ohio may be the leading state in raiding films, grabbing the print and hauling manager before grand jury. Several similar cases in Dayton and elsewhere in past two or three years.

THE COOBY STOOGES ARE BACK...
A SLAPSTICK SPOOF OF JULES VERNE'S RIOTOUS CLASSIC!

THE COOBY STOOGES GO AROUND THE WORLD IN A DAZE

with
JAY SHEFFIELD · JOAN FREEMAN
 SCREENPLAY BY ELWOOD ULLMAN · Based on a Story by Norman Maurer
 Produced and Directed by NORMAN MAURER · A NORMANDY PRODUCTION
 A COLUMBIA PICTURES RELEASE

...It's STOOGEPENDOUS...from Columbia!

New York Soundtrack

Continued from page 13

of the latter's "Seven Days in May" for Paramount . . . **Gina Lollobrigida** in London prepping her role in UA's "Woman of Straw" . . . **Randy Fields** upped to the ad staff of Embassy Pix after being a general assistant in the company . . . Paramount and Lancer Books in a promotion featuring Michael Milner's novelization of Edward Anhalt's screenplay for Hal Wallis' "Wives and Lovers" . . . **John Stanley**, a Navajo Indian, typecast by Warners as a redskin chief in "Distant Trumpet."

Robert Stack in Gotham for an extended stay plugging **Hall Bartlett's** UA pic "The Caretakers" . . . **Jill St. John** essayed in Aug. 14 Family Week mag . . . "Mutiny on the Bounty" opens a three-week engagement Aug. 14 at Long Island theatres in Huntington, Glen Cove, Bayshore, Patchogue and Amityville . . . Newsweek spotlighting **Frank and Eleanor Perry** in the current issue . . . **Ray Bradbury** will pen the screenplay of his sci-fi book "The Martian Chronicles" for **Alan J. Pakula** and **Robert Mulligan's** upcoming roadshow-aimed production . . . **Haskell Wexler** will be cinematographer, **Lyle Wheeler** production designer and **Robert Swink** editor for UA's "Best Man."

Charles H. Schneer on a seven-city national tour plugging his "Jason and the Argonauts" . . . Group Captain **T. G. "Hamish" Mahaddie**, holder of Britain's D.S.O., D.F.C. and A.F.C., inked as technical advisor for Mirisch Films' "633 Squadron," currently lensing in London . . . **Natalie Wood** profiled in the Aug. 13 Look mag with a plug for Par's "Love With The Proper Stranger" . . . **Doring-Loch Productions** to produce a series of 10 special color films by Cinevision Corp. for Cinebox, the pix-jukebox . . . **Ralph Nelson's** "Lilies of the Field" cited for Parents' mag's Family Award this month.

Dr. John L. Brom, explorer, film producer and economic advisor to the president of the chamber of representatives of the Republic of the Congo, inked by Cine Universal to direct a feature on contemporary native art in the Congo. **Cal A. Stadlen** will be exec producer with shooting skedded to start this week. Cine will also distribute Brom's "Pitiless Africa," a feature tracing Stanley's original trip in Africa . . . **Patrick McGee**, **William Campbell** and ex-European middleweight boxing champ **Enzo Piermonte** signed to the **Cormans** "Dubious Patriots" for UA . . . **Jack Kruschen** into Metro's "Unsinkable Molly Brown."

John Sturges "Great Escape" holding over in all 26 of its U. S. and Canadian openings, with engagements ranging from five to two weeks already under its belt in the situations . . . Metro's "The Haunting" Parents' mag's September selection . . . **Sue Casey**, **Kathleen Gately** and **James Arthur** into "The Carpetbaggers," for which **Martha Hyer** reported at Par last week . . . "Duel of the Titans," Paramount's beefcake **Steve Reeves-Gordon Scott** starrer, on the Gotham-area circuits starting today (Wed.) . . . **James Whitmore** to star in "Black Like Me," playing the title role of the white author who disguised himself as a Negro for a southern journalistic tour . . . **Dan Duryea** into U's "Gun Hand."

James R. Veide, UA v.p., and **Eugene Tunick**, company's eastern and Canadian division manager, back from Toronto visit . . . **Carl Pepper** corn back at his Embassy Pictures sales desk after first vacation since joining the company . . . **James Arthur** and **Thomas McBride** into "Carpetbaggers" . . . **Bill Troy** inked for Metro's "Company of Cowards" . . . **Paul Newman** filmed a 10-minute tv trailer on behalf of the Marine Corps last week.

Lewis Allen, "Lord of the Flies" producer, in Gotham for pic's world preem Aug. 19 at Loew's Tower East . . . Metro's "Hootenanny Hoot" will open day and date in 100 theatres throughout the New England area beginning Aug. 28 . . . Paramount and Avon Books set a promotion for "All the Way Home" . . . **Robert Tucker** will choreograph the musical numbers in UA's "For Those Who Think Young." **Harold E. Stine** will direct photography, **C. Kenneth DeLand** will be unit manager and **Frank Keller** will edit.

Movielab will process **Pan Arts** "World of Henry Orient" . . . **Hal Wallis** "Wives and Lovers" set in three pre-release engagements, opening Aug. 28 Loew's State and Trans-Lux East in New York, the Mercury in Detroit and Loew's Embassy in Washington, D.C. . . . **Gordon Weaver** and **David McGrath** of Metro's ad-pub staff on the road in advance of "The Haunting" . . . **Arthur Jacobs** in a deal with Warners to produce "Thunder of Giants" in Hollywood and Africa, with **J. Lee Thompson** directing.

King Bros. will make its next feature, "Heaven with a Gun," in Canada—mostly at studios in Kleinburg, Ont. **Herman King** told Toronto press last week. Based on a story by **Robert Preston Jr.**, it'll start shooting in early November. Eastern Canada was chosen for "western outdoors picture with a **Billy Graham**-type evangelist as chief protagonist" because of its scenery, King said.

William P. Howard named sales manager of Movielab, anklung as eastern sales manager of Comprehensive Service Corp. to take the job . . . UA's "For Those Who Think Young" will be the first pic shot in Technicolor's new "Techniscope" film process . . . 20th's "I Love Louisa" has changed title to "What a Way to Go" and starts filming in Hollywood Aug. 8.

Ralph Nelson's "Lilies of the Field" chosen for a special Aug. 8 showing at Aspen, Colorado, for the Film Conference of the 14th Annual Institute for Humanistic Studies, the only modern film to be shown at the conference . . . Fox's "Winston Affair" switches this week from London to locations in India . . . **Tanya Lemani** and **Barbara Bouchet** into Metro's "Global Affair" . . . South African actress **Vicki Cunningham** currently touring the States.

Tippy Walker, 16 of Rye, N.Y. and **Merry Spaeth**, 14 of Philadelphia were the winners of the "open call" audition for the **Jerome Robbins-George Roy Hill** feature "The World of Henry Orient" being shot in the N.Y. area for **PanArts** . . . the audition drew big-splash press coverage, which was its purpose, but apparently the purpose was always to find amateurs. Some talent agents grumbled that their "professionals" didn't win. There is no evidence of the stunt being anything other than what it represented itself to be. Some 27 girls are to be used in the film, which concerns a central figure (**Peter Sellers**) partial to young girls.

Andre Cayatte is in Florence to shoot "La Vie Conjugale" (Married Life) dealing with same marriage seen through his eyes (**Jacques Charrier**) and through hers (**Marie-José Nat**). One of Florence's private bankers who has distinguished himself in amateur theatricals lately, will play a small part under the name of **Jean Lameil**.

N.Y. Times closeup on publisher (Argosy, Adventure, etc.) **Henry Steeger** 34, who succeeded showman-industrialist **Robert W. Dowling** in 1952 as president of the Urban League, discloses that Steeger studied for a year at the U. of Berlin in the 1920s. During that period he wrote scenarios for the old UFA studios there when director **G. W. Pabst** was a dominant influence both in German filmmaking and in promoting the new classic **Bertolt Brecht-Kurt Weill** adaptation of **Joha Gay's** 18th Century "Beggars' Opera."

Merriman Smith, dean of White House correspondents, answered a CBS radio program question, "What does the Father of Our Country (President Kennedy) think of his picture on the cover of Hollywood fan magazines?" by saying, "I don't think it pleases him. It wouldn't please me to be hooked up with magazines not at all interested in national problems."

Warners' 9 Months Net, \$4,961,000; Equals \$1.02

Warner Bros. net income for the nine months ended June 1, 1963, was \$4,961,000, repping \$1.02 a share on 4,850,052 shares of common outstanding. This compares with \$5,569,000, or \$1.15 a share on 4,830,052 shares outstanding for the comparable 1962 period.

Theatrical and television film rentals, sales, etc. amounted to \$67,650,000; dividends from foreign subsidiaries not consolidated were \$298,000, and profit on the sales of capital assets was \$5,000 for the most recent nine-month period. These figures compare with \$59,543,000, \$313,000, and \$16,000, respectively, for the 1962 period.

Net current assets as of June 1, 1963, were \$51,912,000 (including \$15,258,000 cash) and debt due after one year was \$6,519,000. This compares with \$50,553,000 (including \$12,938,000 cash) and \$5,267,000, respectively, as of March 2, 1963.

Old USSR Newsreels

Continued from page 3

said. He has a list of possibilities but the State Department has to look it over first.

With all that newsreel and feature footage, which covers the period of 1914-1922, Shore plans to make several films for tv and feature distribution. One project he has in mind is a tv documentary on the Russian Revolution. He plans to title this "The 10 Days That Shook the World," which also happens to be the name of a book by John Reed published in 1922 by Harpers. Shore doesn't think he'll have trouble clearing the title for use with his footage.

He also is planning to put the footage to use making a documentary on the Soviet film industry and another one called "A Night at the Bolshoi." Included in the footage are excerpts from "Swan Lake," starring the Bolshoi, the Moiseyev Dancers doing the Russian "Claire De Lune" and the Georgian Ballet in excerpts from "Fountains of Bakherai." **Abe Polsky**, a UCLA "student" who went to the Moscow fest as an observer with producer-director **Stanley Kramer**, will write the narration for all three of these documentary projects.

Shore estimates that \$60,000 worth of footage is involved in this transaction which was an outright cash deal outside of the cultural exchange program. So far he has set no deals in the States on the projects in that he hasn't actually decided just how the various plans will be implemented.

As regards "War and Peace," Shore said that the print which will be shown in the U.S. will be about four hours long, as opposed to the seven-hour Russian version. The cutting will be done in Russia by **Mosfilm**. He plans to handle distribution of the pic himself, branding **Yank** indie distrib "thieves and quitters and who needs 'em." He also plans to continue to do his own distribution for "My Name Is Ivan," which he imported from the USSR not long ago and which is currently in its eighth week at the **Murray Hill Theatre**, N. Y.

L. A. Directors

Continued from page 5

thereby eliminating various jurisdictional disputes which have arisen through the years and forming a united national directors body. Such has never been the case in the picture business coast to coast.

Committee of both sides had their first joint meeting last week in New York and these sessions were successful enough for both groups to agree to continuation of the dickers. It is remembered that, at the time of his taking office for a second term early in June, **SDIG** prez **John Hershey** lashed out at the **DGA** for "not meeting in good faith" in previous talks regarding reciprocity and merger. He also accused the **DGA** of "raiding" **SDIG** territories. Apparently **SDIG's** grievances have now been somewhat tempered, enough at least to allow fresh negotiations. Both sides are proceeding cautiously in present talks but are hopeful of success.

London Critics (Some Re-Reviewing) Give 'Cleopatra' to Rex Harrison

London, Aug. 6.

Although London's nationally-circulated dailies gave full coverage to "Cleopatra" on its New York opening, its actual British (and European) premiere at the Dominion here was considered a sufficiently newsworthy event by all the sheets—with two exceptions—to again merit overnight reviews. The two odd papers out were the **Daily Express** and **Daily Mirror**, both of which earlier had staffers, **Leonard Mosley** and **Donald Zec**, reviewing the pic at Rivoli in New York.

There is less enthusiasm now for the 20th-Fox opus than when first appraised in Manhattan by the London critics. Some of the leading dailies have this time been downright harsh in their opinions.

The **Times** reviewer (unsigned) left little doubt about his verdict, with a double column heading to his notice: "Cleopatra Fails to Impress." After hailing **Rex Harrison's** performance as Caesar, the critic noted that with his assassination "there is still half the film to go and here its drastic disadvantages become really evident." **Elizabeth Taylor**, the **Times** says: "Seldom can such a mountain of a film have given birth to such a mouse of a performance."

The **Guardian's** reviewer was even more deliberate in his summing up. **Richard Roud** said that for him "Cleopatra" was a total failure. Never for one instant did Miss Taylor recreate the serpent of Old Nile, she remained resolutely suburban.

David Robinson, in the **Financial Times**, felt that essentially it was a costume spectacle like any other, and that the spectacular scenes were often imposing, but there was neither the grandeur of noble people nor the depth of real ones.

Daily Sketch gave its reviewer, **Fergus Cashin**, more than a full page spread, and while he reckoned it turned out to be "big, big" it was not great—"not by a long, long reel of celluloid." He believed the performances of **Burton** and **Miss Taylor** were better than the New York critics had led people to suppose. He noted that "Cleo" was conceived by **Walter Wanger** and born of **Joseph L. Mankiewicz**, and as far as I am concerned, he is left holding it. He wrote it. He directed it. He had the chance of making a great film. And all he made was a big film, filled with bosom and buttock. But **Cashin** had no doubt about the film's success. "As it stands," he observed, "it stands to make a fortune."

Ann Pacey, in the **Daily Herald**, described "Cleo" as an enormous folly, and certainly not the greatest film ever made. Possibly it was not even the last word in epics, but she regarded it as definitely a great spectacle. **Miss Taylor**, she felt, was not there to act, adding, "she is as much of a spectacle as the film." **Miss Pacey** considered it all a bit disappointing, and there were times when it threatened to become a super-colossal bore. "But if you don't see it, your grandchildren will never get over it."

In the **Daily Mail**, **Cecil Wilson** considered that after all that unprecedented expenditure of time, money and talent it ought to have been the greatest film ever "but by a long chalk it is not. Certainly there are great moments, but regrettably they are not Taylor-made."

Daily Telegraph's Patrick Gibbs shared the view that after Caesar's assassination "dullness sets in."

Felix Barker, in the **Evening News**, said that after a three and a half hour preview he felt like a man who had come through a major operation. The patient was as well as could be expected, but had lost a lot of blood. Though disappointed, he would not, for the world, have missed the great highlight, "the scene that makes you understand how \$40,000,000 had been spent on this prodigious epic." It was the moment when **Cleopatra** made her triumphal entry into Rome. The pleasures, however, were too thinly spread, he thought. "Though one is not actively bored, one is numbed," he commented.

Leonard Mosley, who originally reviewed the film for the **Daily Express** at its New York opening, took a second look at the London preview, and reaffirmed his original verdict with "it's a must-see"

appraisal. He still found it a grueling experience to sit through, even with an interval, but for those who liked epics, it was far from being the big bad bore that some claimed it to be. It had its moments of superb cinema. He advised his readers not to be put off by **Joseph L. Mankiewicz's** opinion that this was a cerebral drama, to be listened to rather than looked at. "Don't let him put you off," he urged. "Cleopatra is a film to goggle at—a sight for sore eyes if, sometimes a pain in the ear."

Alexander Walker, who also originally reviewed the film for the **Evening Standard** from New York had a second look at the Dominion and confirmed his original reaction, which was summed up in the headline: "When Rex departs, such a lot goes, too." **Miss Taylor** had to swing from being **Lolita** into being **Bette Davis**. It was too much. He described the sets as breathtaking and the decor as opulent.

Tune MGM Caliope To Liz-Dick V.I.P.s

Metro-Goldwyn-Mayer is mapping an all-out campaign for the fall release of its **Elizabeth Taylor-Richard Burton** starrer "The V.I.P.s." Highlight of the drive is the first time the company has booked a network film promotional effort, via NBC.

The web push will run 10 days, Sept. 14-24, and will include 60-second spots on 15 different program-time periods. Additionally, there will be the usual local radio-tv campaigns. The network buy will provide national selling to around 114,815,000 viewers, **Metro** execs estimate.

Other facets of the "V.I.P.s." plan include the preparation of a special campaign book for distribution to exhibs which lists a day-by-day program for selling the pic, beginning this week and going through to the Sept. 26 opening of the film, which hits 300 cities at that time, with a pre-release booking earlier in the month at **Radio City Music Hall**.

The entire plot is about as thorough as one as **Metro** has ever devised. In addition to the aforementioned ideas, the drive features fashion tieups, a TWA in-flight showing of the pic with attendant publicity, a **Deil Publishing** tie, cross-plugging via music deals with **MGM Records** and **Robbins Music Corp.**, various contests and a host of other items.

ADJUST SALES TACTICS TO MARKETS—POLL

Hollywood, Aug. 6.

Individualized-to-the-market selling on the part of the producer and filmmaking with a "point of view" can increase marketing potential abroad, according to **Martin Poll** who just returned from six weeks of selling "Love Is A Ball" in foreign markets.

Poll, for instance, noted film's title was changed in several countries where it meant nothing to the picture. In England, it went out as "All This and Money, Too," in several other areas reverted to the original title, "Grand Duke and Mr. Prima." **Poll**, additionally, hired local artists and promotion people in several areas to change the ad campaigns to attract people in these spots, also was on hand in Ireland to make his own cuts when a censorship problem involving nude statues arose.

With an international cast, producer also aimed for further authenticity by using **Charles Boyer** to dub his own voice in French version, **Ulla Jacobson** to do same in Scandinavian countries and other performers, "wherever possible," to do their own dubbing because their voices are well known in their own countries.

(Producer has four additional pictures to do for UA. Currently he is prepping "Twist of Sand," "Abby and the Girls" and "Love and Taxes." Latter is film version of the **Carolyn Green** legit comedy, "Janus," which **Abe Burrows** is now scripting.)

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THE RECORD-BREAKING SCHEDULE		
DATE	TIME	SHOW
SAT 9/14	8 25 P M	THE LIEUTENANT
MON 9 16	25 P	MOVIE
18	2 NOO	MISSING LINKS
9	30 P	ORETTA YOUNG
10	30	DON'T SAY
9	NOON	MISSING LINKS
5		DON'T SAY
		113

M 10

175

TEMBER

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**M-G-M ANNOUNCES THE
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**THE
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LAUNCHING THE FALL MOVIE SEASON: PRE-RELEASE ENGAGEMENT RADIO CITY MUSIC HALL EARLY IN SEPTEMBER

Film Reviews

Continued from page 6

Tamahine

involved in a typically British public school prank. She gets her headmaster, guardian feeling young again and eventually he pushes off to the South Seas. She gives goose pimples to the headmaster's son and eventually falls in love with him. A refreshing moment is during the school sports. All stiff formality goes when Tamahine, with athletic grace, that comes from being reared in suburban surroundings, joins in and wins most of the events.

But, too much of the time, this consists of a naive attitude towards sex, not over scintillating dialog in Denis Cannan's screenplay and some fairly stolid but helpful performances by reliable thespians. There are a few, however, who have helped considerably. Dennis Price, for instance. This time he is allowed to play a character which goes throughout the film. Price, as the headmaster, gives one of the best performances of his career and looks back to his peak.

Nancy Kwan frolics cheerfully in the title role. She is neat, nimble, nubile, nice but negligible, personality wise. John Fraser plays Price's schoolboy son and does it ably, though it is ridiculous to consider him as a teenage schoolboy, even if the knowhow that he left his teenage days several years ago is not general.

Derek Nimmo, as an eccentric artmaster, Justine Lord, Allan Cuthbertson, Michael Gough, Dick Bentley Howard Marion Crawford and Lally Bowers are among those who assure that the acting helps to prop up the events. And there is that superbly poised actress, Coral Browne, in a sparkling cameo as a French courtesier.

Geoffrey Unsworth has done some smooth Technicolor lensing and there is a pleasant score by Malcolm Arnold. Use of a genuine public school, for much of the shooting (the students were used as extras during their vacation) give a validity to the background. If only the screenplay had been wittier and more decisive, "Tamahine" would not have to be tagged as a near miss. It seems that those very competent characters, producer John Bryan and director Philip Leacock were, on this occasion, in two minds. Rich.

The Cracksmen (BRITISH-COLOR)

Fairly lively slapstick with comedian Charlie Drake getting nearer to his comic potential. Useful boxoffice contender.

London, July 30.

Warner-Pathe release of an Associated British (W. A. Whitaker) production. Stars Charlie Drake, Dennis Price, George Sanders; features Nyree Dawn Porter, Finlay Currie, Eddie Byrne, Percy Herbert, Geoffrey Keen. Directed by Peter Graham Scott. Screenplay by Lew Schwarz. Charlie Drake from an original story by Schwarz. Extra dialog by Mike Watts; camera, Harry Waxman; editor, Richard Best; music, Ron Goodwin. At Warner Theatre, London. Running time, 112 MINS.

Ernest Wright Charlie Drake
The Guv'nor George Sanders
Granley Dennis Price
Muriel Nyree Dawn Porter
Domino Eddie Byrne
Feathers Finlay Currie
Nosh Percy Herbert
Magistrate Geoffrey Keen
Mr. King George A. Cooper
Policeman Christopher Rhodes
Sandra Wanda Ventham
Moka Richard Shaw
Choreographer Tuttle Lemkow
Apache Dancers Sheila Holt, Tom Gillis

Charlie Drake, the half-pint slapstick comedian from tele, has found his first essays in filming tough going. "The Cracksmen" is a distinct improvement on his previous efforts. Two possible reasons are that, in this comedy, he has not "gone it alone" but has surrounded himself with some seasoned talents. Also he is for once playing a character instead of himself. This character, Ernie Wright, a dedicated locksmith, is able to raise yocks but also gain audience sympathy for his problems. The film is a lively piece of slapstick that should keep customers happy in most situations.

Drake plays an honest, little man who is the victim of fate. His problem is that he cannot resist the challenge of a lock. That's okay when he is dealing with honest folk, like the time they couldn't open the Tower of London. But he gets smoothtalked by

a debonair con man into opening a locked car and a safe, and lands in jail for a year.

Later he gets trapped again, in his innocence, and this time gets three years and a reputation in the cooler for being the top cracksmen in the business. When he gets out he finds himself a pawn being tossed between two rival gangs. Eventually the gangs get together to pull off a big job, the Stamford Collection of Fine Gems, with Duke to do the safe cracking. Naturally he and Nyree Dawn Porter, who turns out to be an undercover policewoman, turn the tables on the gangs.

Drake, who recently decided that he was going to take it easy after injuring himself doing his own stunts, falls back into slapstick literally in this film. He is swept down a sewer, crashed through a door, bodily flung into the boot of a car and he endures several other physical indignities for the sake of laughs. Trouble is that most of the comedy situations are stretched too long. Some more astute cutting by editor Richard Best would have added a tang to the screenplay and Peter Graham Scott's lively direction.

George Sanders and Eddie Byrne enjoy smallish but meaty roles as the rival gangsters and Dennis Price crops up occasionally in an ingratiating manner. Nyree Dawn Porter is a dainty heroine and Norman Bird and Geoffrey Keen as a magistrate score heavily in one of the funniest sequences, when Drake is in the dock. Other sock comedy sequences are an attempted mass breakout from jail and Drake, in a night club, getting entangled with some balloons and a couple of Apache dancers.

Harry Waxman's lensing is fine and Ron Goodwin has contributed a lively score. "The Cracksmen" is the first indication that Drake has broken through a barrier which, somehow, has invariably prevented tv comedians in this country clicking on the big screen. Rich.

Doctor In Distress (BRITISH-COLOR)

Not too hot exhibit in the successful "Doctor" series; interesting return of Dirk Bogarde to commercial stuff after a longish stint in longhair material.

London, July 30.

Rank distribution of a Betty E. Box-Ralph Thomas production. Stars Dirk Bogarde, Samantha Eggar, James Robertson Justice; features Donald Houston, Barbara Murray, Dennis Price, Mylene Demongeot. Directed by Ralph Thomas. Screenplay by Nicholas Phipps. Ronald Scott Thorn, by arrangement with Richard Gordon; editor, Alfred Roome; camera, Ernest Steward; music, Norrie Paramor. At Odeon, Marble Arch, London. Running time, 102 MINS.

Simon Sparrow Dirk Bogarde
Sir Lancelot Spratt James Robertson Justice
Della Samantha Eggar
Iris Barbara Murray
Sonja Mylene Demongeot
Major French Donald Houston
Mrs. Parry Jessie Evans
Mrs. Whitaker Ann Lynn
Blackie Dennis Price
Heilbronn Leo McKern
Bradby Michael Flanders
Mrs. Clapper Madge Ryan
Rona Amanda Barrie
Woman Passenger Fenella Fielding
Meyer Reginald Beckwith
Consettler Frank Finlay
Australian Sailor Bill Keir

It could be that this successful "Doctor" series is beginning to show signs of wear and tear through constant competition with such tv programs as "Emergency Ward 10" and "Dr. Kildare." Anyway, it occasionally cracks. Situations and gags are often heavy-handed and the cast tends to go through its paces without overmuch animation. Its value as a N.Y. boxoffice draw is iffy. In Britain this should collect some business because of its cast.

Dirk Bogarde, who has lately been engaged in slightly more intelligent film operations, returns as a rather more mature Doctor Simon Sparrow than when he first played the role as a student. He plays the lightweight role with charm and humor. James Robertson Justice wallows his way through the familiar characterization of Sir Lancelot Spratt, the pesty surgeon. But the storyline calls for him to be far less irascible than of old, and this lessens his impact. There are some delectable girls around,

notably Samantha Eggar, Mylene Demongeot and Barbara Murray. The last-named gives a bright reminder that she is a British actress who has not always been given full scope for her undoubted talent.

Donald Houston, Ann Lynn, Leo McKern, Dennis Price, Madge Ryan and particularly, Fenella Fielding, as an eccentric train passenger, give neat definitions of their respective roles. But this time, Betty E. Box and Ralph Thomas have not been helped by a screenplay from Nicholas Phipps and Ronald Scott Thorn which does not effervesce as much as earlier ones. Perhaps it is the element of surprise which is now lacking.

The simple story concerns Justice, falling in love with a physiotherapist (Miss Murray), and Bogarde, also up to his eyes in romantic heartfluttering with Miss Eggar, a model with film aspirations, with Miss Demongeot, a Scandinavian charmer, working hard to sort out Justice's amorous problems.

Ernest Steward's color lensing is admirable and Norrie Paramor has come up with a chirpy score. This is a reasonable evening's entertainment but is a clear indication that it is time that the sponsors of the "Doctor" series should take a long, dispassionate peek at its future potentiality. Rich.

Running Empty (RUSSIAN)

Moscow, July 30.

Sovexport Films release of a Lenfilm Studio production. Stars G. Yumatov. Directed by Vladimir Vengerov. Screenplay, Sergei Antonov; camera, G. Maranyan; music, I. Shvartz. At Moscow Film Fest. Running time, 94 MINS.

Nikolai G. Yumatov
Sirokha A. Demyanenko
Arina T. Syomina
Victor G. Kachin
Tonya S. Kharitonova
Grandpa B. Chirkov
Akim A. Papanov

Snow and ice is a difficult background for a motion picture, but director Vladimir Vengerov has overcome this hurdle in this Lenfilm Studios production by adroit handling of a somewhat unusual plot. Apart from one or two obscurities towards the end, it is a competently made pic which could have limited chances in some overseas territories.

A reporter from Moscow is sent to a Siberian lumber camp to get the background for a story about a truck driver with a remarkable record. He can cover thousands of miles of the wintry countryside without repairs, whereas other drivers are always having breakdowns. Investigation, however, reveals that the driver does not follow the conventional route, but takes a dangerous short cut. This is kept secret from his employers by the simple device of entering the full mileage in his log book.

Just as the reporter has got all the facts and the driver is relieved to have got the lie off his chest, the two leave by truck for the railroad station. On the way, the gas tank develops a leak and they are stranded in the middle of the frozen wastes, helpless until the mail van comes along the next day.

It is the exploit after the breakdown that is the highlight of the film. The determination of the driver not to let the newsmen fall asleep—and freeze to death—is conveyed with a rugged sincerity. A dream sequence, immediately followed by their rescue, is confusing, and this would seem to be due to careless editing. A side issue in the earlier part of the film in which there is general criticism of the driver's boss, is not clearly developed either.

The two principal performers, G. Yumatov, as the driver, and A. Demyanenko, as the reporter, give admirable performances. One is tough and rugged, the other mild and gentle. There is also an agreeable study by T. Syomina as the truck driver's girl. Myro.

Adventures of Nils Holgersson (Color) (SWEDISH)

Moscow, July 30.

Nordisk Tonefilm release of Kenne Fant production. Stars Sven Lundberg. Directed by Fant. Screenplay, Tage and Katherine Ansell; camera, Max Willen; music, Tobias Lindquist. At Moscow Film Fest. Running time, 94 MINS.

Nils Holgersson Sven Lundberg
Father Max von Sydow
Mother Annika Tretow

This is a fairy-tale type of adventure yarn which needs the lightest possible touch if it is to succeed. But Kenne Fant's handling of the theme is surprisingly clumsy, and all the potential charm seems to have gotten lost on the

way. Only limited b.o. hopes can be expected.

It is a story of a 10-year-old boy who is disobedient to his parents and is cruel to animals. One day he is transformed by a gnome into a dwarf and carried off by a flock of wild geese from south to north Sweden, having many adventures en route. He's eventually returned to his home, restored in size and reformed in character.

The most effective of the special effects is the transition of the boy, but his reduction in size is accompanied by obvious gimmicks. On the other hand, the least convincing is the model giant goose on whose back the boy is carried. The color is good, and the aerial photography excellent. Sven Lundberg plays the title role with an appealing charm. But Max von Sydow and Annika Tretow have only slight opportunities as his parents. Mosk.

Cam-Peralia (CEYLONESE)

Moscow, July 30.

Cineland Ltd. (Anton Wickremasinghe) production and release. Directed by Lester James Peiris. Camera, Willy Blake; screenplay, Reggie Siriwardene; editor, Sumithra. Stars Puniya Heendeniya. At Moscow Film Fest. Running time, 79 MINS.

Jmadasha Gamini Fonseka
Nanda Puniya Heendeniya
Piyal Henry Jayasene

Ceylon is one of the newest recruits to the film producing nations, and this modest picture gives a portrait of life in that country. It is a simple tale, simply told by craftsmen who still have a lot to learn about the art of picture making.

The story describes the life of a girl forced into a loveless marriage by her family. It is completely unpretentious, and the plot unspools at a leisurely pace, possibly reflecting the tempo of life in that country. Direction, writing and acting all display evidence of immaturity. But there is a measure of sincerity in the production which may augur well for the future. Myro.

The Beggars (BRAZILIAN)

Moscow, July 30.

Satellites Films production and release. Stars Vania Orico, Osvaldo Loureiro, Rui Guerre, and Fabio Sabag. Direction and screenplay, Flavio Migliaccio. At Moscow Film Fest. Running time, 82 MINS.

"The Beggars" is a tame farcical comedy, with contrived situations added to get a laugh at any price. It doesn't come off, and therefore looks mainly destined for local audiences which may find amusement in its forced humor.

The story concerns a girl who escapes from an approved school, but can only hope to stay free if she can get married. The only person prepared to tie the nuptial knot is a beggar, living on his wits with some friends on wasteland. From then on, the plot describes the attempts of the beggars to raise the money necessary for a marriage license, and one contrived situation follows another in steady succession.

The humor is of a very naive quality, like smearing a car with black paint, or a beggar pretending to be blind and ending up on top of a national monument. All such incidents are basically unrelated to the theme, and do not affect the progression of the plot. Direction, within the narrow limitations of the script, is acceptable while the principal players perform with gusto. Myro.

Kozara (YUGOSLAV)

Moscow, July 30.

Yugoslav Film (Belgrade) production and release. Features Bert Sotlar, Mihaljo Kestic, Davor Natasa, Olivera Markovic. Directed by Veljko Bulajic. Screenplay, Ratko Durovic, Stevan and Veljko Bulajic; camera, Aleksander Sekulovic; music, Vladimir Kraus. At Moscow Film Fest. Running time, 130 MINS.

The partisans' grim struggle against the Nazis is once more illustrated in this Yugoslav film. Although the subject could have assumed near epic proportions, it founders rather aimlessly with an unnecessary amount of repetitive action, and without a positive story line to sustain audience interest. The pic has nothing new to say on a theme that has suffered from a surfeit of filmic treatments.

On the plus side, there are a few sweeping battle scenes which are recreated with a terrifying realism, but once that has been noted, all that is left is the more or less conventional presentation of guerrilla warfare. There are moments of sentiment and bathos.

FRED T. KLOEPFER AS ALBANY U-CATCH-EM

Albany, Aug. 6.

Universal is filling, by promotion from another company, the post of Albany exchange district sales representative. Fred T. Kloepfer, booker here for United Artists the past two years and before that a Paramount date-setter in Buffalo and Albany for about five years, takes over the U post Aug. 12. Joseph B. Rosen, Universal Eastern regional manager and one-time Albany branch manager for 20th Century-Fox, hired Kloepfer, during a recent visit to this city.

He replaced Fred Mayer, who came to Albany in June, as successor to Jack Kaufman, now Cleveland branch chief for U. Mayer, who had been New York City salesman, remained a few weeks and then returned to his former job. He still comes here Mondays, but will no longer do so after Kloepfer assumes the reins. Universal does not maintain a local exchange; the sales representative works from his home.

Chesler Prevails

Continued from page 5

fund for the benefit of full time executives and employees of the company and its subsidiaries, such fund to consist of 5% of the consolidated profits before income taxes, such fund available for distribution as promptly as practical after the close of each fiscal year, commencing Jan. 31, 1964, such distribution to be administered by a committee of the board of directors.

Diffit an amendment of the restricted stock option plan of Seven Arts to increase from 100,000 to 200,000 the number of shares which may be issued under the plan; to reduce from ten years to five years the maximum period for which options may be granted to participants under the plan; to increase the minimum price at which options may be granted to 100% of the market value of the company's shares at the date of issuance and to otherwise amend the plan as proposed by the board of directors.

Defeated were proposals whereby officers and directors of the company be instructed not to sell its shares in the Greater Bahamas Development Co., Ltd., unless and until bona fide bids are received; officers and directors be prohibited from investing any more of the company's funds without express approval of the shareholders; that officers and directors proceed to list forthwith the company's shares for trading on the American Stock Exchange; and that Seven Arts do immediately initiate whatever steps may be necessary to redeem or convert outstanding debentures.

To elect officers in a few days, directors were appointed as follows:

Louis Chesler, Eliot Hyman, Ray Stark, Maxwell Rabb, John Reagan (Tex) (McCrary), Philip Wilkie, Victor Jacobs, Edwin Lynch, Alfred Bloomingdale, Joseph Binns, John J. Kelly, Carroll Rosenbloom, Edward T. Wright, David Lubart, Samuel Haims.

J. M. Weinberg, counsel for the minority shareholders and Mac Schwabel, who unsuccessfully sought to wrest the leadership from Chesler-Schwabel, was not present—claimed "stiffing"—and was threatened with eviction from the Seven Arts general meeting of shareholders. His slate was not elected to the board of directors.

and also a few which attain a high degree of suspense.

The title refers to a village which has to be evacuated on the arrival of the Germans. The partisans, fighting against great odds, find they also have to feed and move the entire civilian population. Most of the action shows their grim determination to break out of the German encirclement.

Familiar scenes of Nazi brutality, including cold-blooded murder, rape, etc., play a big part in the development, in contrast to the heroics of the partisans. This would have been far more effective if characters in the story had been properly developed. Not one emerges as an individual in his own right, and that militates against the finished pic.

Technically, the film is adequate, and the performances are competent. Further editing would be a help. Mosk.

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CENTURY-FOX

Further Drafted Copyright Proposals

[For Enactment by Congress in 1964]

Constant conferencing in Washington during the present year seems to be making some progress in drafting possible provisions for the prospective new U.S. Copyright Law, which Congress will be asked to enact in 1964. Drafts now circulating among the various communication media and their attorneys suggest that at the least there will be an extended time period.

New copyrights, as filed hereafter, would be either (1) for a straight run-of-copyright amounting to 75 years, or, alternately, (2) for a life-of-creator plus 50 years after death. Either way this appears a net gain for creators over the prevailing 28 years and one renewal of 28 years provided under the 1909 statutes.

Of considerable significance is the proposal that existing copyrights, currently in their second, or renewal, 28 years would be extended, automatically, to 75 years from date of the first registration. In the event, already-renewed copyrights would gain some 19 years of life. This is of notable value to aging creators, and/or their heirs.

Herewith is the language of the moment in the latest preliminary draft material:

§ 19. PRE-EMPTION WITH RESPECT TO OTHER LAWS.

(a) On and after the effective date of this act, all rights in the nature of copyright in works for which copyright protection is available under sections 1 and 2, whether created before or after that date and whether published or unpublished, shall be governed exclusively by this title. Thereafter, no person shall be entitled to copyright, to literary or intellectual property rights, or to any equivalent legal or equitable right in any such work under the common law or statute of any State.

(b) Nothing in this title shall annul or limit any rights or remedies under the law of any State:

(1) With respect to material for which copyright protection is not available under sections 1 and 2;

(2) With respect to any cause of action arising from undertakings commenced before the effective date of this act;

(3) With respect to activities constituting breaches of trust, invasion of privacy, or deceptive trade practices including passing off and false representation.

(d) PRESUMPTION AS TO AUTHOR'S DEATH.

(1) After a period of 75 years from the year of registration in unpublished form or of first publication, or a period of 100 years from the year of creation, whichever expires first, each author of a work shall be presumed to have been dead for at least 50 years except where:

(i) A statement of the date of his death has been recorded in the Copyright Office, or

(ii) A statement that the author is still living has been recorded in the Copyright Office, in which case the author shall be presumed to have died ten years after the recordation of the last such statement.

(2) The statements provided in this subsection may be recorded at any time and shall comply, in form and contents, with requirements which the Register of Copyrights shall, by regulation, prescribe.

(3) Reliance in good faith upon any such recorded statement or its absence shall be a complete defense to any action for infringement under this title.

ALTERNATIVE A

§ 20. DURATION OF COPYRIGHT: WORKS CREATED AFTER [EFFECTIVE DATE OF THIS ACT]. Copyright in a work created after the effective date of this act shall subsist from its creation, and shall endure for a term of 75 years from the year of registration in unpublished form or of first publication,* or a term of 100 years from the year of creation,** whichever expires first.

ALTERNATIVE B

§ 20. DURATION OF COPYRIGHT: WORKS CREATED AFTER [EFFECTIVE DATE OF THIS ACT].

(a) In general. Copyright in a work created after the effective date of this act shall subsist from its creation and, except as provided in the following subsections, shall endure for a term consisting of the life of the author and 50 years after his death.

(b) Joint works. In the case of a joint work of two or more authors,* the copyright shall endure for a term consisting of the life of the second of the authors to die and 50 years after his death.

(c) Anonymous works, pseudonymous works, works made for hire. In the case of an anonymous work,** a pseudonymous work,** or a work made for hire,* the copyright shall endure for a term of 75 years from the year of registration in unpublished form or of first publication,*** or a term of 100 years from the year of creation**** whichever expires first. If, before the end of such term, the identity of the author of an anonymous or pseudonymous work is revealed in the registration or other public records of the Copyright Office, the copyright in such work shall endure for the term provided in subsection (a).

§ 21. DURATION OF COPYRIGHT: WORKS CREATED BUT NOT PUBLISHED OR COPYRIGHTED BEFORE [EFFECTIVE DATE OF THIS ACT]. Copyright in a work created before the effective date of this act, but not theretofore published or copyrighted, shall subsist from said effective date, and shall endure for the term provided in section 20. In no case, however, shall copyright in such a work expire before [December 31, 1990].

§ DURATION OF COPYRIGHT: SUBSISTING COPYRIGHTS.

(a) Copyrights in their first term on [effective date of this act]. The duration of any copyright, the first term of which is subsisting on the effective date of this act, shall be governed by the provisions of the following two paragraphs:*

(1) The copyright shall endure for twenty-eight years from the date it was originally secured, whether the copyrighted work bears the author's true name or is published anonymously or under an assumed name: **Provided**, That in the case of any posthumous work or of any periodical, cyclopedic, or other composite work upon which the copyright was originally secured by the proprietor thereof, or of any work copyrighted by a corporate body (otherwise than as assignee or licensee of the individual author) or by an employer for whom such work is made for hire, the proprietor of such copyright shall be entitled to a renewal and extension of the copyright in such work for the further term of forty-seven years when application for such renewal and extension shall have been made to the Copyright Office and duly registered therein within five years prior to the expiration of the original term of copyright: **And provided further**, That in the case of any other copyrighted work, including a contribution by an individual author to a periodical or to a cyclopedic or other composite work, the author of such work, if still living, or the widow, widower, or children of the author, if the author be not living, or if such author, widow, widower, or children be not living, then the author's executors or in the absence of a will, his next of kin shall be entitled to a renewal and extension of the copyright in such work for a further term of forty-seven

years when application for such renewal and extension shall have been made to the Copyright Office and duly registered therein within five years prior to the expiration of the original term of copyright: **And provided, further**, That in default of the registration of such application for renewal and extension, the copyright in any work shall determine at the expiration of twenty-eight years from the date copyright was originally secured.

(2) Subsisting copyrights originally registered in the Patent Office prior to July 1, 1940, under section 3 of the act of June 18, 1874, shall be subject to renewal for a further term of forty-seven years in behalf of the proprietor upon application made to the Register of Copyrights within five years prior to the expiration of the original term of twenty-eight years.

(b) COPYRIGHTS IN THEIR RENEWAL TERM ON [EFFECTIVE DATE OF THIS ACT]. The duration of any copyright, the renewal term of which is subsisting on the effective date of this act, is hereby extended to endure for a term of 75 years from the date copyright was originally secured.

(c) OWNERSHIP OF EXTENDED RENEWAL TERM. In the case of any copyright subsisting in either its first or renewal term on the effective date of this act, a transfer of the renewal copyright, or of any exclusive right under it, made before the effective date of this act by any of the persons designated in the second proviso of subsection (a) (1) of this section shall, notwithstanding any agreement to the contrary, be subject to termination at any time after a period of 56 years from the date copyright was originally secured.

(1) Such termination may be effected by the person who executed the transfer or, if he is dead, by his legal representatives, legatees, or heirs at law.

(2) No such termination shall be valid unless written notice of it, stating the date on which the transfer is to be terminated, is served upon the transferee at least six months before the date of the Copyright Office and shall comply, in form, contents, and manner of service, with requirements which the Register of Copyrights shall, by regulation, prescribe.

(3) A derivative work prepared under the authority of a terminated transfer may, despite such termination, continue to be utilized under the terms of said transfer; however, this privilege shall not extend to the making of other derivative works employing the work covered by the terminated transfer.

§ 23. DURATION OF COPYRIGHT: TERMINAL DATE. The term of copyright provided in sections 20-22, inclusive, shall run to the end of the calendar year in which it would otherwise expire.

PONTI'S 'ZHIVAGO' NOW 100% METRO PROPERTY

Following extensive negotiations in Rome and New York, MGM will make the filmization of Boris Pasternak's Nobel Prizewinning novel, "Dr. Zhivago," as a Metro production. The company will distribute the film worldwide.

Carlo Ponti, Italo producer who originally obtained the film rights from the book's Italian "smuggler," will produce. David Lean will direct and Robert Bolt will write the screenplay. MGM has skedded the pic for production in 1964, but has set no specific time in the year for its commencement. In his original plans for the filmization, Ponti had visualized "Zhivago" as a \$10,000,000 opus. No financial data is yet available from Metro, however.

St. Paul Blows 'Horn'

is being presented at the Edyth Bush repertory theatre.

There's been no statement from the producer, Mrs. Bush, about whether the author's permission was obtained, or even if he's aware of the revisions. The play's only previous Twin Cities' presentation was not by the road company, but by the Minneapolis Old Log Theatre stock company. In that case there were no expurgations. The film version of the piece recently played here without incident.

Madison Sq. Garden

the move out of the present 49-50th block on 8th Ave.

Proposal that preparatory action to revitalize the area to be vacated in three years or so has been made by Eugene P. Connolly and Mrs. Marie Fauci. Democratic candidates for District Leader and Co-Leader in the Third Assembly District of Manhattan. Connolly a former city councilman, is professionally an industrial show promoter and producer, hence familiar with arenas and auditoriums.

He argues that Manhattan is under-supplied with legit theatres and that the municipality has a concern to meet this lack.

U.K. Over-Studioed?

Continued from page 3

personnel. The upshot of the sesh was the appointment of a small committee to examine possibilities for overhauling film production practices in Britain.

There appeared to be general agreement that British technicians were superb, and although they realized that some union officials had been difficult, there had always been a friendly relationship with the crew members themselves, and it was forcibly argued that extra costs involved in meeting union conditions would hardly affect the volume of production.

There was also general agreement that there were few stars around the world who merited fancy fees, though it was conceded that many more would agree to partial deferments if they had more confidence in the accounting system operated within the industry. At one point in the proceedings one of the speakers, it is reported, asked the BFPA prexy what he advocated in the way of a solution to current problems, but Clark, it is said, had no immediate suggestion to make.

Among the producers and directors present at the meeting were Ronald Neame, Bryan Forbes, Richard Attenborough, George Brown, Michael Carreras, Norman Williams, John Lamont, Leigh Vance, Maurice Cowan, Robert Hartford-Davis and Alexander (Sandy) McKendrick.

K.G.'s 'The Dog'

Continued from page 1

be certain of as having done the questionable dance, after the dancers had left the floor and had to be sorted out, it was explained. Club owner Jack V. Levine was booked, along with the three patrons and others. All were released on \$100 bond.

The raid is the second to be levelled on an entertainment enterprise within a few weeks by the Vice Squad. Recently it raided the Folly Burlesque Theatre during a performance, arrested three strippers, the manager, combo and others, charging the dancers were performing nude. That raid resulted in sizable fines against several principals involved.

LOSER JOINS VICTOR; EXTRAS REQUIRE AMITY

Hollywood, Aug. 6.

Tony Regan was sworn into office as president of the Screen Extras Guild by Jeffrey Sayre, whom he defeated for the office in SEG's recent controversial election campaign. Both Regan and Sayre joined in an amity plea. Sayre continues as a member of the national board of directors and of SEG's exec committee.

Others sworn into office with Regan, who was an indie candidate, where Bob Burrows, first veepee; Tex Brodus, second veepee; Jack R. Clinton, third veepee; John R. Albright, recording secretary; Joe Brooks, treasurer. All are newly-elected except Brodus, who was unopposed.

New directors are Emile Avery, Margaret Bacon, Tex Brodus, Kit Carson, Roydon Clark, Bill Dyer, Robert Edmiston, Chester Jones, Hubert Kerns, Murray Pollack and Tanya Somova. Board declared vacant the post held by Edmiston, who has taken an honorable withdrawal from SEG to take a job with management.

Montreal Festival

Continued from page 5

right combination—beauty and culture—for the holding of a successful fest.

Unfortunately, what appears to have happened is that festival sponsors from the start were so concerned that the Montreal event should not become another Bikini-and-starlets show a la Cannes, that from the start in 1960, they (a) decided not to have any competition, thus eliminating the promoters and stunts; and (b) de-emphasize the glamor aspects in favor of serious viewing.

No question that the festival toppers, headed by Pierre Juneau and assisted by others prominent in serious picture making with the National Film Board, and other culture leaders, have made their point; but now that they've made it, there's a growing opinion that the festival can become something a little more than the showing of a string of excellent-to-poor films—most of them foreign-language—so that a larger mass can be attracted and educated to better product.

One of opening night highlights was significant in that, perhaps, it reflected the frequent but rarely-admitted self-consciousness on the part of intellectual—quasi and legit—who's a "serious" film viewer.

This type of afficianado was taken apart in a short, "The Critics," a biting satire on the avant-garde, esoteric product which few people of this sort dig but just as few admit not digging but rather, attribute all kinds of symbolism to whatever they see.

No question that getting "The Leopard" for the fest's opening shot, was good for beaucoup prestige payoff. It got mixed audience comment. Here's the lineup by countries:

Bulgaria: "Sun And Shadow" (R. Valtchanov); Canada: "Pour La Suite Du Monde" (Michel Brault & Pierre Perrault); "The Annanacks" (Rene Bonniere); "A Tout Prendre" (Claude Jutra); France: "Le Petit Soldat" and "Les Carabiniers" of Jean-Luc Godard; "Trial Of Joan Of Arc" (Robert Bresson); "Sign Of The Lion" (Eric Rohmer); Great Britain: "This Sporting Life" (Lindsay Anderson); Italy: "The Leopard" (Luchino Visconti); "Salvatore Giuliano" (Francesco Rosi); "Bandits of Orgosolo" (Vittorio De Seta); "Luciano" (Vittorio Baldi); "The Eclipse" (M. Antonioni); Japan: "Harakiri" (Masaki Kobayashi); "The Pitfall" (Hiroshi Teshigahara); "Autumn" (Y. Ozu); Mexico: "The Exterminating Angel" (Luis Bunuel); Poland: "A Knife In The Water" (Roman Polanski); Romania: "Codine" (Henri Colpi); U.S.S.R.: "My Name Is Ivan" (Andrei Tarkovsky); "9 Days Of The Year" (Mikhail Romm); U.S.A.: "Hallelujah The Hills" (Adolfas Mekas); "Jane" and "The Chair" by Richard Leacock.

A different angle this year has Canadian films only competing for cash prizes. The Montreal festival itself is non-competitive.

Some 50 shorts will also be screened during the period.

NANCY CAPTURES LONDON'S FANCY

"... joy and s-e-x all over the place ... good performance from Nancy Kwan." THE TIMES

'The boys seem to regard her as an untamed combination of Taylor, Bardot, Lollobrigida, and Loren' **DAILY MAIL**

"Skillful acting by Nancy Kwan" DAILY TELEGRAPH

"Nancy Kwan as 'Tamahine' proves she is a lovely, polished comedienne" **DAILY SKETCH**

"A nice sense of comic style by Nancy Kwan . . . meltingly irresistible . . . outrageous charm" *THE DAILY HERALD*

'Nancy Kwan enchanting' SUNDAY HORROR

'Nancy Kwan a treat' DAILY CINEMA

"Nancy Kwan enters joyously into the part of 'Tamahine' and puts over a load of sex" KING WEEKLY

"Beautifully cast" THE PEOPLE.

NANCY KWAN as TAMAHINE

...from M-G-M and Seven Arts

starts shooting soon. "THE WILD AFFAIR" for Season 4 is being produced.

Caviar Sandwiches & Second Thoughts

(ON MOSCOW FILM FESTIVAL)

By GERALD PRATLEY

Ottawa, Aug. 6. (Gerald Pratley is the Canadian critic and roamer who was at the Moscow Film Festival recently, where he shared some of the reviewing chores for this journal with Harold Myers, Chief of VARIETY's London Bureau who covered. The following are some wrap-up details provided by Pratley upon his return to Canada. —Ed)

Ustinov Had Fine Time
Bearded and portly Peter Ustinov was greeted on all sides by Moscovites, sure he must be Russian from his looks. Ustinov found a niece in Moscow (or rather, she found him) and who is much too beautiful, he thinks, to be part of his family. In one of his several introductions at parties and screenings Ustinov has emphasized that "we have much to learn from each other rather than to teach each other." On the Sunday cruise down the Moscow River, Ustinov became mixed up with the South American delegations and passed himself off in appropriate Spanish as the delegate from Paraguay. When he was informed that there was no delegate from Paraguay he went into a storm of protests ending with the threat to send a telegram to the President and to the president in exile—in case he came back!

True To Billing
The "international" aspects of the Moscow festival run through the films as well as the event itself. The US presented, with "The Great Escape," a film which deals more with the British than the Americans. The British returned the compliment with "Sammy Going South" with the American actor, Edward G. Robinson, and "Billy Budd" from the book by Melville. The East Germans presented (out-of-competition) "The

Russian Wonder" all about the USSR since 1918. The West Germans, in "Flying Clipper," showed the Norwegian flag on a sailing ship with a crew which used English as the unifying language. The Cubans showed "Twelve Chairs" based on a Russian book and set of characters; the Egyptians sent "Saladin" and gave a good deal of attention to Richard the Lion-Hearted. The Austrian film, "Those Who Take Risks," dealt with the West German film studios while "Shushu and the Million" repping Lebanon is based on Mark Twain's "Million Pound Note." But the proposed co-production between the US and the USSR, "Meeting at the Far Meridian" seems to have come to naught over artistic conflicts. The Russians do not like Mitchell Wilson's story and the author won't change it.

More Regarding '8½'
"8½" had the distinction of bringing more people into the Palace of Congresses than any other feature. An hour before starting time people poured in, and the press and delegates balcony was so crowded that people were sitting two to a chair and all aisles were jammed to capacity with standing latecomers. The situation would have given a North American theatre manager a heart attack to say nothing of severe fines for breaking safety regulations. It's estimated that 7,500 people were jammed into a theatre with 6,150 seats! Social realism nyet, Neo-realism da da! Fellini received a tremendous ovation before the film, but one tempered by bewilderment at the close.

In his speech the stage, Fellini said "my picture expresses faith in mankind, a faith to banish fear and dissatisfaction in himself. My picture does not do this in generalities but in the expressive forms which are part of the art of cinema. I think the medium of film is the most effective means of understanding and this is the point I try to make in my movie."

Chukrai Busy Again
The Soviet director, Gregori Chukrai, declined to say why he had not made a film during the more than two years which have passed since "Clear Skies." However, he's starting one now, a modern fairy tale called "There Lived An Old Man with His Old Woman."

Meets Satyajit Ray
Satyajit Ray starts his next picture "Mahanagari" on his return to Bengal. A tall, quietly-spoken and modest man he works quickly and inexpensively. "It is the only way to carry on making the films I believe in" he says. "If I cannot get the cost of production back from Bengal then we shall not be able to continue." Bengali films must be subtitled in English for other parts of India. He thinks of his subject, writes the script in two weeks of intense work, spends about 40 days shooting on a budget of \$60,000.

Rochester Skyscraper Doooms Loew's Theatre

Rochester, N.Y., Aug. 6. Loew's Rochester Theatre, one of the grandest landmarks on this city's entertainment scene since its erection in 1927, will be razed in about a year.

Xerox Corp. of Rochester has a 26-story office building complex readying for site partly occupied by Loew's.

The project, which would resemble New York's Rockefeller Center and would be the largest construction effort in downtown Rochester since Midtown Plaza will cost an estimated \$10 million. Though the plan has been discussed for 10 months, the project would not be planned for completion for another five or six years. Xerox chose the site after study of nearly two dozen other sites both in Rochester and other cities.

As of this date (July 17) Charles Kurtzman of New York City, general manager for the Loew's chain which owns the theatre building, denied that the building had been sold but added that the building though "not on the block," probably would be available for sale if the right proposal were advanced.

Loew's, which has been building hotels in recent years, has been selling a number of its theatre properties around the country.

Loew's Theatre here, managed by Lester Pollock since 1929, reportedly has never recovered from the television blow. Then when the giant Midtown project was completed, it separated the theatre from the Main Street section of Clinton Avenue, isolated at first by the blockades of construction later, by the Broad Street extension and mall.

Four years ago the theatre seemed headed for a bright future as one of the nation's first downtown deluxe theatres. There were great plans that would shift the entrance, tying it in with Midtown and include a series of exclusive shops along the mall in what is now the rear wall of the theatre. But the plans for the most handsome showplace in town never materialized.

Canteen Foundation Funds

Hollywood, Aug. 6. Contributions of over \$225,000 by the Hollywood Canteen Foundation, per president Bette Davis, are largest in its history. Grants of \$100,000 to Hollywood Museum for establishment of replica of orig Canteen and \$100,000 towards construction and equipment of Jules Stein Eye Institute at UCLA Medical Center headed list, which included gifts exceeding \$25,000 to American Legion, The Portals House, 52 Assn. of So. California, and John Tracy Clinic.

A grant of \$100,000 to the Jules Stein Eye Institute was also made by Mr. and Mrs. Jules Stein "in honor of the Hollywood Canteen." Institute is particularly for benefit of veterans and families.

Foundation, which will pay out grants over several years as trustees, have voted to retain capital fund of \$1 million from which future income and surplus will be distributed annually. Cotrustees with Miss Davis are Ralph Clare, B. C. "Cappy" DuVal, Baron Morehead, Jules C. Stein, John teGroen and Lew Wasserman.

Buys, Sells On Inside: June 11-July 10

Washington, Aug. 6.

MCA Inc. continued buying into Decca Records to highlight insider transactions for June 11-July 10 round. As reported by Securities and Exchange Commission, MCA purchased 14,552 shares of Decca upping total to 1,365,767.

Some big sales of Allied Artists were also registered as George Burrows disposed of 9,200 leaving him 5,586 and Sherrill Corwin sold 5,500 with 1,000 remaining. Roger Hurlock purchased 400 privately for total 38,200. Norton Ritchey sold 800 leaving him 1,400 and Jack Sattinger let go of 100 leaving him 300.

Other insider buys and sells listed by SEC (Common unless otherwise noted) were:

American Broadcasting-Paramount Theatres—W. P. Marshall picked up 100 for total 313.

Capital Cities Broadcasting Corp.—Lowell Thomas sold 64,003 to underwriters leaving him 574,400.

Columbia Pictures Corp.—Rube Jackter exercised option on 4,216 upping total to 5,563.

MCA Inc.—Milton Rackmil took option on 11,667 boosting total shares to 12,238 plus 6,201 in trusts. He also exercised option on 35,000 convertible preferred upping those shares to 36,713 plus 19,425 in trusts.

Metro-Goldwyn-Mayer—Howard Strickling let go of 500 with 2,125 remaining.

Reeves Broadcasting & Development Corp.—T. J. Stevenson, Jr., sold his 50,000 held indirectly through a corporation.

Screen Gems Inc.—Lloyd Burns sold 400 leaving him 843 and Pierre Marquis disposed of his 200.

United Artists Corp.—Seward I. Benjamin bought 300 common held under agreement and sold 389 leaving his total at 396. He also sold 300 Class B Common with 9,695 of those shares remaining.

Warner Brothers Co.—Cameron Clark Jr., sold 400 leaving him 7,432.

Biz, 'El Cid' Did

Continued from page 7

neighborhood of \$3,000,000 to produce. Goldstein also noted that the organization has plans to turn out about two films a year and has around six properties already lined up for lensing. "Empire" is presently being edited and scored, he said.

The exec's trip took him to Tokyo, Hong Kong, Manila, New Zealand and Australia. He commented that, in these territories, the large-scale productions are the ones that exhibitors want. Consequently, he said, he has a relatively easy task booking Bronston's epic-sized pix which feature big production values, color, stars and such. He noted that UA's "West Side Story" and Fox's "Longest Day" are racking up big biz abroad, which bears out his contention that the large and lavish is what they want overseas. Goldstein returned to his Madrid headquarters last Friday (2).

OPEN WIRE TO ALL

Jack Warner Cables Cheers As Film 12-Days Ahead

Hollywood, Aug. 6. Producer-director Robert Aldrich got the Hollywood equivalent of a 214 gun salute from Warner Bros. prexy Jack L. Warner for wrapping up filming on "Four For Texas" 12 days under schedule.

From his summer vacation retreat on the Riviera Warner cabled "your brilliant achievement in completing this picture 12 days under schedule, notwithstanding a difficult desert location, the complexities of its story and an extremely important cast, is truly commendable and stands as an example of Hollywood production at its finest and most efficient."

WB has scheduled world-wide release in December for the pic with Frank Sinatra and Dean Martin (partners with Aldrich) and WB in the venture) Anita Ekberg and Ursula Andress.

Dallas Erects Hardtopper

Dallas, Aug. 6.

A 900-seat motion picture theatre is being built in Big Town Shopping Center, the first hardtop theatre to go up in metropolitan Dallas in three and a half years. A project of Big Town Co. the theatre will be leased and operated by General Drive-In Corp. which has a national chain of both indoor and drive-in theatres, many of them in the southwest.

The theatre, to be called Big Town Cinema, will be of complete fireproof construction. The theatre is expected to be completed and ready for opening in December.

General contractors are Ten Eyck & Shaw, and consulting engineers are Herman Blum and Associates. Both are local firms. Principal architect was Maurice Sornick of New York, Don Speck of Dallas is supervising architect.

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Taped Stage Play Goes Toll

Hartford, Aug. 6. RKO General will next week offer its toll-paying customers here a film of a legitimate stage play, "Wake Up, Darling." Directed by and starring Michael Rennie the play, authored by Alex Gottlieb, was videotaped in July at the Ivorytown (Conn.) Playhouse. VHF Inc. did the technical job.

Unclarified concessions by author, cast, Equity, AFTRA and other unions made the taped play's presentation possible.

At End of First Toll Trial, Hartford Partners Issue Their Interpretation

In a handout jointly credited to RKO General of New York and Zenith Radio Corp. of Chicago, Thomas F. O'Neil, Chairman of General Tire & Rubber, parent company of RKO General, and Joseph S. Wright, President of Zenith commented on the tollvision experiment at Hartford, Conn. The first year has been completed.

Said O'Neil, "Although it is still too early to provide us with complete conclusions as to the future of subscription tv, the experiment has already shown that we are meeting a public need, that program expenditures are consistent and that disconnections due either to dissatisfaction on the part of subscribers or delinquency in payment, are remarkably low. Applications of new subscribers have shown a sharply increased rate during the last two months and we now are serving over 3,000 homes. That number could be much greater had we desired to increase our installation rate."

O'Neil emphasized that the purpose of the Hartford experiment is not to get the greatest possible number of subscribers—a goal both unwarranted and unnecessary during the test period—but rather to maintain a large enough sample "to develop data for our own purposes and for the information of the Federal Communications Commission in its eventual evaluation of the entire subject of pay television."

Wright expressed satisfaction with the results so far obtained, declaring, "We have always believed that tv could be more than just an advertising medium. We felt strongly that it had the capability of becoming a new economic and convenient electronic box office to distribute the type of top quality entertainment advertisers cannot afford to sponsor but which the American public nevertheless wants to see. Our convictions are now being translated into actual practice in Hartford and it appears that our confidence in Subscription tv was justified. We believe that commercial tv will not lose by Subscription tv but will benefit eventually through renewed interest in TV as medium, through encouraging the establishment of new stations and stimulating the creative talents of the entertainment industry. The past 12 months' experience has greatly strengthened both the convictions that pay-TV has a future in this country and that this new medium can serve the best interests of TV viewers, the communications and entertainment industries and the entire American economy."

"Disconnections due either to dissatisfaction on the part of subscribers or delinquency in payment, are remarkably low," O'Neil stated. "Applications of new subscribers have shown a sharply increased rate during the last two months and we are now serving over 3,000 homes," he revealed also noting, "that number could be much greater had we decided to increase our installation rate."

The General Tire chairman pointed out that the idea of the project was not to get the largest number of subscribers possible but rather to maintain a large enough sampling "to develop data for our own purposes and for the information of the FCC in its eventual evaluation of the entire subject of pay television."

Talking about film programming, O'Neil noted that exhibitors are still adamant in their attempts to halt producers renting to tollvision but expressed gratification with the cooperation given the project by most distributors. They have been supplying product, including first subsequent runs, aired day and date with Hartford theatres," he said. Lone exceptions to

this have been Universal and 20th Century-Fox, both of which haven't provided any pix for toll, O'Neil stated. He added, however, that RKO General officials seemed confident that first run product would eventually become available for toll.

Highest rated pix over the past year were "What Ever Happened to Baby Jane" (WB), which coralled 66% of all subscriber homes and "World of Suzie Wong" (Par), which collected 65%. These and other pix cost subscribers \$1-\$1.25.

In the field of sports, Phonevision broadcast approximately 75 live events during the first year, the highlight being an 81 percent audience response to last September's Liston-Patterson title bout, which cost viewers \$3 per home. Other types of programming included special events like airings of the Bolshoi Ballet, the Kingston Trio, "The Consul," "An American Pageant of the Arts," "A Country Scandal," Joan Sutherland, Carlos Montoya and others. Upcoming are events starring the Limeliters and Eddie Fisher, among others, it was reported. O'Neil added that RKO General is intensifying the production and acquisition of such shows.

Hazy Fiscally, Nix Toll Plea In Sacramento

Washington, Aug. 6. Federal Communications Commission returned the application for a pay-TV trial in Sacramento, Calif., to its sender, Capitol Television Co., Inc. because the applicant was "vague" in listing financial and legal qualifications. Commission told Melvyn Lucas, Capitol president, it didn't think much of his plans to finance the trial on KVUE channel 40 with \$379,000 to be raised in sales of Melco Pay TV Co. stock. "There is no assurance that the stock could be sold," FCC said.

Lucas' application also didn't give enough information about Melco, FCC continued.

In returning the application, FCC temporarily shunted aside the application of Camellia City Telecasters to build a commercial station for channel 40 and deferred judgment on practicality of the two Melco Pay TV systems proposed for the Sacramento trial.

WORK CLOCK ROUND TO COMPLETE CINERAMA

Hollywood, Aug. 6. Construction on Pacific Drive-In Theatres' new Cinerama Theatre, in centre of Hollywood (next door to Daily Variety), has been placed on a 24-hour schedule, to ensure completion for the Nov. 3 preview of Stanley Kramer's "It's a 4-Mad World," and house's official Nov. 7 opening with world preem of pic. Permission had to be secured from City of L.A., due to several homes being in the neighborhood.

Round-the-clock work is made necessary by the precise nature of erecting Cinerama's new-type dome theatre, and the tight schedule set. Actual construction started July 8. While no estimate can be made yet about added costs, due to fact no exact original price-mark was set, according to a spokesman for company, it's figured the overall will be boosted somewhat. It's pointed out, however, that the three shifts of workmen will be on a straight shift basis and not on overtime, with no penalty attached.

Stakes Toll-Feed Micro

Athens, Tex., Aug. 6. W. C. Perryman, who holds a franchise to construct a community antenna television system in Athens, has filed with the Federal Communications Commission for a permit to construct a microwave system to serve the city. He said he believes he can offer the people of the town the best in television viewing by microwaving the signals from Dallas and Fort Worth as is being done in the neighboring cities of Tyler and Jacksonville. Microwave facilities are also under construction at Palestine.

Perryman said such facilities would make possible closed circuit entertainment that is not broadcast over regular television.

Engineering specifications have been made and construction of the cable system in Athens can be started immediately upon receiving a permit for construction of microwave facilities.

SOUTHGATE, HARDTOP, OPENS COME NOVEMBER

Cleveland, Aug. 6. Construction of new Southgate Cinema will be finished in mid-November, making it the first four-wall theatre built in Greater Cleveland in last dozen years. Smith Corp. of Boston, owners of several drive-ins in this area, will add the new luxury house to its national chain. First-run policy is outlined for the 1,200-capacity Southgate, located in heart of a shopping center developed by Albert Siegler & Sons.

Ernie Siegler, one of the sons, promoted the idea of a theatre plant, which will have a lobby art gallery, three boxoffices and latest movie-sound projection equipment.

Herb Hurwitz of Boston, who supervised building of 30 theatres in last three years for General Drive-In, operated by Smith Corp., is also over-seeing construction of the Southgate Cinema.

Canal Road Drive-In-All-Weather Theatre was scheduled to open over the weekend in nearby Cuyahoga Heights as the newest dual-purpose house in this area.

Owned by Associated Theatres of Pittsburgh, it combines the features of both four-wall and drive-in cinemas. Besides having drive-in accommodations for 1,100 autos, there are two indoor theatres, each holding 250 seats.

Salvation Army Buys First-run Hawaii Theatre

Hollywood, Aug. 6. Salvation Army has purchased the Hawaii Theatre, 1,106-seat deluxe first-run on Hollywood Blvd., for \$475,000 cash and will convert auditorium for use as a church and recreation center.

Plans call for aud to be cut in half, the front half which contains the stage set aside for recreation purposes, and back half, opening out on Hollywood Blvd., utilized for church and other Army meetings.

House, regarded as the town's most modern film theatre when it was opened in 1940, was owned by the Los Angeles Times, which leased property to Albert Galston and Jay M. Sutton. Partners had operated theatre ever since, until its closing July 25.

Sutton will continue active, being partnered with Sherrill Corwin, head of Metropolitan Theatres, L.A., in operation of a drive-in in Santa Barbara. They'll open another ozoner in Simi Valley, about 45 miles from L.A., Aug. 7. Neither situation has any connection with the Met circuit.

Albany Certificates

Stone Films International Inc. authorized to conduct motion picture and theatrical business, in New York. Capital stock is 200 shares, no par value. Goldstein & Schrank filing attorneys.

Fashion Newsreel Inc. has been authorized to conduct a fashion newsreel moving pictures and programs business, in New York. Office is at 246 Fifth Avenue. Capital stock consists of 200 shares, no par value. Russell Frederick Laux was filing attorney in Albany.

Compromise Buys Time on SAG's Demands for Tollvision Stake

'Cleo' Good for All

Philadelphia, Aug. 6. Patrons of the Fox, where "Come Blow Your Horn" is the big draw, are surprised to see a film trailer plugging "Cleopatra" at the rival Stanley. It's the idea of David E. Milgram, owner of the film house and prez of the Pennsylvania Chapter of Theatre Owners of America. TAO had nothing to do with it. "A picture of such magnitude and cost should be supported, not only for the good of Stanley-Warner and 20th Century-Fox but for the good of the whole industry," Milgram declared. "Cleopatra" means so much to everyone in the trade that it deserves every bit of our support." The Fox also offers aid in ticket purchases for "Cleopatra."

Toll Operators Seeking Current Feature Product

London, Aug. 6. Overtures by pay tv companies to major producers and distributors to make current releases available to the toll television system may spark one of the major industry rows.

So far, there is no declared industry policy on this issue, and because of the stake in pay television held by several major companies there is a feeling that unanimous agreement may be hard to come by. The Rank Organization, for example, has a 50% holding in Choiceview; Association British Pictures is in the consortium with British Relay Wireless; and Paramount Granada and British Lion are linked with British Telemeter Home Viewing.

That there is a conflict within the industry has already been demonstrated on several occasions when the Rank Organization has disassociated itself from statements on pay television made by the Cinematograph Exhibitors Assn., although the Rank circuit is the biggest group within that association.

With franchises to pay tv aspirants likely to be awarded within the next few weeks, the industry is expected to grapple with the problem at an early date. It is expected that it will be done at top level, via the five trade associations, which includes representatives of distribution, exhibition and production.

Tollvision execs have already had preliminary discussions with some of the major companies to sound out the prospects of current releases being made available to the network on the Etobicoke (Ontario) pattern—i.e. either concurrent with general release, or immediately thereafter. So far, it is being said, they have had a sympathetic hearing, but clearly nothing can be determined until the industry has an agreed policy.

16 WRITERS CHAINED TO DESKS AT 20TH

Hollywood, Aug. 6. With assignment of Irving Brecher to script "Illicit" for producer Fred Kohlmar, 20th-Fox has 16 writers currently working on feature pix, largest group of scripter on the lot in two years.

Assignments include Arthur Alsberg, "He Married His Wife"; Robert Anderson, "Sand Pebbles"; Sidney Buchman, "Voyage Out, Voyage Home"; Alfred Hayes, "Montserrat"; Clair Huffaker, "Guns of the Rio Conchos"; Nunnally Johnson, "High Wind in Jamaica"; Harry Kurnitz, "Goodbye, Charlie"; Ernest Lehman, "Sound of Music"; Harold Medford, "Fate Is the Hunter"; John Paxton, "Trap For A Man"; Eleanor Perry, "Incense To Idols"; Maurice Richlin, "Venus Rising"; Keith Waterhouse and Willis Hall, "Praying Mantis"; David Westheimer, "Von Ryan's Express."

Hollywood, Aug. 6. Producers and the Screen Actors Guild reached a compromise agreement on the crucial tollvision issue, and signed a new pact, following protracted negotiations which began last March 25. It was Guild insistence on provisos for pay-tv—if and when it comes—which brought about a stalemate, as producers refused actor demands.

Originally, the actors presented a formula of payment for pix for pay tv, a demand the producers immediately rejected. Counter-proposals also got a chilly reception, but the compromise was reached when it was agreed that the pact may be reopened by SAG or the producers with respect to pay tv on appropriate notice given after Dec. 31 of this year, and in the event no agreement is reached within 60 days after such reopening, SAG or the producers may end the pact.

In addition, it was agreed that before using any actor for motion pictures aimed primarily for pay tv, the producer will notify SAG of such proposed employment and will enter into negotiations. If no agreement on terms and conditions of such work is reached within 60 days, SAG may tell its members not to work for the producer of any such pix.

Agreement was signed by the Assn. of Motion Picture Producers, Alliance of TV Film Producers and SAG. Pact, subject to ratification by the membership of SAG and boards of directors of the producer groups, took effective last Aug. 1, and runs to July 31, 1965.

Pact covers actors, singers, announcers and stunt men in theatrical films.

Also in the agreement, are provisos anent non-discrimination screen credits and pension and welfare plans.

Producers and guild reaffirmed a policy of non-discrimination in treatment of any actor because of race, creed, color or national origin. Producer "will make every effort to cast performers belonging to all groups in all types of roles, having due regard for the requirements and suitability for the role, so that, for example, the American scene may be portrayed realistically." SAG reaffirmed its non-discrimination policy regarding admission to membership and rights of membership. Producers-SAG cooperative committee, set up in 1952 to discuss policy matters, "shall serve as a committee on Fair Employment Practices to consider any complaints" under the non-discrimination clause.

Re screen credits, there will be a cast of characters on at least one card at the end of each feature film, naming the actor and the role portrayed. Any actor identified by name and role elsewhere in the film does not have to be listed in the cast at the end. This proviso applies to pix on which principal photography begins Sept. 15 or thereafter.

Agreement was reached that allocation of percentages of employers' contributions as between the health & welfare plan and the pension plan, presently divided evenly, may be changed by mutual agreement of the producers and SAG, that this will permit improvement in pension benefits.

Modification of terms and conditions regarding a number of other subjects was agreed on, including stuntmen, loanouts and arbitration. SAG did not ask a wage hike in the negotiations just ended.

Agreement was announced by SAG prexy George Chandler and national exec secretary John L. Dales; AMPP exec veepee Charles S. Boren, and Alliance prexy Richard Jencks.

Trans-Texas Ups Pair

Dallas, Aug. 6. Trans-Texas Theatres has promoted two employees to positions in its local headquarters. Dick Empey, former manager of the Hollywood Theatre in Fort Worth, was named assistant advertising and public relations director, and Gene Welch, who managed the Capri and later the Fine Arts Theatres here, was named assistant booker.

The chain's general manager, Norm Levinson, is in charge of advertising and public relations, and Jimmy Brasselle is head film booker.

Yank Films, Actors Steal Show At This Year's Taormina Pix Festival

Taormina, Sicily, July 30. Yank films and talent stole the show at this year's trade-sponsored Taormina Film event which has paid off in plenty of gratis newspaper lineage as well as radio and video penetration in this country.

Universal copped major attention here via the two feature pix shown: "To Kill a Mockingbird" and "The Sword of Lancelot," both of which packed the 15,000 outdoor arena in which many of local shows are held. Gregory Peck was on hand to receive a Donatello David statuette for "Mockingbird" while Cornel Wilde and Jean Wallace grabbed plenty of space via "Lancelot" which won a "Gold Cariddi" statuette. Pic was judged by the fest group as "in the important tradition, for distinction and appeal, of 'Ben Hur'." "Lancelot," in a last-minute move, also was given the coveted final evening position.

Darryl F. Zanuck likewise projected the Hollywood image thanks to his "David" award for "Longest Day" (and indirectly, thanks to Goffredo Lombardo's prize for "The Leopard," which 20th handles in the U.S.). Geraldine Page won a big round of applause when she picked up her "David" award for "Sweet Bird of Youth" (MGM).

The Taormina festival annually gets the most concentrated turnout of names from all show biz sectors. Aside from above-mentioned personalities, many others, including Irina Demich, Federico Fellini, Giulietta Masina, Michalangelo Antonioni, Vittorio DeSica, Gina Lollobrigida and Monica Vitti were on hand. Only Silvana Mangano, winner for her "Verona Trial" stint, failed to show because of sudden illness on the train taking her to the event.

Spain Stimulates Films For Kids—With Pesetas

Gijon, Spain, Aug. 6. The first International Festival of Films for Minors conveniently served as a springboard for a full-scale government and industry campaign to initiate production here of product for the low-age brackets as well as for the importation of this specialized product. Director General of Cinema Garcia Escudero made the closing fest speech in which he announced government aid for producers who embark in this field of filmmaking. "We are prepared," he said, "to offer subsidies covering 70% of budget, with a limit per film of 1,800,000 pesetas (\$30,000)." With this kind of aid and with the youngster audience estimated at 20-25 percent of total boxoffice, the Director General felt that producers, distributors and exhibitors would find adequate profit margin to participate in this campaign and fill a long-standing need both for parents and children. He also called on the film industry to shoulder the initial risks of marketing this type of product.

The liberal subsidy plan is the first specific indication of how far government film authorities are prepared to go. It is expected that rewards will be equally tempting for distributors and exhibitors.

The Director General also made it clear that the primary function of films for children must be confined to entertainment. He did not believe that desired results would be achieved by stressing pedagogy or instruction.

Major fest prizes at Gijon were awarded to the British animated entry, "The Last Rhinoceros," and to the live Dutch short, "Zoo." A major award also went to the animated Rumanian entry, "De Drague Princeset." Hungary won the documentary award for its "Over Mountains and Valleys." Bulgaria picked up three awards from Gijon's fest sponsor, Cine Club C-7, from the Scientific Writers' Assn. and from the Nat'l Federation of Film Clubs for "The Captain."

The first Int'l Gijon Fest had little repercussion internationally despite the unusually large number of countries participating. But it did come at an opportune moment to coincide with government plans and intent to foster films for minors. Gijon served to illustrate for the benefit of the Spanish film industry what can be done in this field.

Nick Ray Plans to Be Prod.-Director of Pix

London, July 30.

Nicholas Ray, in London on a quickie trip, says he has decided to become producer-director of his future pix. He will be based in Spain but the world's his oyster as regards locations. First film will be "Next Stop, Paradise" which will star Stephen Boyd. Second untitled project will be filmed in Norway with Ingrid Bergman and this time Ray will be in business with Miss Bergman's husband, Lars Schmidt. Third film will be a Western written by James Jones.

Ray sees several advantages of filming in Spain—the climate (which helps on locations) amicable labor relationship, since the unions have not yet become too tough; good technical crews, and top league local talent, particularly among extras.

Freddy, Top German Wax Artist, to Costar With U.S. Actress in Brauner Film

Berlin, July 30.

Freddy (Quinn), one of Germany's top film and disk singers, again will be costarred with an American in another German film. Producer Artur Brauner said he will make his first Freddy musical during the 1963-64 season.

The German teenage fave will be given a major American screen actress as partner, Brauner said. Freddy just recently completed "Heimweh nach St. Pauli" (Homesick for St. Pauli) in which Jayne Mansfield is his partner.

Brauner declared that Freddy must have an American costar for the simple reason that he (Brauner) hopes to increase the picture's gross in the U.S. market. It's possible that an American director will be signed. Lotar Olias, composer of many Freddy songs, will write the score.

Miss Mansfield, incidentally, received 140,000 D-Marks (\$35,000) for her first German screen role which is quite some money based on domestic standards. (It's 40,000 D-Marks or \$10,000 over the limit agreed upon by the German Producers Assn. for any starring role.)

Freddy hopes to invade the American market via "Homesick," which Constantin is releasing here. Freddy, who was born of Italian and Austrian parents in Yugoslav Pula, already has a dozen pix to his credit. He just received his seventh gold disk for "Junge, komm bald wieder" (from the musical, "Homesick").

'ARABIA' TO LAUNCH CINEMA IN THE HAGUE

Amsterdam, July 30.

"Lawrence of Arabia" (Col) will open the new Eurocinema in The Hague on Sept. 25. The preem will be attended by Queen Juliana and Prince Bernhard and will raise money for the cultural organization that carries the latter's name, the Prince Bernhard Fund.

As the date for the world preem of a new Dutch film, "The Forgotten Lover," produced by Jo Landre, coincided with the preem of "Lawrence," Landre decided to push his date forward a week.

'Liar,' 'Servant' British Entries at Venice Fest

London, July 30.

Two British features are to be screened during next month's Venice Film fest.

Official industry selection is Anglo-Amalgamated's "Billy Liar" starring Tom Courtenay, while the festival authorities have invited Etree Distrib's, "The Servant," produced and directed by Joseph Losey, with Dirk Bogarde and Sarah Miles in the leads.

Old Greek Rep Draws

Epidavros, Greece, July 30.

With the performance of "Prometheus in Chains" by Aeschylus, the annual drama festival has been inaugurated in the big amphitheatre, holding 14,000 spectators. The performances will number eight. Other tragedies by Sophocles and Euripides and one comedy by Aristophanes are scheduled.

Visitors have increased rapidly over the years. In 1954 they were 20,766, in 1958—47,153. Last year count: 89,195.

Danes Shoot Pic In Africa Again

Copenhagen, July 30.

A Danish team of 15 left Copenhagen on July 21 for 21 days of film-making in Kenya. Leading the team, were Henning Karnmark and Sam Lomberg of the Asa Production Co. and along on the trip are such Danish box-office names as Poul Reichhardt and Charlotte Ernst. The film will be directed by Bent Christensen who takes time out from his regular work as head of his own production studio.

Title of the film is "South of the Tana River" and shooting will take place at Malindi, 50 miles out of Mombassa. The film will be in Eastman Color and in an otherwise strictly romantic story special scenes of animal life will be photographed by a British specialist in this field, John Coquillon.

This is the third time Danish film-makers have shot in Africa. "The Loves of 1. Mate Karlsen," a family film, was partially filmed in Ghana a few years ago, and Henning Carlsen's semi-documentary "Dilemma," recently sold to the U.S., was more or less secretly filmed in South Africa.

89 French Films Made During 1962-63 Season; Film Aid Delay Hurt

Paris, Aug. 6.

A total of 89 French pix were made during the 1962-63 season, which was below the usual 100-par because of production hold-backs as filmmakers waited for more film aid. However, it appears that with aid now 14%, over the previous 5.5%, production will resume its even keel. But things are not at all rosy.

It is feared that with Film Aid only on interior grosses, there may be too many pix made geared only to French speaking markets which could lose valuable foreign income and also pic prestige. Recent festivals showed that these type commercial films led to precious few awards and the offbeat, now mostly low-budgeted and offbeat may get awards but have made little dent in the general world markets.

So it is felt that pix should be made on a bigger scale for home markets and not reduced to small-budget local items, to cash in on aid. This could lead to films with possible foreign chances, too, as well as not alienating more selective audiences, it's felt.

Of the 89 pix made, 44 were French and 45 majority French coproductions, 34 being with Italy, and others with Belgian companies, Germany, Turkey, Spain, Denmark, Holland and Japan. There were only five pix in color with 21 in scope and 11 in scope and color or other widescreen processes.

Many filmfites feel that quality productions and good commercial ones soon again will be forthcoming after a temporary falloff due to tv competing, aid crises and still falling cinema attendance. It is just a time of readjustment, they echo, and France should soon again make its dent at home, abroad and at fests as of yore now that production is in full swing again.

Others feel there is a dearth of new talent and a penchant to play it safe with conventional items. However, both the bears and bulls have points but overall French production is big and new titles appear promising.

International Sound Track

London

Charles H. Schneer will have a double feature bill opening at the Ritz on Aug. 15 and going on general release on the Rank circuit 10 days later. Two pix are "Jason and the Argonauts," with Todd Armstrong and Nancy Kovack, and "Seige of the Saxons," with Janette Scott, Ronald Lewis and Ronald Howard. Both are for Columbia, with release in the UK through BLC. . . . Sian Phillips plays opposite her husband Peter O'Toole in Hal Wallis' production of "Becket," now filming at Shepperton, with Richard Burton in the title role. Edward Woodward, just back from Broadway, where he appeared in "Rattle of a Simple Man," also signed for the film. . . . Principal location scenes for Richard Brooks' "Lord Jim" will be filmed in Cambodia and the unit will move there after two months filming in Hong Kong, beginning in November. The production, in Panavision and Technicolor, will be a joint effort by Columbia British ad Keep Films with Peter O'Toole playing the title role. . . . Another Columbia British release will be "The Pumpkin Eater," which starts rolling next month at Shepperton studios. It will be a Romulus production and will reunite the teams of James Woolf and Jack Clayton, who worked together as producer and director on "Room at the Top." Screenplay, based on Penelope Mortimer's novel, is by Harold Pinter and Anne Bancroft has been set for starring role. . . . Fidelma Murphy, a 19 year old Irish actress from the Abbey Theatre, makes her film debut in the MGM-Seven Arts Pat Boone starrer "Never Put It In Writing," currently locationing in Dublin.

Paris

Filmmaker Marcel Carne will make a pic in Mexico next Christmas "Sur La Route De Salinas" based on a book by Maurice Cury, a Frenchman, but located in Kansas. Carne has shifted the site to Mexico. It concerns a young tramp who is taken for her son by a half-mad innkeeper. Carne may use unknowns. . . . Film organizations are trying to set up a fund to pay special premiums to producers who do not allow their features to be televised, no matter how old they are. Backed mainly by exhibs, it is another attempt to fight the growing threat of tv. . . . Michel Deville replaced Alex Joffe as director, and Sami Frey took over from Laurent Terzieff as star, on producer Paul Gracis' just started comedy "L'Apartment Des Filles" (Girls' Apartment). Scripter Jacques Robert did not see eye to eye with Joffe which called for the switch and Terzieff was not available, which got Frey, Brigitte Bardot's longtime fiancé, the role. Frey is an operator who tries to get air hostesses to smuggle for him but is finally shown the right road by love. The girls in his life are being played by Mylene Demongeot, Silva Koscina and Renata Ewert. . . . French actor Georges Riviere turning director for the Italo-French "La Signora" to be made in Southern Italy. Jose-Luis De Vilalunga, author and actor, scripts for the first time and also plays a part, and Francoise Prevost is the femme lead with painter Francois Poli, who has done a few roles, the male lead. It is about an ex-con who disrupts a provincial town. . . . "Duel in the Sun" in for a four theatre first-run re-release. . . . The compilation pic "Marilyn" (20th) opening in one Champs-Elysees house with early good curio biz and respectful reviews. . . . After doing fine at five firstruns, William Wyler's pre-war "Wuthering Heights" into six secondary first-run spots. . . . Marie Laforet to play opposite John Derek in a Hispano historical costumer with Joan Collins also starred. Vincente Escrivá directs. . . . Clarence Brown was in town while several of the pix he directed with Greta Garbo were playing to SRO houses at the French Film Museum. He still prefers "Flesh and the Devil," a silent made in 1927. He told a pressman that whenever he meets Garbo, whom he handled in eight pix, she invariably asks when they will do another pic. His answer is never and she replied it is right. . . . Cartoon character of Jean Herge, "Tintin," set for a second regular live feature appearance with Jean Becker to direct. Danielle Darrieux starting her first pic in some time, due to illness, this week opposite Paul Meurisse in "M. Bien."

Rome

20th's "The Visit," per local chatter, may switch to Rome from its original Yugoslav location and headquarter at Cinecitta Studios. Studio would also enter International project (a French and German coproducer are involved) as co-partner if details fell. Bernard Wicki directs, with Ingrid Bergman, Irina Demich, Anthony Quinn, and others toplined. . . . Andre Cayatte, who made "Lovers of Verona" in Italy many years ago, back for Florence locations on his new one, "Marriage Life" (Jolly), planned as a two-part feature; Jacques Charrier and Marie Jose Nat head cast. . . . Paulette Goddard joins Shelley Winters, Claudia Cardinale, Rod Steiger and Tomas Milian in cast of Vides' "Gli Indifferenti" (The Indifferent Ones), ready to move here now under Francesco Maselli's direction. . . . Stanley Kramer, during lightning Rome visit following his Moscow jury stint: "no one of stature would ever again have taken a film to Moscow if Fellini's '8½' had not won. . . . its win was one of the most exciting events of my career." . . . Embassy Films interested in Galatea's "La Rimpatriata," directed by Damiano Damiani, and recently shown at Berlin.

Sophia Loren, now in "Yesterday, Today, and Tomorrow" (Ponti-Embassy) under Vittorio DeSica's tutelage, expects to appear in Irving Berlin musical, to be shot in the U.S.; actress also does a video "Tour of Rome" soon for an American net, plus "A Shot in the Dark," directed by Anatole Litvak; "Judith," in Israel, produced by Carlo Ponti and directed by Carol Reed; and would like Elia Kazan to direct "The 40 Days of Musa Dagh" in Turkey.

Bernard Wicki's "The Miracle of Malachias," a Fest prizewinner in Spain's Valladolid, reported banned in Italy for purported anti-religious approach. . . . Walter Bedogni left Galatea Films to set up new joint foreign sales department for Arco Films and Jolly Films of Rome. . . . Franco Cancellieri will release "The Balcony."

Prep Preem of 'Cleopatra' In Amsterdam Oct. 9

Amsterdam, July 30.

The Netherlands 20th-Fox office is now deciding policy on bringing out "Cleopatra." Before the preem, advertisements will appear in the national newspapers. Moving box-offices probably will go out to the suburbs to make it easier for the public.

"Cleopatra" will preem Oct. 9, in the same theatres where "55 Days at Peking" (AA) is running at present. Netherlands 20th-Fox is in the odd position of handling both "Bounty" and "Cleopatra" because it handles both Metro and Fox product after a merger some years ago. Former, which is now Tuschinsky Theatre, grossed \$10,000 opening week, a record for this house.

6 New Countries Enter Cork Int'l Film Fest

Cork, Aug. 6.

Six countries new to the film festival circuit will be among 30 with entries at Cork International Film Fest. Sept. 15-22. Newcomers are Bulgaria, Ceylon, Ghana, Korea, Rumania and Tangayika. Festival is only competitive in documentary and short feature classes, but carries special awards for top acting performances.

British will preem "The Leather Boys"; Holland is sending two feature films and Pakistan is sending a feature pic, "Sun and Shade." Documentary treatment of Gary Cooper's life, narrated by Walter Brennan, is also announced by festival director Dermot Breen for screening, but there's no word of an American feature.

Rising Prod. Costs and Outlays Not Reflected on the Screen; Hazards For Indie Producers, FBFM-Cited

London, July 30. Rising production costs, and unproductive expenditure which is not reflected on the screen, are providing new hazards for independent film producers, according to the annual report of the Federation of British Film Makers published last week. Everything is more costly—labor, materials, film stock and lab charges—and producers' problems are becoming increasingly serious.

Insisting that each of these is inevitable, the report also mentions that every film is burdened with a heavy bill for services which, while necessary, do not add to its value. The tangled pattern of financial relationships necessitates a complicated set of legal documents and lawyers, and the Federation is, consequently, investigating the possibility of standardizing legal documentation. Another unproductive item is the heavy interest charge, which is made worse by the long delay experienced by many producers between completion of their pictures and release.

Because many films lose money, investors demand a substantial share of any profits that may be made, and by the time the distributor, the National Film Finance Corporation and the completion guarantor have taken their percentage of profits "the producer may sigh for an adequate share in his own success."

The report notes other reasons why the share of gross revenues which reaches the producer so often seems to be such an inexplicably negligible percentage. The cost of prints, advertising and other items, which are charged to the film, can cut into the small slice of cake ultimately destined for the producer. And unfortunately much of the expenditure is difficult to anticipate, check or control. It urges that the producer should include safeguards in his distribution contract which, without impeding the flexibility a salesman requires, would put some limits on the expenditure on these items.

Question of Delays in Release
On the question of delays in release, the report declares that in April of this year the circuits were making provisional dates for June, 1964. It was, therefore, a myth to suggest a shortage of product.

The FBFM also opines that the industry needs more Eady levy coin, than it gets, but had not pressed for additional money because it recognizes the difficulties of the less prosperous exhibitors. Nevertheless, it is concerned at the continual erosion of the levy and of the share that is due to first feature films.

In a comment on rising costs and falling attendances, the Federation reports it has been engaged in a radical and constructive review of labor relations for the last two and a half years. And it declares there are two alternatives before the unions—either a decline in British production, with unemployment for some of their members and a precarious future for those who survive, or joint effort to secure a prosperity from which all will benefit. There have, however, been no signs that the unions appreciate the major economic difficulties which their members, as well as studios and producers, must help to overcome.

As only the exceptional film can recoup its costs in the home market, Overseas sales are of paramount importance.

ITALO JUNE GROSSES TOP 1962 PIX TOTALS

Rome, Aug. 6. June key city boxoffice figures here dropped some more under previous month totals, but showed a sharp rise over the firstrun totals in June last year: \$2,120,000 for this year as against some \$1,968,000 for June of 1962.

Yank pix likewise were on the upgrade, with some 39 percentage points this June against only 35% for last year's equivalent period. There was a commensurate drop in Italo and Italo-French totals. Other nations more or less held their own.

Reissues helped boost the U.S. total during traditional summer slack period.

'Jued Suess' Director To Handle Legit Play

Aachen, July 30. Veit Harlan, the director of the notorious anti-Semitic film, "Jued Suess," will be directing Strindberg's "Dream Play," starring his wife Kristina Soederbaum, at Sept. 6 reopening of the Grenzlandtheater here. With this assignment, Harlan has won his court fight for the right to direct the drama.

Originally, Harlan and his wife had been given the assignment, but it was cancelled following protests about a Harlan-directed film, "The Third Sex." Protests were directed at the theme of the film and at Harlan because of his connection with "Jued Suess."

He fought in the local labor court, however, and won the right to do the play. Meanwhile, the West German Federal Court at Karlsruhe is still considering what to do with the last copies of "Jued Suess."

Court had ordered all copies of the film burned, but West Germany's Terra-Film Arts Corp., a Baden-Baden businessman and a Swiss lawyer all maintain that they have rights as owners of the properties and are fighting for retention of several prints of the pic.

1st Venice Film Fest Row as Levine Balks At 'Ghost' as Entry

Paris, Aug. 6. According to Rome-Paris Films, producer of the French-Italian coproduction, "Ghost At Noon" (made in Italy), Joe Levine, proxy of Embassy Pictures, who has invested in the pic for world distrib, has come out against its going into competition at the Venice Film Fest, Aug. 24-Sept. 7.

Levine reportedly feels that too many critics go over fest films before sales and release and can hurt pix, especially one with the inherent star value of Brigitte Bardot in it. Apparently, Venice proxy Luigi Chiarini has decided to invite the pic even if it was not put on the list of the French Fest Selection Committee.

Producers Georges De Beauregard and Carlo Ponti, as well as director Jean-Luc Godard, are appealing this to the French Centre Du Cinema since under existing rules Venice can invite pix not selected by the Committee. Meanwhile Chiarini has accepted the official French item, Louis Malle's "The Madding Flame," and also invited the all-star musical pic, "Pepper Candy." Latter was also not on the French list.

It would appear that the first Venice incident may be in the making. It remains to be seen if Levine can be appeased and whether the Committee will go along with the two invited pix not on their list. Events should soon tell if Venice will have a Levine or French boycott on its hands.

Six Films Exported To U.S. by Italy

Rome, July 30. Six feature pix were exported to the U.S. during June, and a large number to other world areas, according to official listings released here. Yank-destined pix are: "Tharus, Son of Attila," "Goliath and Slave Girl," "Hero of Babylon," "Nefertiti, Queen of the Nile," "Twist, Lolitas, and Vitelloni," and "The Flances."

Other films went to Albania, Central America, South America, Australia, Belgium, Brazil, Canada (8 films), Czechoslovakia, Cyprus, Colombia, Korea, Denmark, Philippines, Formosa, Japan (18 pix, including those destined for tele use), Greece, West Germany, Hong Kong, Indonesia, India, Britain, Ireland, Iceland, Norway, Holland, New Zealand, Pakistan, Peru, Siam, Spain (five pix), Sweden, Switzerland, South Africa, Turkey, and Hungary.

TO RAZE 1910 ALFONSO Once Favorite Film Spot For The Nobility

Madrid, July 30. Another pioneer showcase, the Principe Alfonso, closed its doors last week to await demolition. Built in 1910, the hardtop was one of the first Madrid film palaces and a stamping ground for Madrid nobility and high society for almost three decades.

The Principe Alfonso enjoyed such popularity that it sold season tickets on a subscription basis. It became a second-run house in the early '30s and later became a nabe. Circuit owner Garcia Alvarez finally disposed of it last week in a real-estate deal when he found that increased maintenance cost and blocked admission prices turned the movie house into a loss venture.

French Festival Film Screenings Slip Below Par

Paris, Aug. 6. France is a great one for talk of past grandeur plus controlling and building up its world image. Hence, it has paid more attention to film fests for prestige, as well as commercial aspects, and gone in for stronger pix censorship. But its fest score is feeble so far this year and point to receding film quality alongside growing attempts to implement national pride.

At the main film festival this year, France has only won three secondary prizes and nothing at all at its own home fest in Cannes. And there is a further paradox of filmmakers fighting the sending of offbeat and possible prestige pix to these shows as well as insisting on more saleable items. Since general-run pix, which may coin real money, are not usually fest pix, the French fest score has been way below par. The two most definite festival films unveiled so far were either attacked and pushed out of one fest by bigger producers or campaigned against when they did get fest screenings.

At Cannes, a first pic by Nico Papatakis, "Les Abysses" (The Depths), was railed against by the head of the French Film Producer Syndicate as being unworthy to represent France. Yet this won an outside prize, and the two commercial pix, "The American Adventurer" and "Carom Shot," laid eggs at Cannes and also emerged ordinary b.o. contenders.

Another pic that had been selected for Cannes, "Hitler—Connais Pas" (Hitler, Never Heard of Him), of Bertrand Blier, was replaced because of Fest fears of its offbeat interview format. It ended up at the recent Locarno Fest and won a Silver Sail for its probing look at youth today. It is doing neat, specialized biz here.

Did Well at Moscow, Spain
At Moscow, France got a special mentions for a promising first

(Continued on page 28)

West End Still Bright; 'Horn' Lusty \$15,000, 'Doctor' Neat 14G; 'Escape' Fast 11½G, 5th; 'Grimm' 18G, 2d

Robert Joseph Starting First Film Production

London, Aug. 6. After 14 years on the Broadway stage and "hundreds of television shows," Robert L. Joseph is having his first stab at feature film production. Filming starts today (Tues.) on location in the London area on "The Third Secret," which is being made by his Hubris Productions for world release through 20th-Fox.

The pic is budgeted at \$800,000, and the black and white CinemaScope has an eight weeks shooting schedule. The budget is held to that low figure partly by the fact that Joseph has deferred a hunk of his own fees as producer-scripter.

The film will be directed by Charles Crichton. It stars Stephen Boyd, Patricia Neal and Diane Cilento. Jack Hawkins has been inked for a guest-starring part. Shirley Bernstein (sister of composer Leonard) gets U. S. credit as associate producer while Hugh Perceval will be her opposite number on the British credits.

Production is scheduled to complete principal photography by Sept. 27.

Max Linder's Daughter Prepping Feature Film Re Father's Comedies

Paris, July 30. With Buster Keaton, Harold Lloyd, Laurel & Hardy and other silent film comics, known as salient film figures via reissues and tele airings, it seems only fitting that one of the greatest of them all, Max Linder, finally should be brought out of the limbo of forgetfulness. So says the late French comic's daughter, Maud.

Linder made over 600 films, mostly shorts but with some feature pix in France from 1905 to 1925 plus a feature film in Hollywood.

His suicide here in 1925 left her an orphan and she was brought up in ignorance of her father until she was 20. Several exist in 16m, and she decided she would devote herself to rehabilitating her father's memory and films.

Trying to round up prints was difficult since most had disappeared. She first studied films and did various things to them until she felt she was ready for the task. She is now completing a compilation feature production on her father's pix. It will be called "En Compagnie De Max Linder" and will be introduced by Rene Clair who was Linder's assistant at one time.

Despite Film Aid Problem and Tele, French Cinema Biz Holds Up Well

Paris, Aug. 6. Summer is traditionally the time for a reexamination of film industry conditions. With all the Film Aid problems, tv competition and affluence leading to household purchases rather than filmgoing, pix fared well is still denoting declining cinema attendance. But it has slumped less than in preceding years which represents a ray of hope.

Based on Paris firstrun admissions, which usually denote general results over the country, it appears that hit films grossed as much as ever while those that were fair tended to take in less money, indicating more selectivity.

One pic attracted over 700,000 patrons in Paris alone, which was par, while 55 drew more than 100,000 and 48 pix landed from 50,000 to 100,000 patrons. Of the 104 pix that drew from 50,000 to over 700,000 (eight below last year), eight were French, 30 majority French coproductions and 12 minority French coproductions. This gave France 63% of the market counting all the categories. The remaining 38 big grossers

were split up among 28 American pix, three British, three Italian, three Russian and a few others. The runaway topper was "Longest Day" (20th) with 800,000 patrons.

Yanks had three in other lead list with 370,000 admissions for "How West Was Won" (MGM), which is still on its first showing, 360,000 for "Lawrence of Arabia" (Col), also still on initial run, and 360,000 for a reissue of "Snow White" (Disney).

French biggies were a Brigitte Bardot pic, "Warrior's Rest"; a Jean Gabin-Alain Delon gangster actioner "The Big Grab," made by the Metro-backed company Cipra; a first comedy by newcomer Pierre Etaix, "The Saitor"; "The Mysteries of Paris," a sketch pic, "The Devil and 10 Commandments," another Metro-bankrolled pic "The Sword and Balance," "The Good Causes," "How to Succeed in Love," "The Four Truths," "Landru," "Vice and Virtue," "The Trial," "Sundays and Cybele," "Live Her Life" and "Die In Madrid."

A belated burst of summer sunshine has made a slight dent in firstrun West End returns, though results are mainly brighter than expected. Two of the four newcomers have fared reasonably well, with "Come Blow Your Horn" off to a big start at the Plaza, with prospects of \$15,000 or close. "Doctor in Distress" looks to hit a neat \$14,000 at Odeon, Marble Arch.

"PT 109" finished its first week of six days at Warner with fair \$6,500. At the Carlton, "Marilyn" is heading for a modest \$4,300.

"Wonderful World of Brothers Grimm" has made a great start at the Coliseum, with \$18,000 in its second session. The other CinemaScope film, "How West Was Won," grossed a fancy \$21,000 in its 39th Casino week.

"Tom Jones" is showing considerable stamina at the London Pavilion, with prospects of a fine \$13,000 or more in its fifth sess. "The Great Escape" looks lofty \$11,500 in fifth stanza at Odeon, Leicester Square.

Estimates for Last Week

Astoria (CMA) (1,474; \$1,20-\$1,75)—"West Side Story" (UA) (74th wk). Stout \$9,800.
Carlton (20th) (1,128; 70-\$1.75)—"Marilyn" (20th). Moderate \$4,300 after \$3,000 in opening four days.
Casino (Indie) (1,155; \$1.20-\$2.15)—"How West Was Won" (Robin-MGM) (39th wk). Tall \$21,000.
Columbia (Col.) (740; \$1.05-\$2.50)—"Heavenly Above" (BLC) (9th wk). Fancy \$8,200.

Coliseum (MG) (1,795; \$1.20-\$2.46)—"Brothers Grimm" (Robin-MGM) (2d wk). Great \$18,200. Previous week, \$16,800 in 5 days.
Curzon (GCT) (500; \$1.70-\$2.50)—"Divorce, Italian Style" (20th) and "Dylan Thomas" (BLC) (5th wk). Lively \$5,300.

Dominion (CMA) (1,712; \$1.50-\$2.20)—"55 Days at Peking" (Rank) (12th wk). Solid \$8,100. Previous week was \$9,700. Has transferred to Odeon, Haymarket to make way for "Cleopatra" (20th).

Empire (MG) (1,330; \$1.70-\$2.15)—"Tamahine" (WP) (2d wk). Fair \$5,600 or close. Opening week was \$7,000. "Ninotchka" (MG) launches Garbo season Aug. 1.

Leicester Square Theatre (CMA) (1,375; \$1.05-\$2.80)—"Longest Day" (20th) (41st wk). Okay \$9,200.

London Pavilion (UA) (1,217; 70-\$1.75)—"Tom Jones" (UA) (5th wk). Breezy \$13,000 after \$16,000 in previous week.

Metropole (CMA) (1,394; 70-\$1.75)—"Lawrence of Arabia" (Col) (25th wk). Hefty \$18,200, just below previous week's total of \$18,700.

Odeon, Haymarket (CMA) (600; \$1.05-\$2.80)—"55 Days at Peking" (Rank) (2d wk). Good \$5,300 same as previous round.

Odeon, Leicester Square (CMA) (2,200; 70-\$1.75)—"Great Escape" (UA) (5th wk). Heading for fancy \$11,500 after \$14,000 in fourth.

Odeon, Marble Arch (CMA) (2,200; 70-\$1.75)—"Doctor in Distress" (Rank). Brisk \$14,000 or near.

Plaza (Par) (1,889; \$1.05-\$2.20)—"Come Blow Your Horn" (Par). Heading for big \$15,000 or close.
Kialto (20th) (529; 70-\$1.20) — (Continued on page 28)

SAN SEBASTIAN FUTURE: STAYS, WITH MORE COIN

Madrid, July 30. Outlook for the San Sebastian Film Festival is considerably brighter after Director General for Cinema Garcia Escudero went on record in an interview with film critic Montes Jovellar with the intention of augmenting the fest's budget to a point where it can compete on more favorable terms with other major film gatherings. Garcia Escudero stressed the need for solid film entries competing for the Golden Seashell as one of the major guarantees for success. He made it clear that San Sebastian would continue to be Spain's film fest stage. The Director General's stand thus overrides speculative statements and behind-the-scenes activity designed to transplant the International Film Fest to Majorca or Malaga.

D-Day in Crucial Labor Parley For Brit. Studios, Union Ask Wage Hike

London, Aug. 8.

Tomorrow (Wed.) is D-Day in crucial labor negotiations for British Studios. Last month a threatened strike by the National Assn. of Theatrical and Kine Employees was called off at the last minute on an assurance that the two producer organizations, the British Film Producers Assn. and the Federation of British Film Makers, would reconsider their attitude towards the unions, demand for a substantial wage hike.

The three-way meeting between the BFPA, the FBFM and NATKE set for tomorrow is almost certain to end in disagreement because of a major divergence in attitude by the producers. The outcome, it is feared, will be a work-to-rule by the union, including an overtime ban and sporadic, carefully timed, stoppages. In other words, NATKE will retaliate with guerilla warfare tactics.

According to insiders, the producers are split on the nature of the increase although both agree that the NATKE members should have a wage hike. The BFPA favors a flat percentage increase, whereas the Federation is advocating a slightly lower percentage, with the added inducement of bonus rates for craft workers and for all long-service employees. The latter condition, it is understood, would apply to all union members with five years of continuous service with one company.

Unless the differences can be resolved in time for tomorrow's meeting, it is considered unlikely that the union demands will be satisfied. The failure by the producers to present a united front could have serious repercussions on current production.

GERMAN TV'S TOP ATTRACTION: JFK

Frankfurt, Aug. 6.

Ranking as one of the most popular "stars" ever to appear on a German television program is America's President, according to an in-depth study of his television appearances here.

Checking television sets and questioning viewers, the pollsters turned out a report on the 17 and a half hours that were occupied on the German television networks with President Kennedy's June visit to West Germany.

His speech from the historic Paul's Church in Frankfurt attracted 63% of all the country's 7,900,000 television sets, while 61% followed the Kennedy visit to West Berlin and 51% turned to the reception for him in Bonn.

Least popular of all the Presidential programs were the two press conferences on June 24, which attracted only 11 and 12% of the country's viewers.

Aussie Ad Agency Finds Slump in Cinema Biz

Melbourne, July 30.

A recent report on Australian television, issued by the advertising agency here of George Patterson Pty. Ltd., reveals that although 122 drive-ins have been built since the advent of tele here in 1956, more than 400 picture houses have shuttered in the same period.

Report claims that, in addition, many of the big-capacity, city cinemas have cut back their seating capacities and most have had audiences decline 30% to 50%. In provincial areas, the effect of tele was rapidly felt, with film audiences declining by about 50% in little more than a month after the start of local tv. However, for the year ended June in 1962 there was an increase in the number of feature films imported for cinemas from 422 to 446.

According to the report, metropolitan film houses say they are now in a stage of greater stability than at any time in the last five years. And they are confident that the peak of television's effect has now passed, with the industry looking forward to better times in the future.

Stanley Baker

Continued from page 1

but should rather work under a flexible producing scheme which allows each film to be completely ready for production by the time it rolls.

The Cyprus picture, which is so far untitled, is planned to start in March because, Baker stated, that's the ideal time to work in Cyprus. This is a more intimate story than the English film, which is also still untitled and which will roll in July of 1964 and is a big period piece. In both cases, films unless conditions are right Baker doesn't plan to start these and will wait a whole year if necessary to be able to lease when and where he wants to.

He'll star in and produce both and Endfield will direct the English one, as he did "Zulu." Levine will present them and, in fact, will be offered all Diamond pix first because Baker feels a "moral obligation" to the Yank impresario for getting him going with "Zulu," which was his first producing venture. All will be quota pix and no director has yet been set to helm the Cyprus project, although Baker said he has been talking to several young British makers.

It is, in fact, Baker's idea to use small crews of young, developing talent on his films, rather than utilizing a large organization. "Production departments have been greatly overloaded," he feels, and this hinders rather than helps a production. He also believes in some novel ways of keeping down budgets which he contends have been excessive and exceeded too many times in recent picture-making history.

During the filming of "Zulu," the company lost 21 days to weather problems but still ended up on sked. This was done because special workshops were built on the South African location in which most all of the company's props and other effects were made. On bad weather days, crews were busy at work manufacturing items for use in the pic and so little time was wasted and morale was kept up. As yet another side advantage of this method, transportation costs were minimized and Diamond was able to salvage about 15% of the film's cost by the resale of many of the articles to local studios and indie buyers.

Having returned from Natal to London recently for final interior work, the company completed all filming a week ago. Scoring and editing are presently in progress and it is figured that the pic will be ready late in September. Embassy is distributing in the U.S. and Canada and Paramount Pictures, which ended up financing the project via a deal with Levine, is marketing "Zulu" in the rest of the world.

As far as distribution is concerned, Baker stated that "no British picture has been given a full job in the States" and noted that the U.S. is very important for the success of most Brit pix. This is the "fault of the distribution set up in the States," he alleged, adding that with Levine he feels confident that this unfortunate tradition will be broken.

Hitchcock May Make Film on Scot Island

Island of Lewis, Aug. 8.

Alfred Hitchcock, on a looksee tour here, studied the possibilities of using this island as a film location. He said one production he has in mind is a comedy. Hitchcock also visited the island of Skye, Mull and Staffa.

He described Scot island background as "magnificent." He claimed themes of his pix must be universal.

Commerce Dept. Report: Italy Makes More Pictures But TV & Cars Hurt B.O.

Washington, July 30.

Italians are producing more films but viewing them less, the U.S. Commerce Dept. reported today. While production increased by 100 films in the last two years to a new high of 270 in 1962, attendance fell 9%.

The decreased viewing was attributed to television and automobiles.

Despite the decline, boxoffice receipts rose 5% in 1962, but this jump was largely due to increased admission prices which some exhibitors feel may cut attendance even further.

A bright spot for Yank film exporters was the new pact between the Motion Picture Export Assn. of America and ANICA, the Italian producers and distributors association. The agreement eliminated import quotas, abolished the \$8,000 dubbing fee and removed restrictions on passing Yank film earnings in Italy to the U.S.

Yank films account for close to 45% of the b.o. coin and 150 of the total 291 films imported to Italy.

Another international question facing the Italian film industry is the demand of the Common Market that Italy reduce film subsidies. A draft film law, along those lines, was postponed until 1964, but the state subsidy was reduced from 16% of box of receipts to 15%.

Dublin Theatre Public May Save Legit House

Dublin, Aug. 6.

Prospect of Olympia Theatre here being sold for redevelopment of the site as office block or shops is worrying Irish theatre-goers. Theatre is on the market following decision of the two majority shareholders to withdraw from business. Leo McCabe, one of the joint managing directors, says that he and his partner, Stanley Illsley, were offered the shares but could not take them up. He says that only one year of operation (last year) has been in the red and that was about \$500.

Public opinion has been expressed through newspapers and a symposium, and naturally Irish Equity is backing the campaign to keep the theatre open. The Irish government has been asked by a Dail Deputy (Congressman) if it would give grant to buy the theatre, but it has declined. Theatre, one of Dublin's four major theatre buildings, reopened after a month's vacation last night with "Goodnight Mrs. Puffin."

Inside Stuff—International

Sam Eckman Jr. has joined the board of National Screen Service in Britain, representing the American company in an advisory capacity. Appointment was made last week by Ed. J. Smith, NSS managing director. A doyen of U.S. film executives in Britain, Eckman is also managing director of Itinerama, veepee of Magna Pictures, Trans-Lux Pictures, Trans-Lux TV, and a director of Stanley Kramer Productions and Halas & Batchelor. He is an honorary member of the Kinematograph Renters Society, is owner-representative of Road Show Film of Switzerland and represents Samuel Goldwyn Productions in association with Columbia.

Show biz, on a modest scale, is moving into Irish hotels. Groups presenting Irish ballads and dancing made their debut at some resort hotels last year, but biz now has moved to Dublin area. Bobby Kerr, manager of Jury's, a Dublin city centre hostelry, has introduced a group successfully for a boost to restaurant biz on Fridays. And at the neighborhood resort of Bray, Pascall Burke is using a similar group at the International Hotel. By keeping to Irish styles the novelty value is big for the tourists. It is being watched by other hoteliers who have so far stayed out of the entertainment biz except when asked to provide entertainers for banquets.

Italy's most distinguished ballerina, who has appeared on tv in New York, Carla Fracci, has made her acting debut as Titania in Shakespeare's "Dream" in Florence's ancient Roman theatre. The part was heavily cut and staged more to her dancing abilities but she managed very nicely—though her voice is not yet half as well trained as her body. The play was staged by her husband Beppe Menegatti.

Italo Playoff as of June 30

Florence, July 30.

"IL GATTOPARDO"	(702 days in 15 cities)
"THE LONGEST DAY" (20th)	(649 days in 15 cities)
"MUTINY ON BOUNTY" (Metro)	(628 days in 15 cities)
"IL SORPASSO"	(457 days in 15 cities)
"MAFIOSO"	(506 days in 15 cities)
"LA DONNA NEL MONDO"	(541 days in 15 cities)
"OTTO E MEZZO"	(447 days in 15 cities)
"HOW THE WEST WAS WON" (Metro)	(121 days in 1 city)
"SODOMA E GOMORRA"	(436 days in 15 cities)
"THE APARTMENT" (UA)	(405 days in 25 cities)
"L'UOMO CHE UCCISE"	
"LIBERTY VALANCE"	(392 days in 15 cities)
"WEST SIDE STORY" (UA)	(601 days in 15 cities)
"L'APE REGINA" (Italia)	(411 days in 15 cities)
"IL DIAVOLO" (Italia)	(351 days in 15 cities)
"LA MARCIA SU ROMA" (Italia)	(367 days in 15 cities)
"SNOW WHITE AND THE SEVEN DWARFS" (Disney)	(325 days in 15 cities)
"LE QUATTRO GIORNATE DI NAPOLI"	(370 days in 15 cities)
"IL PROCESSO DI VERONA"	(332 days in 15 cities)
"LOLITA" (Columbia)	(321 days in 15 cities)
"VENERE IMPERIALE"	(300 days in 15 cities)
"LA PARMIGIANA"	(341 days in 15 cities)
"I SEQUESTRI DI ALTONA"	(321 days in 15 cities)
"AMORE DIFFICILE"	(339 days in 15 cities)

Record Surplus Shown by Aussie Govt. Likely to Ease Show Biz Tax

Sydney, July 30.

Yugoslav Fest Bookings

Dubrovnik, July 30.

This year's Music and Drama Festival here will have 65 performances between July 10 and August 24—27 musical ones, 26 theatrical and 12 Yugoslav folkloric items. Roughly 1,000 artists will be engaged, local and foreigners—among soloists and groups. Among the groups there is an Italian chorus who will sing with the Belgrade Opera ("Barber of Seville") and "Matrimonio Segreto").

Among the soloists are: Zinka Milanov, a native of Yugoslavia, a soprano at the Met for 20 years and Byron Janis from the USA. A chamber orchestra from Prague and the Beethoven Quartet from Moscow. The Radio Orchestra from Turin, Italy, the "Pro Musica Antiqua" from N.Y. and the Soloists of Zagabria with Antonio Janigro also are engaged.

Rising Costs

Continued from page 27

mount importance. The report notes that America is the most important foreign outlet for British pix and its export committee has devoted some time to considering how to extend sales and earnings in the U.S.

In a comment on the long-delayed coproduction negotiations with France, Italy and West Germany, the Federation explains that it cannot reveal the differences between producers and unions because the documents concerned are still confidential. They recognize the legitimate anxiety of the unions, but in the view of the FBFM they have been unimaginative in their approach.

This is a potentially exciting experiment which they wish to cripple with innumerable restrictions and complicated calculations. The FBFM is confident that once the first treaty is signed, and coproduction plans are launched, the unions will recognize the benefits flowing both to the industry as a whole and to their members.

London Grosses

Continued from page 27

"30 Years of Fun" (20th) (3d wk). Average \$4,500.

Ritz (MG) (430; 70-\$1.05)—"Four Days of Naples" (Gala) (m.o.) (2d wk). Okay \$2,800. Previous week, \$4,400 and followed a threeweek run at Empire, with total gross of \$30,000.

Studio One (Indie) (556; 50-\$1.20)—"Savage Sam" (Disney) and "African Lion" (Disney) (2d wk). Modest \$2,800.

Warner (WB) (1,785; 70-\$1.75)—"PT 109" (WB). Fair \$6,500 in 6 days. Stays two more weeks when "Billy Liar" (WP) comes in.

Aussie show biz generally is greatly heartened by the fact that the Sir Robert Menzies' Liberal Party government will finish this financial year (July 31), with a \$230,000,000 surplus, a record figure for any Aussie government.

Treasurer Harold Holt, chief aide to Menzies, is expected to announce a new budget for 1964 in August. The general figuring here in both show biz and commercial fields is that the government will cut company tax, general taxation covering all wage earners and will at the same time increase pensions.

Understood in the business world that import restrictions will be further cut in order to win additional Overseas' trade (currently you can purchase U. S. cigarettes, clothes, automobiles, etc., without hindrance). It's believed that Sir Robert Menzies had important talks with President Kennedy covering open markets both ways.

There should be a heavy influx of Americans to this territory when work commences on the new U. S. base in western Australia.

Aussie showmen are jubilant about the tax cut possibility seeing heavier pay checks for the worker and the resultant additional coin for entertainment. Exhibs also see a big drop in overhead operational costs via a lowering of company tax, long a hurtful slug on the major loops and many key distributors.

Suburban showmen see an uplift in family biz as the working man will be able to afford a night out at the cinemas at least once a week.

French Fests

Continued from page 27

comic talent in Pierre Etaix for "Le Soupirant" (The Sutor). At San Sebastian, a direction nod went to newcomer Robert Enrie for a sketch pic, "Au Coeur De La Vie" (At the Heart of Life).

Many reasons are given here for the apparent falling off in general French film quality. The dearth of truly topnotch new talents since the absorption of the Wave and the weeding out of untalented newcomers, the difficulty of treating timely topics and a general decline in vigor and outlook.

French do point to winning the Oscar with "Sunday and Cybele" this year and maintain that it is only a temporary slump in production quality that should soon be gone.

However, the final major film fest of the year, Venice, may give an inkling as to whether deeper themes, more flexible techniques and more profound subjects are now again being treated. Official entry is "Le Feu Follet" (Maddening Flame) of Louis Malle. Ex-Waver Jean-Luc Godard's Brigitte Bardot starrer also may go as well as Alain Resnais' "Muriel."

TV & THE AUDIBLE MR. AUBREY

Jimmy Cracks Corn

CBS-TV prexy Jim Aubrey senses a growing hankering for two new types of shows which, he thinks, will show up with increasing frequency on tv: (1) a mass audience yen for broad comedy; (2) getting out of the studio and filming on location (as the major pix studios have been doing). Aubrey calls the latter "reality programming" and just as it's been evident on such shows as "Route 66" and "Naked City," among others, it will be characterized anew by such new CBS entries as "East Side West Side" and the projected Jackie Cooper series for '64-'65, which will be shot in the southwest.

If, figures Aubrey, audiences now dig broad comedy (as reflected in the continued popularity of "Beverly Hillbillies"), then who is to close his eyes to corn (and he's responding in kind with the Pat Henning companion show "Petticoat Junction"). If, on the other hand, there's a trend toward message" shows in the portrayal of today's vital issues, Aubrey also feels that, with proper sugarcoating, it can win mass audience appeal. But whether grain ("Petticoat") or brain ("East Side"), it's a network's major obligation to make sure it comes in as good product.

Brit. ITA Spells Out Timetable For New Com'l TV Franchises

London, Aug. 6. The timetable for allocation of new commercial tv franchises was officially confirmed by Lord Hill of Luton, the new chairman of the Independent Television Authority, at a press conference at ITA headquarters last Thursday (1), the day after the new television legislation received its royal assent and became an Act of Parliament.

The ITA is scheduled to meet on Sept. 12, finally to decide the form of contracts, including areas to be covered, days of broadcasting and rentals to be charged. Immediately thereafter applications will be invited by public advertisement, and there will be two months' grace to allow possible or intending program companies to make up their minds. Contracts will be decided early in the New Year, thus allowing at least six months between the announcement of the awards and the start of the new Television Act at the end of July.

The contracts will, in the first instance, be for a limited period of three years, in view of the anticipated launching of a competitive commercial channel in densely populated areas. Lord Hill forecast that the second network would become possible sometime between the fall of 1968 and the summer of 1967.

For the time being, however, there will be no change in the commercial tv pattern. The split areas in the major regions will be continued for the three-year span. (Continued on page 46)

NBC-TV's 90-Min. DeMille Special

NBC-TV's Hollywood romance continues apace with the web scheduling an MGM-TV 90-minute special on the life and works of epic maker Cecil B. DeMille.

With Kodak bankrolling all the way, the DeMille biog will replace "Bonanza" and "Car 54" repeats Sunday night, Sept. 1, from 8:30 to 10 p.m.

DeMille special follows the web's hour on 20th-Fox chieftain Darryl Zanuck last spring. A 90-minute special on the film industry is scheduled after the New Year via Sextant Productions and Life mag.

Martha Raye & Daughter Set for Skelton Hour

Red Skelton has signed a mother and daughter team for one of his CBS-TV teleshows. Martha Raye has been inked to work with her daughter Melody Condos on a layout to be taped in November for a December presentation. Offspring has already appeared on one Garry Moore show, and has worked on two to be shown later.

Miss Condos, daughter of Miss Raye and her former husband and present manager Nick Condos, is employed in the William Morris Agency publicity dept. in New York.

GUY WITH A YEN FOR LOTSA ACTION

By GEORGE ROSEN

By Sept. 1, fully a whole year in advance of the '64-'65 season, CBS-TV prexy Jim Aubrey says he will have delivery on the pilots of at least a dozen of the projected programming entries underwritten by the network. Such unprecedented looking-ahead and preparation, he says, will not only become par-for-the-course insofar as all the networks are concerned, but will be essentially if tv programming is to break out of its pattern of mediocrity and achieve a higher standard of quality.

For only by working a year in advance, says the Columbia prexy, can the necessary care and feeding be applied to ensure Grade A product. Not to mention the fact that, should some of the '63-'64 shows fall by the wayside, the network, come January, will have some good shows standing by, thus forestalling the necessity of resorting to feature pix or reviving "last year's show."

Whether Aubrey will be around for the kickoff of the CBS '64-'65 season could be something else again.

It's hardly a secret to anyone at this point that the "Aubrey" going to Paramount to succeed Barney Balaban as president" rumors have been gaining wider and wider circulation. Aubrey himself flatly denies that he's had any conversations with any of the top Par officials and in fact is at a loss to understand where or how the report got started in the first place. Other sources, however, insist that Aubrey has been overtured, supposedly by the dominant Wall St. interests. (It's recalled that similar Aubrey reports cropped up last year when the 20th-Fox directors were shopping around for a new president to succeed Spyros Skouras. Despite the Aubrey disclaimer that he was a candidate for the job it's known that he was in serious contention, at least by a minority faction of the directors, before the post went to Darryl Zanuck.)

No 'Keepin' Money'

Because they have an awareness of Aubrey's own personal ambitions, it wouldn't come as a particular shock to either of his bosses, Frank Stanton or Bill Paley, if their tv prexy flew the CBS coop for "keepin' money" (as a salary man he's subject to the big tax rap) and of equal importance, to implement his known yen for lots of diversification action and broader dimensions. (Even now as CBS' tv factotum he spreads himself into the area of scheming up ways and means how Columbia can diversify). But it all spells out money in the bank for (Continued on page 46)

Coming Up: Battle of the News Giants (Cronkite Vs. H-B) as NBC, CBS Strip for 30-Minute Action

The World Over

Frankfurt, Aug. 6. Director of the local television outlet here, when confronted with a problem regarding costs of the potential Third Television Program, commented, "We don't have much money to spend. So we'll have to turn out intellectual programs. Professors, you know, are much cheaper to hire than comedians."

It's very possible that the NBC vs CBS battle for news supremacy could top in interest the entertainment aspects of the upcoming season, particularly in the light of the expanded Huntley - Brinkley (NBC) and Walter Cronkite (CBS) early evening news shows. All agree it'll be a knockdown, drag out battle, no holds barred.

The planning and the plotting has been masterminded at the very top. Major budgets have been allocated in the bid for "image" honors. If, for example, NBC elected to go on Labor Day with its unprecedented three-hour show on civil rights (marking the first time in tv annals that a whole evening of prime time was kicked off a network for a special program), the design was far from accidental.

For that happens to be the day that Cronkite premieres with his half-hour CBS news show. True, Cronkite goes 7 to 7:30 (6:30 to 7 in New York and some other markets around the country) while the NBC special kicks off at 7:30. But if NBC takes the play away from the Cronkite preem as far as grabbing off the headlines, NBC will regard it, over and above its pub-service contribution, more than worth the effort, regardless of the three-hour show's sponsorship status.

Right now NBC rules the news roost, as it has for the past few years. CBS feels it deserves a better shake of the dice in terms of recognition, and is moving on a variety of fronts to implement its campaign in the all-out bid to regain its onetime eminence. The hiring of Bob Chandler to ride herd on press relations and bring the Dick Salant image into sharper focus is but one facet of this stepped-up campaign. Perhaps even more important is the report that CBS bossman Bill Paley himself stands ready to move in, if need be, such in the manner that he did nearly a score of years ago when CBS was long on news-culture but short on stars. In a razzle-dazzle display (Continued on page 46)

FCC's Henry As A '64 Candidate For Congress?

Washington, Aug. 2.

Is E. William Henry planning to vacate the FCC chairmanship and run for Congress next year?

That's the latest speculation from Republicans and perhaps most reflective of the nature of this town where innumerable wet fingers are lifted to feel the slightest political breeze.

The Republican Congressional Campaign Committee's "Newsletter" said Henry was given the FCC chairmanship "to help build up his political stature for a 1964 campaign to unseat Rep. Clifford Davis, another Democrat in Tennessee's Ninth Congressional district."

The comment was brushed off as speculation by Henry's aides, but nevertheless coincides with other political developments which may or may not affect the chairman.

Rep. Davis, according to a New York Times report earlier this year, was on a "purge" list composed of conservative Democrats which was prepared by Atty. Gen. Robert F. Kennedy. According to the Times, RFK and Democrat National Committee functionaries were looking for liberal opponents to contest several Southern Democratic conservatives in the 1964 primaries.

Also in the two-plus-two equals five speculation, Henry was instrumental in an unsuccessful Democratic primary attempt to unseat Rep. Davis with a New Frontier backer in 1962 in Memphis. That was about a month before he was appointed to FCC.

'Grindl' on P&G TV Griddle But Tempers Cooled

NBC-TV, which had the first disaster of the new season when the Robert Taylor-Four Star show was dumped before preem, was mighty close to another fall-schedule cancellation as Procter & Gamble, factotum of the bankrolling establishment, put "Grindl" on the griddle.

Soapery, which is solo sponsor of the mystery-farce being produced by Screen Gems and starring Imogene Coca, threatened to cancel when, reportedly, scripts following a satisfactory pilot effort deviated from P&G's notions of format and content. Tempers were cooled, however, when David Swift, producer-director-creator, was lifted as producer in favor of former actor-ad man Winston O'Keefe.

Swift continues with a scripter credit, and reportedly has a piece of the "Grindl" action. He had produced an earlier pilot on the basic idea of a domestic involved weekly in a whodunnit plot, but the first effort, sans the strong comedy element, failed to gain a network berth.

ABC-TV Passes Up Pooling Privilege On '64 Democratic Convention

ABC-TV won the right to feed the pooled tv news coverage of the Democratic National Convention in '64, but, in an unprecedented move, chose to forgo the privilege and pass it along to CBS-TV.

The three networks, as in years past, drew lots on which of the networks would cover the Republican and Democratic national conventions next summer. NBC-TV drew number one in the three-network lottery and chose to feed the pooled coverage of the Republican National Convention in San Francisco.

ABC-TV drew number two and CBS-TV drew number three. ABC-TV, however, opted to bow out of feeding the pooled coverage of the remaining event, which is the Democratic National Convention, to be held in Atlantic City, from Aug. 24-27.

ABC-TV, since James Hagerly

moved up in the corporate public-relations-news area, has been scouting around for an overall, operating ABC News chief. In competitive quarters, the ABC-TV pullout was seen as an acknowledgment that ABC News felt a lack of sufficient manpower for such a pooled event. This view was rejected by Steve Riddleberger, administrative v.p. of ABC News.

Riddleberger said one of the networks had to be left out. "It was our own decision. We chose not to do it." Asked for particular reasons, Riddleberger responded "for no particular reason." He did also say that he'd just returned from vacation and that Bob Quinn, operating v.p. of ABC News, who attended the three network lottery and who was more familiar with the situation, was in San Francisco. San Francisco is the site of the Republican National Convention,

which will be held from July 13-17, and network news execs traveled there early this week for confabs on projected coverage of the Republican event.

In the recent past, NBC-TV and CBS-TV quarters have expressed dissatisfaction with pooled coverage supplied by ABC-TV. It is considered highly unusual for a network not to accept a pooled coverage assignment of a public event such as a national Presidential convention, although under the groundrules of the lottery a network may opt to do so.

CBS News, for its part, jumped at the chance of being the source of the pooled coverage of the Democrats meet, even though it placed third in the lottery, and the expected renomination of President Kennedy and Vice-President Lyndon Johnson makes it less potentially exciting than the Republican event.

Lotsa Sat. Ayem Loot for CBS-TV

Other than an alternate quarter hour, CBS-TV has sold out its Saturday morning 8 to 12:30 kiddie programming bloc for the fourth quarter. The Saturday morning virtual sellout represents some \$2,800,000 going into the web coffers for the fourth quarter.

Sponsors and show lineup runs as follows: "Captain Kangaroo," Kenner, Schwinn, Kellogg, DeLuxe Reading; "Alvin" DeLuxe, Marx Toys, Nestle; "Tennessee Tuxedo," General Mills, DeLuxe, Ideal Toy, Marx; "Quick Draw McGraw," Kellogg, General Foods, Marx, Ideal.

"Mighty Mouse," Nestle, Ideal, American Home Products, Clogate; "Rin Tin Tin," Mattel, Ideal, DeLuxe; "Roy Rogers," DeLuxe, Mattel, Lever, Ideal; "Sky King," Nabisco, Mattel.

NBC on Prowl For New Sports Chieftain

Tom Gallery, for years "Mr. Big" of the NBC Sports sector and who enjoys the status of an "elder statesman" at the network, officially retires Dec. 1. The occasion will be suitably commemorated with some fancy festivities with a big NBC family banquet planned by his associates and friends.

Meanwhile NBC is still on the prowl for a successor to Gallery, with the division operating under NBC News chieftain Bill McAndrew with Elmer Lower as pro tem commander.

Agency Bosses, Fearing Product Boycott, Putting Squeeze on H'wood For More Negroes on TV Shows

Hollywood, Aug. 6.

Hollywood admen are feeling the squeeze from their bosses in N. Y. to help get Negro actors on their telefilm shows. Behind it is the threat of product boycott. Not that the agency men "patrolling" the studio shows can say boo to casting, but their Madison Ave. betters believe that a word dropped here and there might help.

With scatter buyers predominating on most telefilm shows and agencies of record having little to say, the control remains with the supplier. While networks are making their feelings felt as regards the equality issue, the producers would fear the sponsor more than the web rep. Said an agency topper, who has "the word" from his Madison Ave. bosses, "it's the sponsor who cancels a show, rarely the network."

While the color line has been crossed in most studios supplying vidpix to the networks, the sponsor is dissatisfied with the progress in showing honest intent by placing the Negroes in front of the cameras, otherwise, acting or atmosphere. Concerted campaigns by the various Negro "freedom fighters" using the mails is known to produce a state of nervousness among advertisers. The loss of a major market is their immediate concern. One adman admitted that the situation in California is more precarious than in any other market. (Cal. is considered second only to N. Y.).

It is recalled that a few years ago a newscaster was banished from an L.A. station because a campaign against his alleged lefty leanings caused several cancellations by advertisers. His quote has often been repeated since: "If a sponsor gets five smear letters you're in big trouble." With organizational attacks by Negro groups on a show or sponsor's product, the mail would run into the thousands.

If the situation worsens, it is claimed, the networks, partnered in most shows with the producing studios, will force the hand of the casting offices, not only to hold the line on their shows but to save their own hides. A summit meeting of the minds is believed certain.

(Continued on page 45)

IBEW Stalemated On New CBS Pact

Early resumption of negotiations between CBS and television and radio technicians, represented by the International Brotherhood of Electrical Workers, is forecast by both management and union representatives.

Most recent round of negotiations, held on the Coast, for a new contract ended last Thursday (1), with union and management still far apart on a package deal. Contract talks started on July 17 and ran through last Thursday. Old contract expired midnight, July 31, but it contains a provision calling for the retention of the status quo until a new agreement can be reached.

Although both management and union spokesmen foresaw a fresh round of negotiation, neither side stated the time and place. Both sides were reluctant to talk about the issues separating them with management declaring it does not negotiate via the press and a union representative stating that the issues separating both sides could not be spelled out because management negotiates on a package basis.

IBEW represents about 930 CBS tv and radio technicians, covering CBS network radio and tv, and CBS radio and tv o&o personnel. It was learned from a Local 1212, IBEW, source that Local 12 is seeking a four day week, 32 hours, instead of the present five-day, 46 1/4 hour week. Local 12, based in N.Y., represents 575 union members, or the majority of technicians involved in the IBEW negotiations. Other issues involve seniority status, automation and hiring policies.

ITALO TV PASSES 4,000,000 MARK

Rome, Aug. 6.

Italian video subscriptions passed the 4,000,000 mark early this month, well ahead of original schedule.

Radio subs, likewise under the RAI-TV aegis (and government monopoly here) have now reached 9,375,000 and are expected to top 10,000,000 soon.

On the average, this works out to one video set for every third Italian family. Two Italian families in three own a radio set.

NBC's \$30,000,000 Daytime Biz Plum In 2-Mo. TV Push

NBC-TV sales claims an alltime two-month selling period for daytime programming with a total of 2,200 sunshine-quarter hours peddled during June and July for an estimated \$30,000,000 on the rate card.

July was figuratively a literally the hottest month, says the web, with a one-month record high for daytime of \$17,800,000, topping the previous single-month peak set in May, '62, of \$13,470,000. And the third week of July was record in daytime with \$6,800,000. That's \$700,000 over the previous peak set in June of this year.

New shows are getting a good chunk of the business, including the preeminent Merv Griffin's "Word for Word," and the new quizzer "Missing Links."

Web says the new and renewal biz surpasses the 90% sold mark. Some of the major contributors are Borden, Grove Labs, Sterling Drug, United Biscuit, Kraft, Lehn & Fink, Lever Bros., American Home Products and Scott Paper.

HARGROVE SCRIPTING UA'S 'JOHN STRYKER'

Marion Hargrove has been packed to script the pilot for "John Stryker," the hour series being produced for CBS-TV by Daystar and UA-TV. Pilot, projected for the '64-'65 season, will be produced by Leslie Stevens, Daystar prexy, and directed by Walter Grauman, who will then function as producer with Stevens becoming exec producer.

Daystar and UA-TV are also developing the 90-minute "Magnificent Seven" series for CBS. All told it's been a four-way alliance between UA and Daystar, with "Stoney Burke" (this season) and "Outer Limits" (next season).

Liston-Patterson Radio Audience: 56,000,000

A special Sindlinger rating of the Liston-Patterson heavyweight title fight estimates the audience for the ABC radio coverage at close to 56,000,000 persons.

Sindlinger breaks down the listeners to 55,608,000 in the 48 states—36,608,000 males and 19,066,000 females. Figure does not include ABC's coverage of Hawaii, Alaska, Puerto Rico or the Virgin Islands.

Don Ingalls Tapped As 'McPheeters' Producer

Hollywood, Aug. 6.

Don Ingalls has been named producer of MGM-TV's "The Travels of Jamie McPheeters" series, after having served as associate producer on the ABC-TV show. Series has been produced by Robert Sparks, who died of a heart attack.

Ingalls was formerly producer of "Have Gun—Will Travel" and produced several segments of Revue's "The Virginian" last season. He had been associated with Sparks in tv for seven years.



JACK BARRY

Now producing five pilots for CBS-TV—Paramount TV Production Development program

JFK's TAM Rating

Dublin, Aug. 6.

TAM ratings for Telefís Eireann (Irish TV) reached an alltime high during President Kennedy's recent visit to Ireland. A special TAM report for each 15-minutes of coverage showed that at times a peak of 89 was reached.

The average for the 90-minute coverage of the President's arrival in Dublin was 88, edited repeats of coverage on the succeeding days topped 86 (Thursday), 82 (Friday) and 74 (Saturday), the day JFK's departure for England.

A re-edited roundup of the Irish visit, "Welcome Mr. President," compiled by Pat Baker was transmitted by Telefís Eireann last Sunday (28).

Waldman Exiting BBC After 25 Yrs.

London, Aug. 6.

In a surprise announcement it was revealed last Thursday (1) that Ronald Waldman is leaving the BBC at the end of next month after more than 25 years with the Corporation. He is to become the first fulltime managing director of British Commonwealth International Newsfilm Agency, a non-profit-making organization in which BBC, the Rank Organization, Reuters and several Dominion networks are partnered.

Waldman has been a parttime director of BCINA for the last four years, and will be succeeding Walter Cole, who was managing director—though on a parttime basis—until his death a few months ago. Cole had been the top executive with Reuters in London. It was felt by the BCINA board that the growth of the organization, together with its recently appointed link with NBC, called for a fulltime top executive appointment.

Waldman officially joins BCINA on Sept. 30, and will be succeeded as head of BBC-TV Enterprises by Dennis Scuse, who is now the Corporation's rep in New York. The date of Scuse's takeover will be determined by the appointment of his replacement in the U.S.

Froug Scrams 'Novak' For 'Twilight Zone'

Hollywood, Aug. 6.

MGM-TV has granted tv producer William Froug his release from its "Mr. Novak" series, so that he can become producer of Cayuga Productions' "Twilight Zone" series.

Froug will replace Bert Granet, who is to produce CBS-TV's "The Great Adventure" series, replacing John Houseman, who has exited. E. Jack Neuman, exec producer and creator of "Novak," will produce the Metro series pending appointment of a successor to Froug.

THOMPSON FOR 'HOUSTON'

Hollywood, Aug. 6.

Thomas Thompson has been signed as story consultant and head writer for Warners' "Temple Houston" series, bowing on NBC-TV next season.

Thompson was associate producer on "Bonanza" last season.

'We Love You But You're Fired'

Hollywood, Aug. 6.

All four ad agencies representing sponsors of the Judy Garland show were in a state of bewilderment this week as to the reasons behind the firing of George Schlatter as producer of the CBS-TV weekly hour series. Bespeaking sentiments of the others, Jack McQueen, tv head in L.A. for Foote, Cone & Belding, said "I've seen all five shows and they are all very excellent. We are highly pleased. They must have serious internal problems."

Robert Lewine, program veepee in Hollywood for CBS-TV issued a statement last Saturday saying the "network is delighted with the five shows produced by Schlatter but there's a difference of opinion on future production." Lewine was reported ill Monday and not at his office for further comment. It inspired the gag around Hollywood, "we love you but you're fired."

Other agency reps who have viewed tapes of all or most of the five completed shows agreed with McQueen and so advised their clients. Agencies on show are Sullivan, Stauffer, Colwell & Bayles for Pall Mall; Dancer-Sample-Fitzgerald for General Mills; FC&B for Contact (cold remedy); and Benton & Bowles for Procter & Gamble products.

Schlatter remained non-committal. There's a strong likelihood his successor will be Gary Smith, who's been associate producer on the show. Norman Jewison's name also figures in the speculation.

Collins Digs That 'Mag Concept'

Just Back From London, NAB Prexy Renews Bid For Changed Advertiser Patterns

VOICE OF AMERICA IN 36 LANGUAGES

Washington, Aug. 6.

The Voice of America is now broadcasting over 796 hours weekly in 36 languages, the U.S. Information Agency disclosed.

By doubling the one-hour daily English language regional program service in Africa, USIA upped its total weekly broadcasting from 789 hours and 15 minutes to 796 hours and 15 minutes.

Despite the increase, the U.S. is still trailing behind the Soviet Union with 1,277 hours weekly in 52 languages and Communist China with 848 hours in 28 languages.

The British Broadcasting Corp. airs 621 hours weekly in 39 languages.

The United Arab Republic which used to rank third in broadcasts has moved way down the list since it is no longer united.

Themed Dramas Bump Britain's TV Anthologies

London, Aug. 6.

The strong videotape drama content of the current and forthcoming schedules of both British national tv networks is undergoing a slight swing in emphasis. Producers are now tending to move away from the taped anthological dramatic cycles—the "Armchair Theatres," the "TV Playhouses," the "Play of the Weeks"—in favor of "themed" drama shows.

Such toe-in-the-water series as Associated-Rediffusion's "Tales Of Mystery," Granada-TV's "Saki" stories and ABC-TV's sci-fi yarns have cleared the decks for an influx of themed dramas like Associated Television's "Love Story," a show centered on amour, ATV's "The Plane Makers," which is oriented to life in and around an aircraft factory, Granada's "The Victorians," a collection of oldtime plays performed by a permanent cast, "Maupassant," latter station's linked works of the short-story writer, and the upcoming "H. G. Wells Science Fiction Theatre." Granada is also bringing back its hit prime time serial "The Odd" (Continued on page 47)

Bercovici Exits ABC For Larry-Thomas Prods.

ABC-TV's director of daytime programming Julian Bercovici has inked to join Robert Stivers' Larry-Thomas Productions as a veepee and director of program development.

Larry-Thomas is producing the big-money quiz, "100 Grand," premiering on ABC this fall, but Bercovici will be connected with the shop's other projects. ABC hasn't as yet named a replacement.

Washington, Aug. 6. Back from Britain, Le Roy Collins is still enthusiastically pushing the "magazine concept" of television advertising.

At an informal press gathering, NAB prez Collins said American broadcasters could benefit from advertising techniques on independent British tv.

Collins, who attended the Ditchley Foundation Conference in Oxfordshire, said the overall impact of British commercials is less irritating than in the U.S.

He said concentrated and high quality ads on independent British tv have minimized the commercial burden of viewers.

Advertisers are happy with the set-up, he continued, and the public doesn't mind a large number of commercials if projected well and don't cause too many program interruptions.

In backing his version of the magazine concept, Collins said advertisers would be allowed to identify with a program or series if they wished. The broadcaster, however, should be responsible for the quality and content of a program, he added.

Asked whether the Code could be used in bringing higher quality commercials to Yank tv, Collins said the Code Authorities have been developing criteria to judge ad quality.

Collins also praised British programming especially in drama.

There is however, a lack of recognition of the service tv programming can render to the public, he said.

He noted broadcasting was not a basic part of the British way of life as it is in America and doesn't have the same "vital effect" on the economy.

Clients Dig Those Ron Cochran Segs

Economic vitality of network news outings is reflected in the sponsor rise for ABC-TV's Ron Cochran strip (6:45 to 7 p.m.) which has more than doubled bankrollers in the last year.

As of Sept. '62, the spread had three sponsors, Squibb, American Tobacco and Columbia Pictures all in for a couple months ride.

September this year, there will be seven advertisers in with three more scheduled for later in the fall. The seven are Shulton, Block Drug, U. S. Plywood, Upjohn, Abbott Labs, Maxwell House and Brown & Williamson. Coming in later are Remington, Norwich and Sunbeam.

In the year, the strip also has increased its station lineup from 99 to 110. Cochran launched the show in March of '62.

NBC'S PAUL LYNDE DEAL

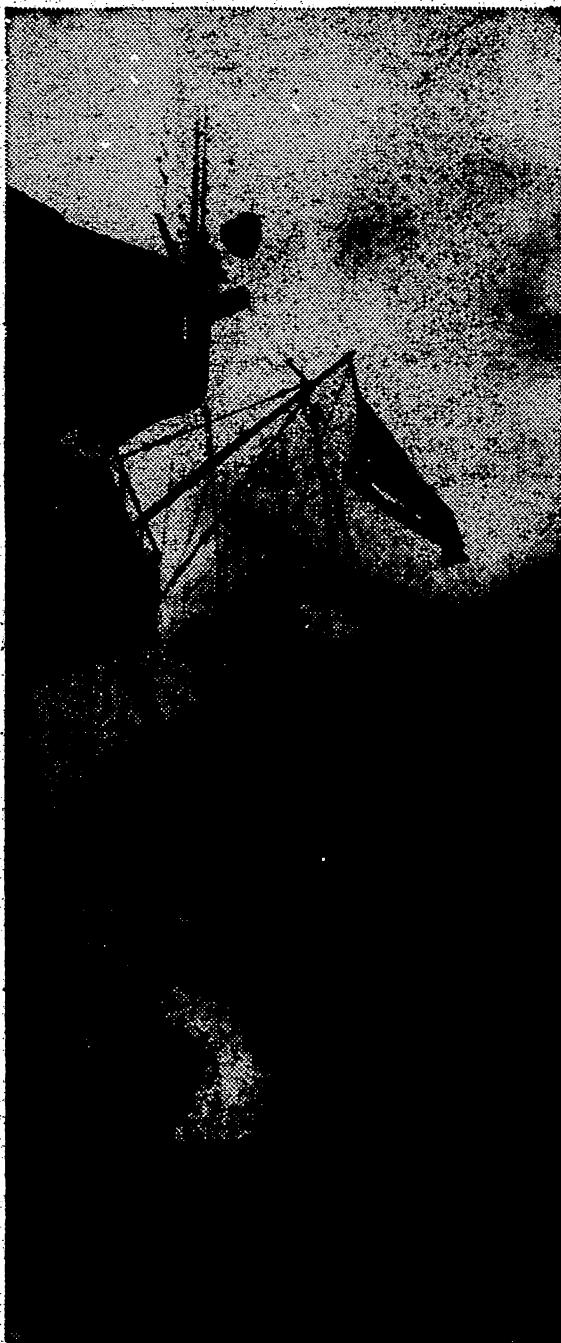
Hollywood, Aug. 6.

NBC-TV has made a deal with Screen Gems for co-production on SG's "The Paul Lynde Show," half-hour comedy series geared for the 1964-65 season.

Harry Ackerman is exec producer of the Lynde series.



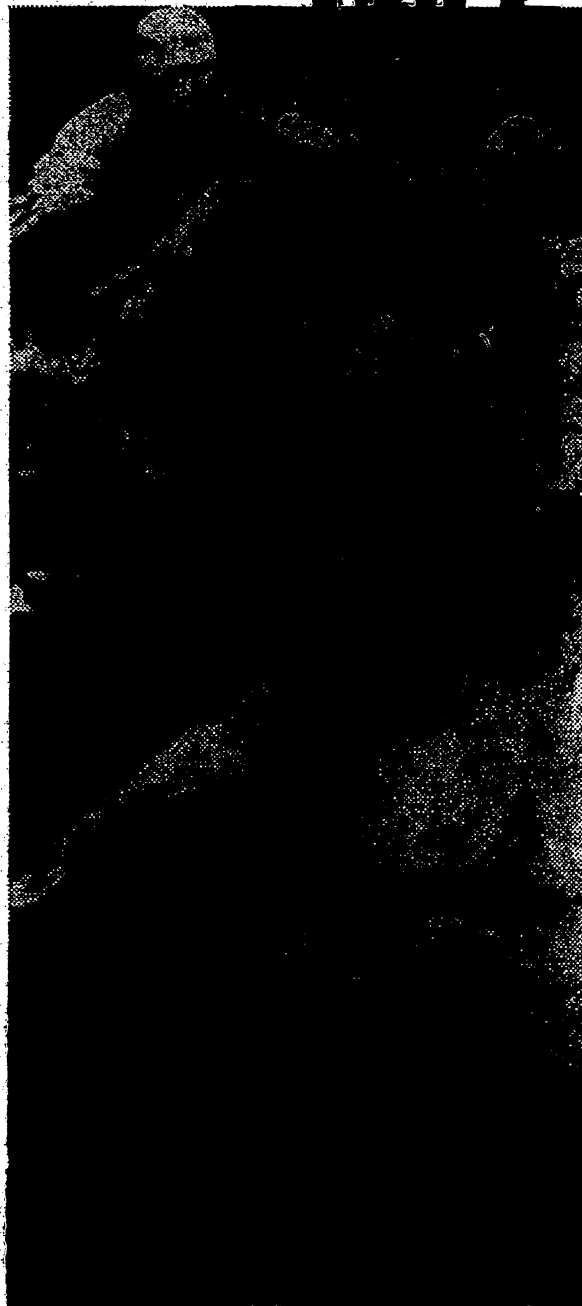
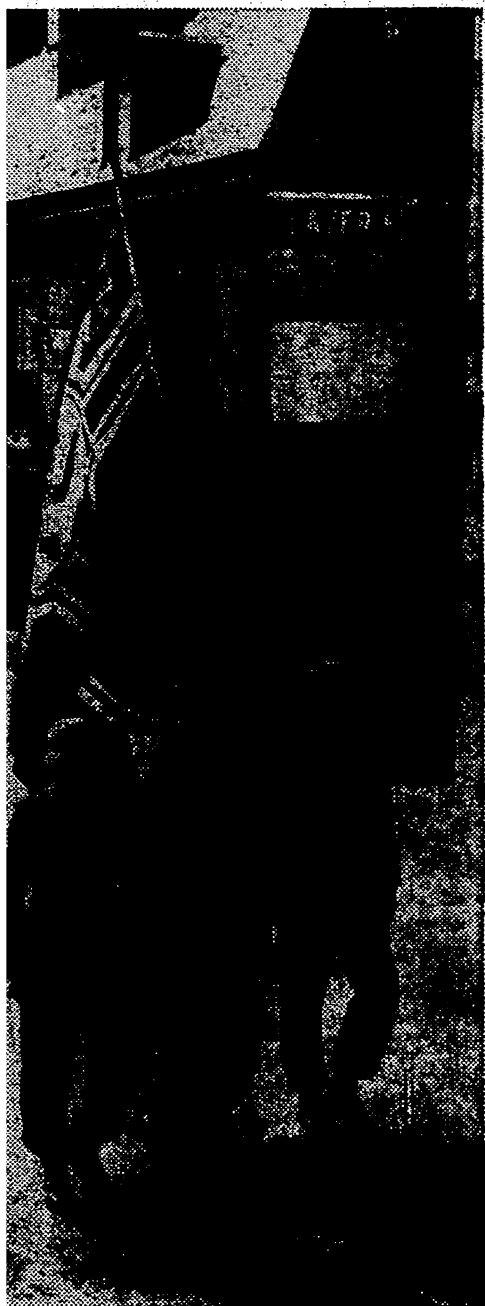
the triumphs . . .

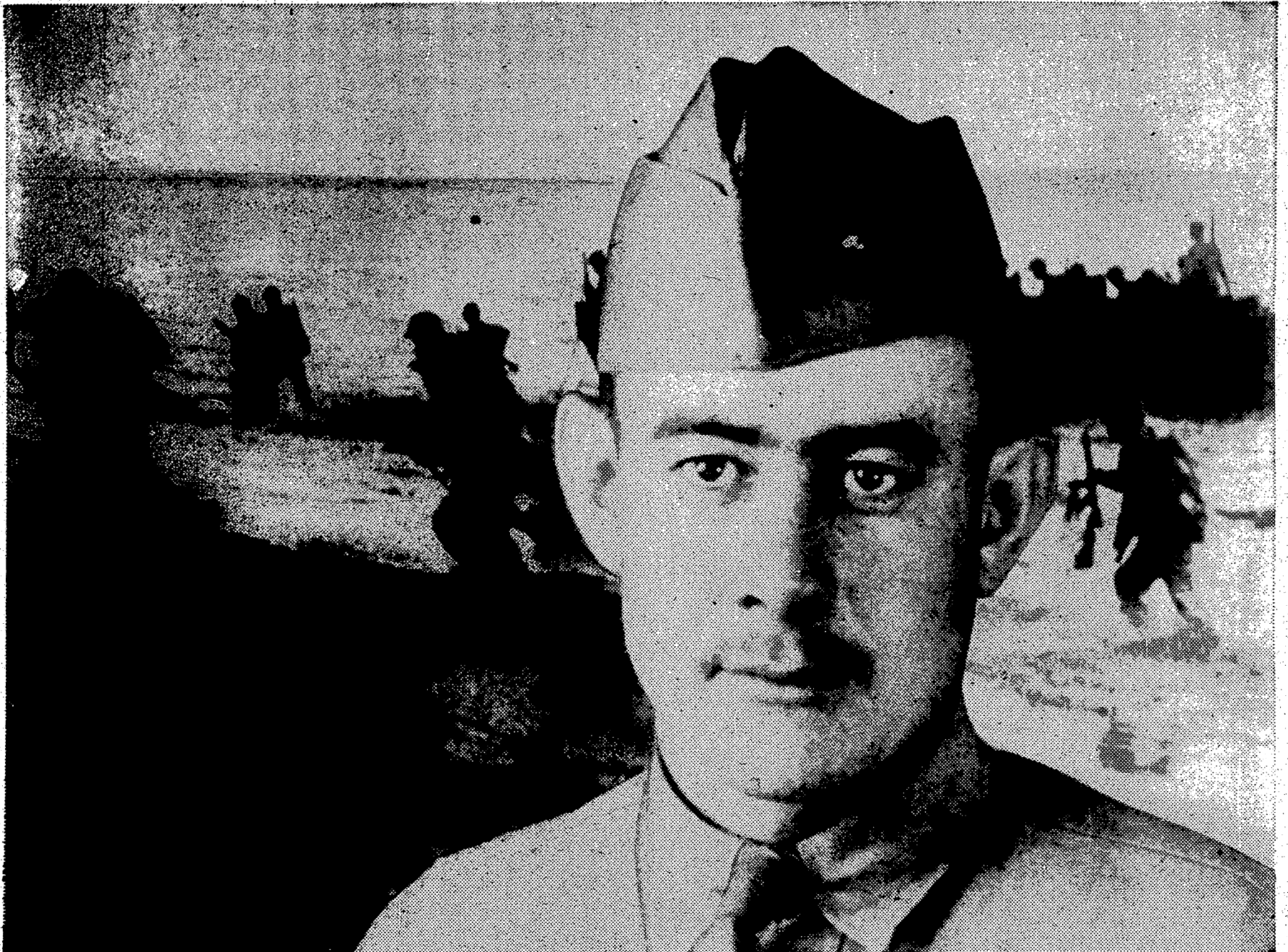


the tragedies . . .

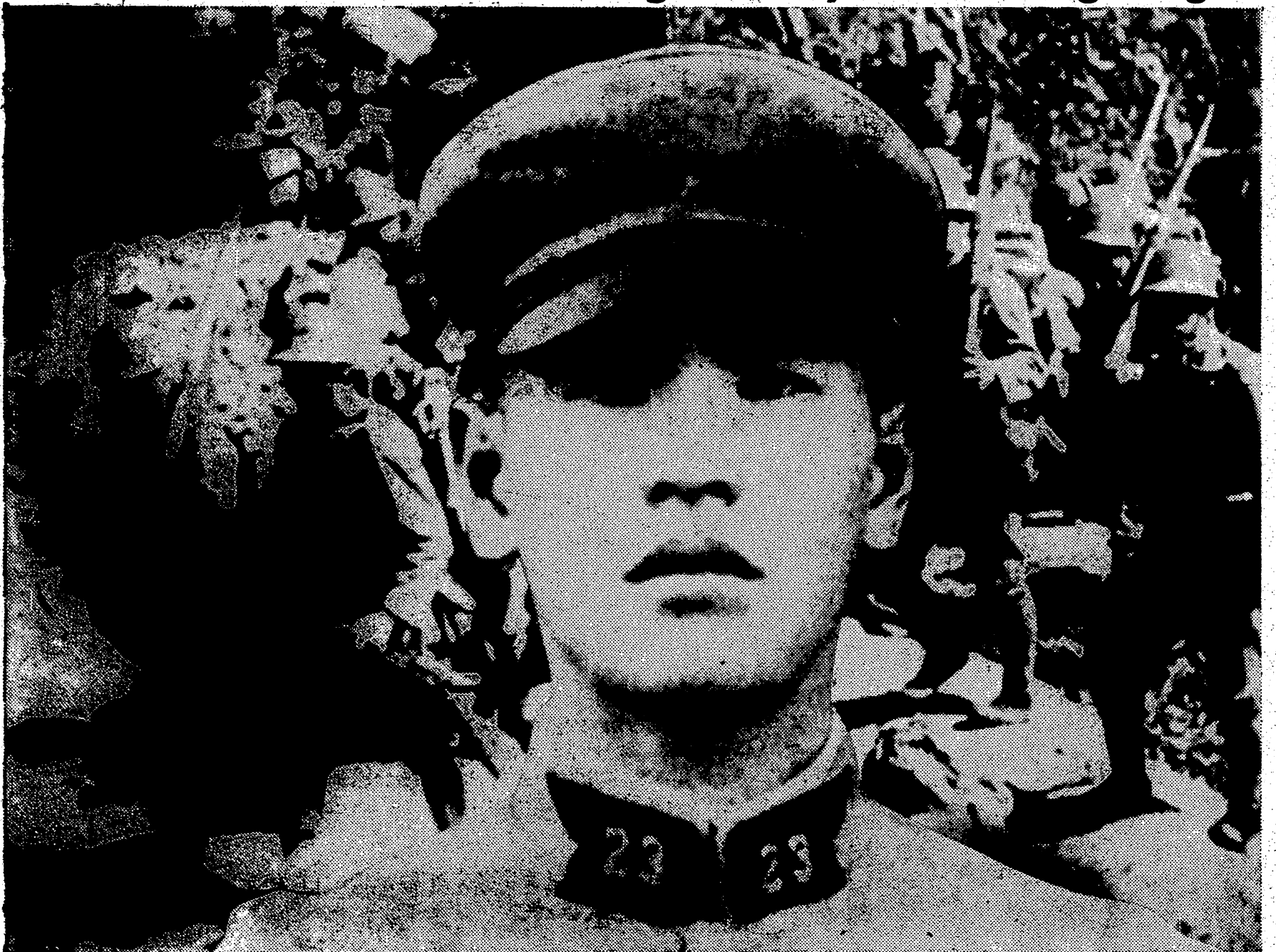


the truth





of World War II as seen through the eyes of the fighting me



Here at last is the story of World War II told by the men who were there... on both sides of the Battle Line. This is no "General's War," no reporter's story, no "official document." It's War in the words of the men who fought it, now retold for the first time. Years of painstaking research went into finding surviving combatants of World War II's most important campaigns — Pearl Harbor, the Bismarck, the Kamikaze and U Boat raids, Salerno, Iwo Jima, Stalingrad. Now, these men — Allied and Axis — come before the cameras and tell how these never-to-be-forgotten events looked through their eyes. This is war, in all its raw truth, stripped of its gloss and glamour. And backing their words is the world's finest war film footage, much of it until now, locked behind the Iron and Bamboo Curtains. This is war as it actually was, seen by the men who were there, on both sides of the —

on both sides of the

BATTLE LINE

Narrating each episode is Jim Bishop, popular historian and author of "The Day Lincoln Was Shot" and "The Day Christ Died." During World War II Jim Bishop, as War Editor of Colliers, had access to the key stories of the day. Yet because of official secrecy and war-time censorship, much of this vital information could not be transmitted to the public. Now at last this popular correspondent can reveal information that tells of some of the early staggering defeats that all but destroyed the Allied and American Armed Forces... information that puts in its full perspective the courage and determination of the fighting men who ultimately won victory. Jim Bishop, with his first hand knowledge, historic perspective and insight of the human spirit weaves this unprecedented series with exactly the right blend of compassion and understanding.

OFFICIAL FILMS INC. 724 FIFTH AVENUE NEW YORK 19, N.Y. • PL 7-0100 

Key Admen, FCC's Bill Henry Sift Major Issues in N.Y. 'Summit' Meet —On Other Madison Ave. Fronts

By BILL GREELEY

At the request of the ad men, new FCC chairman E. William Henry Monday (5) held a briefing session with the broadcast committee of the American Assn. of Advertising Agencies.

Prime object of the meeting, which ran through a full morning and on into lunch, was to give the agency execs a chance to present their side of the television picture. Feeling is among some committee members that the FCC often thinks it's operating in the interests of the advertiser when actually the situation is quite the opposite.

One item under discussion, for example, was the Commission's elimination of option time. Whereas on the surface the web's control of prime time might seem a hindrance to advertisers, the agencies are actually for it. Lifting of option time would be a blow to ABC-TV, the ad men feel, when the three network choice current is precious little enough to handle their business in a reasonably compatible way.

The 4A's presents a powerhouse of Madison Ave. tv factotums, and its a foregone conclusion that young Henry got a smooth earful. Committee includes Dick Pinkham of Ted Bates, Bill Hyland of J. Walter Thompson, Bud Barry of Y&R, Henry Fownes of MacManus, John & Adams, Sylvester (Pat) Weaver of McCann-Erickson, Ruth Jones of JWT, Phil Cohen of SSC&B, Ed Mahoney of Fuller & Smith & Ross and Al Hollender of Grey (who is on vacation and was not present at this week's meeting) and Lee Rich of Benton & Bowles.

Ad men's meet with Henry is a followup to one the same committee held with former FCC chairman Newton Minow, which yielded good returns from Madison Ave.'s standpoint.

Dual Filter Double Talk

In American Tobacco's shift of the \$10,000,000 Dual Filter Tareyton cig account from Gumbinner to BBDO, company prexy Robert (Barney) Walker said in the announcement, "The change is being made to consolidate media planning and billing with consequent related advantages."

Could be, but media planning, as far as network tv is concerned, has been consolidated for the last year in a troika of agency execs that now becomes as dual as the filter.

Committee is headed by BBDO's veepee and radio-tv department manager Herminio Traviesas, and includes George Polk from the same shop, Harry Ommeler of Sullivan, Stauffer, Colwell & Bayles (Pall Mall) and did include Elmer Jaspán, veepee and associate director of radio-tv at Gumbinner. Paul Gumbinner, veepee and director of radio-tv at Gumbinner and kin of agency head Lawrence Gumbinner, was not a member. All network buying recommendations come out of this committee.

Adville: Willard Mackey, who built a hotshot reputation as an account super on Lever Bros. at Sullivan, Stauffer, Colwell & Bayles, has asked to join the Coke account group at McCann-Erickson. He'll be the first ranking agency exec to be stationed at Coke headquarters in Atlanta. Mackey was reportedly chased down by Interpublic (McCann) chieftain Marion Harper personally. . . . George Whipple Jr., recently named a veepee of Benton & Bowles' General Public Relations, has now been appointed general manager of the division. TvB reports network billings up 8.3% for May '63 over the same month a year ago.

London Agencies

London, Aug. 6.
Furniture Promotion Council currently busy promoting the idea of setting up a joint ad drive for industry. Council reps some 40 members and intends to spend around \$1,500,000 on tv promo in a first-time combined campaign. . . . Vidstar Tony Hancock being used in present run of ads for British Railways, devised by W. S.

Crawford, Ltd. . . . Account changes: Quaker Oats company and its petfood subsidiaries to Garland Compton. BMW cars and motorcycles to Walkley Hodgson. British Ceramic Tile Council to Robert Sharpe & Partners from Jan. 1, 1964. Associated Electrical Industries to Michael Lawlor and Borradaile. . . . Technical & Optical Equipment (London), largest importer of Russian cameras, to launch this month its biggest campaign for these products via Ludgate Advertising.

Zenith's New High In Sales, Earnings

Chicago, Aug. 6.

Zenith Radio Corp. issued its annual second quarter and midyear financial report last week, and the firm has again established new highs in sales and earnings. Net consolidated earnings were up 10% from the like six-month period last year, and sales were 14% ahead. Second quarter earnings and sales were both 15% greater than the same three months in 1962.

Actual first-half earnings were \$7,654,000, or 84c a share, after an estimated provision of \$9,160,000 for Federal income tax. Sales for the period were \$166,289,000, compared with last year's midyear record total of \$145,997,000.

Second quarter earnings were \$2,591,000, or 28c a share, after an estimated \$3,389,000 provision for taxes. Sales for the three months were \$74,022,000.

The statement attributed a large share of the increase to an upturn in sales of color television, a gain they estimate as nearly 100% over the first six months of last year. Zenith now has a wholly-owned subsidiary, the Rauland Corp., manufacturing color teevee tubes for them. However, black and white tv sales also set a 45-year record for the company, and distributor sales to dealers of b&w sets were the greatest in the company's history.

Zenith also set new records in production and factory shipment of record players, and factory shipments of clock, AM-FM and portable radios were higher than the same period last year.

An expansion program involving expenditures of more than \$20,000,000 and providing for the addition of over 1,000,000 square feet of floor space is nearing completion at Zenith's main plant.

'Martian' Goes Global

While "My Favorite Martian" has yet to make its preem on CBS-TV this fall, series has been sold in Australia, Canada, England and Japan.

Foreign sales are being handled by Leonard Kramer, William Morris exec in charge of overseas deals. Skein is produced by Jack Chertok Television and stars Ray Walston. Negotiations are going on for other global markets.

'Bowery Boys' Anything But Bums in Bigtime Mpls. Market Payoff

Minneapolis, Aug. 6.

This is a story of building ratings with a rerun. The pix concerned are the "Bowery Boys" feature film series, distributed by Allied Artists Television.

WCCO, Minneapolis, began the "Bowery Boys" series in January, '63, programming them six days a week, Monday through Friday, from 4:30 to 5:30 p.m. and Sunday mornings from 10 to 11 a.m. The series now is in its fifth run and according to American Research Bureau, the ratings are higher than ever.

During the week, the first run captured 41% share of audience; the second run gained 43% share; the third run had a 42% share; the fourth run a 42.5% share and the fifth run a 54% share. Ratings ranged from 8 to 14 in the slot. On Sunday mornings, the "Bowery Boys" have continuously captured at least 79% of the audience since January '63. The ratings in that period have been between 8 and 11.

Libby-Owens, GM Cautioned by FTC On 'Fake' TV Ads

Washington, Aug. 6.

The Federal Trade Commission ordered Libby-Owens-Ford Glass Co. and General Motors to stop "spurious or fake" television advertising of automotive glass.

In modifying an Examiner's order of last year, FTC charged both firms with misrepresenting the quality of safety plate glass used in side windows of GM cars. Examiner Harry Hinkes laid this charge only to Libby-Owens-Ford.

FTC adopted the Examiner's findings that glass in side windows of non-GM cars is better than home window glass, contrary to assertions in the tv ads run in 1957 and 1958.

The companies were also accused of using films with inaccurate demonstrations of the optical differences between automobile safety plate and safety sheet glass.

Commission's order is not final with both companies having 20 days to file objections. If they don't, the order automatically becomes final.

Dan Bloom to Helm CBS 'Special Reports'

Dan Bloom has been named producer of CBS News "Special Reports" telecast on CBS-TV.

Bloom will be responsible for special reports covering major national and international events, supervising the network's broadcasts of Presidential news conferences and other special news material.

Assignment is in addition to his current duties as producer of the "CBS Sunday News with Harry Reasoner" and "CBS Saturday News with Robert Trout."

Bloom replaces Bill Crawford in his new post. Crawford moves over to CBS News' Washington bureau.

'Coronation St.' — a 1-2 Punch

(Tam's Top 20 in Britain)

	Homes Viewing (000's)
Coronation St. (Mon.)—GRANADA	7489
Coronation St. (Wed.)—GRANADA	7489
Play of the Week—AR	6093
No Hiding Place—AR	5458
Emergency Ward 10 (Fri.)—ATV	5458
Steptoe & Son—BBC	5331
Drama '63—ATV	5205
Love Story—ATV	5078
Alfred Hitchcock Hour—ATV	5049
The Victorians—GRANADA	4951
Take a Letter—GRANADA	4884
Maupassant—GRANADA	4850
Emergency Ward 10 (Tues.)—ATV	4824
Bob Hope Show—ATV	4824
Roy Castle Show—ATV	4824
This Week—AR	4697
The Morecambe & Wise Show—ATV	4697
Don't Say a Word—AR	4657
The Lucy Show—BBC	4443
Boyd QC—AR	4395

TV-Radio Production Centres

IN NEW YORK . . .

Ellis Moore (ex-NBC v.p.) joining Standard Oil of N. J. in p.r. division . . . New Yorker profile in works on WNBC-TV newsmen Gabe Pressman, Mag's writer John Bainbridge out on the beat with the local tv reporter last week . . . ABC Radio newscaster Don Gardiner and wife Cece Fiore, also with ABC NEWS, vacationing at their summer home at Quogue, L.I. His newscasts (Aug. 4 to 31) being handled by Tom O'Brien, Arthur Van Horn, Carl Caruso and Les Griffith . . . Ronald Willman, formerly of Variety's ad staff, now with Down Beat mag . . . Metromedia veepee for public affairs Mark Evans received the annual award for pubservice from the National Conference of Police Assn's. . . . Actress Martha Greenhouse doing a Philco tv commercial last week after fold of "Dear Me, The Sky Is Falling" . . . NBC exec producer Irving Gittlin was keynote at the Multi-National Communications Seminar at Brandeis U. . . . Choo Choo Collins, formerly with the Jerry Lester "Weekend" tv syndie show, wings to Metromedia to test for "Allison" role in "Peyton Place" tv series . . . Lovelady Powell to L.A. for regular performing chores on the Danny Kaye show . . . Allen Herman in new quarters at 25 Central Park West . . . Stan Z. Burns was given a "week" on WINS with the early afternoon deejay making guest shots each day on other shows . . . George Graham Jr., veepee, NBC Enterprises, off to opening ceremonies of tv station JBC in Kingston, Jamaica . . . WNBC-TV manager Peter M. Affe off on a two-week vacation in New England.

Ben Grauer flies to Yugoslavia on Friday to do some sound tapes on quake reconstruction for NBC Radio. Will be gone three weeks.

Robert B. Hudson, vice president in charge of programs at National Educational Television, on Friday (2) marked his 10th year, having been NET's first employee. His oldest son, Michael, now 25 and completing his doctoral dissertation in Beirut, recently married a Lebanese . . . NBC prexy Bob Kintner off for Europe Friday (9) for three-week combined vacation and visit to news bureaus in Rome, West Germany, Paris and London.

Bob Milford, CBS-TV director of program services, vacationing in Cape Cod and Saratoga . . . Back from vacation: CBS-TV v.p. Oscar Katz and Charles Steinberg . . . Opening of CBS' Southern Regional News bureau took place in New Orleans Aug. . . . Representing the CBS News division at the ceremonies were Blair Clark, general manager and v.p.; correspondent Walter Cronkite and Dan Rather and Ed Scovill, midwest manager, CBS-TV affil relations . . . Kenny Delmar (Senator Claghorn of the Fred Allen radio show) turns up in acting stint in WCBN-TV's "Look Up and Live" Aug. 18 . . . Sept. 1 script on CBS-TV's "Look Up and Live," titled "The Closet," was authored by Fred Halliday, CBS News desk assistant . . . Gig Young signed to star in "The End of the World, Baby," hourlong segment in NBC-TV's "Kraft Suspense Theatre" . . . Irene Ryan signed to top the entertainment at the Arkansas State Fair for one week, starting Oct. 1, in Little Rock . . . Peter Sellers discusses his life and career on "Portrait" Friday (9), on CBS-TV . . . Howard Grafman named central division sales manager of Associated Artists Television Corp. . . . Brad Marks named to head midwestern sales office of Walter Reade-Stirling's tv division . . . Larry Eisenberg, tv publicist, did a freelance piece for the recent Herald Tribune Sunday mag on shopping bags as a status symbol . . . Swen Swenson signed for "Keefe Braselle Show" . . . Ed McMahon to spend his hiatus from "Tonight" by starring in "Wildcat" in Warren, O. for a week starting Tuesday (13).

Gene Walsh named manager, business and trade publicity at NBC Press . . . NBC Press softball team, the Flying Peacocks, annihilated Julius Lefkowitz & Son 11-1 in Central Park game last week . . . Mort Fleischmann, NBC's special press contacts man in promo department, named manager, promotion, West Coast for the net . . . Joan Oury, gal Friday for NBC Sales veepee Don Durgin, back from tour of Europe . . . NBC's Harry Larson appointed budget analyst . . . "Tonight" show announcer Ed McMahon co-starring in Warren, O. summer stock "Wildcat" Aug. 13-18 with frequent "Tonight" guest Carmel Quinn . . . NBC News' Herb Kaplow moderating housing panel discussion in Oct. at annual meeting of Nat'l Assn. of Housing and Redevelopment Officials . . . Russia relented ban on NBC newsmen and allowed correspondents Elie Abel and Martin Agronsky into country to cover signing of test ban treaty.

IN HOLLYWOOD . . .
Pinky Lee (where have you been?) starts a Saturday ayem series on KABC-TV Aug. 17. It's for tots and toddlers and will be syndicated . . . Bob Finkel hooked 200-pound Marlin in Hawaii and paid \$250 to have it mounted . . . National Education Assn. opened Westwood branch for closer coordination with radio, tv and pictures. Henry Noerdlinger, formerly with C. B. DeMille and MGM research, heads it up . . . Rather than break in a new director "in our tightly knit family," Danny Thomas will perform that function on all his segs coming into the 11th year . . . KABC bought a flock of English tapes to beef up its dramatic kick . . . Al Rylander came out from N. Y. to install his N. Y. staffer, Mort Fleischmann, as promo director in Hollywood to succeed the late Don Allen . . . Nick Adams, on a karate kick, is planning a tv special to be filmed in Hawaii, closer to the experts . . . Trading guest shots with a horse may be going to extremes but Arthur Lubin has talked Red Skelton into a double joust with "Mr. Ed" . . . There's new agency interest in Jane Powell for a tv series after she floated "The Unsinkable Molly Brown" at Melodyland. Pepsi has always wanted her but could never get the network time it wanted. Wind up this doll and she can do anything . . . Phil Leslie came back from his fishing trip but the big one was on his desk—a new year's writing contract from Screen Gems for 15 different shows . . . David Swift took off on a theatrical picture and the sponsors of "Grindl" are a bit miffed. They miss his touch and that's no swift.

IN CHICAGO

Dorsey Connors takes a sabbatical from WNBQ on Aug. 16 to tour Europe and write a children's book. As a result of her leave, station may revise the weekday noon hour . . . Howard Shepherd, who exited WBKB a few months back, has gone with WBBM Radio as business affairs manager following Lath Viemeister's resignation . . . WGN will originate the nighttime "Country Fair" and the Saturday night "Barn Dance" from the Illinois State Fair next week . . . Gerard Riley, ex-Leo Burnett, and Steven Orr, formerly of Blair TV, have joined the WBBM-TV sales staff . . . A summer pops edition of Louis Sudler's "Artists' Showcase" preempts "Dateline: Chicago" on WNBQ next Monday (12).

Phil Foster is this week's summer replacement deejay at WIND . . . Legit publicist Danny Newman and Daily News aisle-sitter Dick Christiansen discuss the cultural explosion on WGN's "Northwestern Reviewing Stand" next week . . . Video exercise man Ed Allen, rained out of his personal appearance at Sox Park three weeks ago, will give a pre-game display there this Saturday (10) for WGN-TV . . . WTTW will do a special on the architectural history of Chicago tomorrow (Thurs.).

IN LONDON

For the fourth year running TWW is covering and participating in the Royal National Eisteddfod, Wales' premier cultural event . . . Anglia-Tv's head of drama, George More O'Ferrall, appointed a judge (Continued on page 48)

CRYSTAL-BALLING TV WEEKEND

NBC's 'Purple Heart Boys'

NBC News may be issuing Purple Hearts the way the casualties are mounting overseas, wars or no. Three staffers were knocked out of action last week.

Correspondent James Robinson fell off a wall in Saigon, busting a rib. In Munich, cameraman Josef Oexle collapsed from sun stroke. He was replaced by "The Tunnel" lenser Peter Dehmelt. Then the latter, while filming West German Army maneuvers, crushed his right hand when a metal latch on a tank fell on it.

He was replaced by Fred Rheinwein, director and co-producer of the series, "Report From . . ." who, at last report, was still in action.

Despite Drastic Tax Rap, Brit. Com'l TV Plans No Big Prod. Cutback

London, Aug. 6.

Contrary to all the shouting, imposition of the levy on advertising income of the commercial tv companies is not likely to lead to any cutting back in production budgets on the independents programs. Or so says Brian Tesler, program chairman of ABC-TV, one of the four major indie stations here.

According to Tesler, after 1964, when the Independent Television Authority will supervise inter-network program buying, the regional stations will be shopping around for "the best" product, for which they will pay direct (as opposed to the current system where a "father" station takes a cut of its "affiliate's" ad income irrespective of the amount of product taken by the "affiliate").

It's Tesler's logic that to cut down on a particular program's budget lessens its chances of being picked up by a local station and thus the program supplier will lose money that way. What may happen, he believes, is that the big producing stations may cut back on the volume of production in view of the heavy \$50,000,000 a year levy.

ABC-TV, however, is not contemplating such a move, says its programming boss, if only because the station needs its high production output to fill its schedules.

Operating in the Midlands and North areas at the weekend only—areas which are worked by ATV and Granada respectively through the week—necessitates a high production schedule. Even though it takes all ATV in London at the weekend can offer—approximately eight-nine hours a week—for its two-day operation, ABC-TV produces a volume of tape programs comparable with, and in one case bigger than, the five-days-a-week majors. It networks to London more than eight hours a week and pours much more into the "network pool" than it takes out.

In spite of the levy, and the fact that it is unlikely to get a better franchise before the start of the second commercial network which may be between fall 1966 and mid-1967, the weekend major has plans for another hour vidfilm series, expected to cost not less than \$67,000 per segment, to follow its \$840,000 "Human Jungle", of which it may also make further episodes.

Further details are not forthcoming, but it is known that ABC-TV is also "talking up" a coproduction deal with a Yank operator (Continued on page 47)

Soviet TV, Radio Bid for Brit. Ads

London, Aug. 6.

Hot on the heels of the USSR-BBC program exchange pact, a Russian promo executive has flown into the UK in order to stimulate a flow of British ad coin to Russian tv and radio.

He is A. Vasilyev, proxy of the Soviet organizations responsible for promoting and advertising trade, known as V/O Vneshtorgvat. Russian told a London press conference that the radio and tv time available in the Soviet was a facility just recently introduced.

Rates for radio spots work out at about \$224 a minute. On tv, double. Currently about 100 British firms advertise in Russia.

JUDY AND JERRY GRAB SPOTLIGHT

The Madison Ave. boys are cooling off these hot summer days with some of those who'll-do-what-to-whom projections on '63-'64, particularly as it relates to the inter-network weekend rivalries. They're especially fascinated by (1) the Jerry Lewis ABC-TV bid for late Saturday night supremacy and (2) the hottest contest of the upcoming season—Judy Garland vs. "Bonanza."

Some composite thinking of the agency boys who buy the shows and provide the moola that makes them possible:

Saturday: The Mad Ave. "experts" figure it to be CBS all over again—at least up to 9 o'clock. This is reckoned on the fact that the combination of Jackie Gleason and Phil Silvers back-to-back will be hard to beat. But from 9:30 on the big question mark is ABC's Jerry Lewis, who is expected to make a frantic and noisy lunge for the Top Nielsens. But what they're wondering is whether Lewis, who is certainly running no risk of tv under-exposure in his expensive one-man two-hour showcase, can prevail against the CBS powerhouse of "Defenders" and "Gunsmoke" on the one hand and NBC's Saturday Night Movies on the other.

As one of the agency men put it: "Should Lewis run into audience problems, it's my prediction that his ego-driven temperament and penchant to blow off steam out loud could produce the tv headlines and the ABC ulcer of the year."

On the other hand if Lewis hits it big it could set off a chain reaction of pyrotechnics that could put ABC back in the ball game.

Sunday: This is the No. 1 night on advertiser demand and most hotly contested in the inter-network wars. The stakes are high—for everybody concerned. At 7:30 "My Favorite Martian," which benefits from the "Lassie" lead-in at 7, seems to be the favorite of the experts. Not just because of the series' fresh comedic slant but also Walt Disney (NBC) and "Jamie McPheters" (ABC), highly similar in basic appeal, are seen as vitiating each other. "McPheters," highly regarded for its pilot and potential, would, say the agency boys, have a far better chance for success had ABC not elected to pit it against Disney, himself a master showman when it comes to a saga of Americana combining adventure and heart.

CBS' Ed Sullivan at 8 hardly figures as a Nielsen problem and ditto the combination of "Candid Camera" and "What's My Line" (10 to 11). While "One Hundred Grand" on ABC should certainly outpace this year's "Voice of Firestone," whether it'll be smash enough to bring back the bigtime evening quiz shows is something else again.

Main interest, naturally, centers on the prized 9 to 10 hour, where "Bonanza," NBC's strongest show, clashes head-on with CBS' Judy Garland, probably America's greatest in-person performer. This, of course, will be the tv battle of the season and you can collect bets on either side. In balance, however, the feeling prevails that "Bonanza," particularly in view of its tremendous small town and rural appeal, should squeak out ahead.

After tax profits in 1960 were \$125,000,000 a \$20,000,000 jump over 1959. Before tax profits were \$225,000,000 in 1960 and \$222,000,000 in 1959.

Net corporate dividend payments fell from \$38,000,000 in 1959 to \$35,000,000 in 1960.

Undistributed profits, however, rose from \$67,000,000 in 1959 to \$90,000,000 in 1960.

UA-TV, ABC TEAM ON 'PIONEER, GO HOME'

Series based on the novel, "Pioneer, Go Home," by Richard Powell, is projected as a coproduction between United Artists Television and ABC-TV. Partnered with UA-TV is the indie company Edgewater Productions.

This is the second deal within as many weeks between ABC-TV and UA-TV for the '64-'65 season.

Robert Alan Aurthur will be exec producer and the pilot script will be written by N. Richard Nash. Filming will be shot on location in Florida.

WNBC Radio on Horns of a N.Y. Competitive Dilemma: Will It Be Image or Audience? 2 Bobs Move In

Dann's Deal

Mike Dann, CBS-TV program v.p., currently in Paris on a month's vacation, arranged for a unique "Fair Exchange" in housing accommodations.

American family living in Paris was coming to the U.S. for a month. They're using Dann's house in Chappaqua, N.Y., while the Dannes are living in the other family's Paris home for the next 30 days.

W. German Pix Biz Howls as Features Head for TV Time

Frankfurt, Aug. 6.

SPIO, the top organization of the West German film industry, is raising a strong outcry with the West German government in Bonn that during this year an estimated 200 full-length feature films, new and old, will be presented on the German television screen.

These films, which are of course not subject to the heavy entertainment and turnover tax that are levied on films playing in the country's cinemas, represent unfair competition, the SPIO officials charge.

And every year, the number of films presented on German television increase—while the number of the land's heavily taxed cinemas is on the downturn, down to a current 6,331 houses.

In the first six months this year, 93 full-length films played on German tv screens, up from the 73 that played in six months of 1962 and 50 in the same period in 1961.

Next week, for instance (Aug. 4 through 10), the television viewer can see "Miss Yuko and the Blue Sky" (a Japanese film that has never played in the German cinemas), a French film starring Arletty called "The Devil Honors Himself," a children's film about Scotland called "The Young Jacobite," a Henry Fonda pic called "The Man," another Japanese film called "The Girls of the Ginza," an old German film starring Hans Albers called "Bluebeard," and another German pic starring Lilo Pulver called "Ull the Knave" all on the First Television Network.

Meanwhile the Second Television Network during the same week is offering an O. W. Fischer-Marianne Cook comedy called "And Nothing But the Truth" plus a German film called "Father is the Best" and an old Western, "Rio Grande," with John Wayne and Maureen O'Hara.

BBC-TV SETS LUKE AS DRAMA PRODUCER

London, Aug. 6.

Peter Luke has joined BBC-TV as producer of the network's Friday night plays, a cycle which embraces all types of dramas from Greek plays to modern theatre. Thus Luke, who worked as story editor of ABC-TV's top rated dramatic skein "Armchair Theatre," once again serves under Sydney Newman, BBC head of drama, who also helmed the "Armchair Theatre" programs before he joined the Corporation earlier this year.

Luke's appointment as producer in charge of one specific section of BBC's dramatic output, is directly in line with Newman's policy of breaking down BBC's hitherto "whole" dramatic department into a beehive of small, self-contained production units.

WNBC execs had a grim bear dance to perform for NBC chieftains Robert Sarnoff and Robert Kintner when the corporate heads made their annual visit (that means a walk downstairs at 30 Rock) to the New York o&o's last week (as the windup to the pairs' annual swing of the o&o's around the country).

The video side of the local operation, WNBC-TV, had gladder-than-ever-tidings (with the station reportedly hitting new revenue highs this year). But when the chieftains returned for second-day encore huddles with the radio execs—including manager George Dietrich and program manager William Schwarz—word quickly spread that some big changes are on the way.

For the last two years, WNBC has tried a variety of program formats, from a watered version of rock 'n roll and chart pops to wall-to-wall music, with little success either financially or in the ratings.

Station's situation is an unenviable one. Kintner has been quoted as saying he would close down operations before he would go to rock 'n roll (in the style that ABC flagship WABC rocked its way to the top of the rating heap), the preservation of a tasteful, adult image being paramount in the NBC top brass outlook. Same time, WNBC has not been able to develop a quality format—such as WPAT's or WQXR's "good music," or WOR's top-rated talk & news, or WNEW's long-standing music & news—that renders a strong signature and consequent strong following.

There's the question also of how the NBC Radio network has been shaped into a profitable operation despite advertiser reluctance in the light of a weak position in the number one market.

In the dilemma of "which will it be, the image or the audience?" WNBC at any rate has some sympathetic company. Groups entering the market in the last couple of years have faced the problem with varying degrees of success. WHN, the Storer station, chased the kids when it switched suddenly from r&r to sweet and immediately plunged to near the bottom of the rating heap. WINS, while doing better with a mix, has not hit the rating stride Group W radio gets in other cities with chart pops and revved-up jocks.

'Hall of Justice' 2-Hr. G-T Series

Hollywood, Aug. 6.

Goodson-Todman Productions and NBC-TV are in negotiations for a two-hour weekly telefilm series, "Hall of Justice," for the 1964-65 season. NBC-TV is interested in the project now being readied under the supervision of Harris Kattelman, exec veepee in charge of coast activities for G-T.

Dale Wasserman has been signed to pen the pilot of the tentatively titled "Hall," a modern day drama with legal aspects. There will be six or seven roles in the series.

Possibility of a spinoff of the two-hour pilot on two consecutive weeks on "The Richard Boone Show" on NBC-TV next season has been discussed. Boone series is a G-T package.

NBC-TV previously had set a deal with Revue Studios for a two-hour weekly vidpix series.

Goldberg's BBDO-to-ABC

BBDO programming exec Len Goldberg anks in a couple of weeks to join the program department of ABC-TV under new programming veepee Ed Scherick.

At the ad agency, Goldberg has been acting as liaison between tv program and media departments, taking part in all broadcast decisions.

JEFFREY HUNTER AS "TEMPLE HOUSTON"

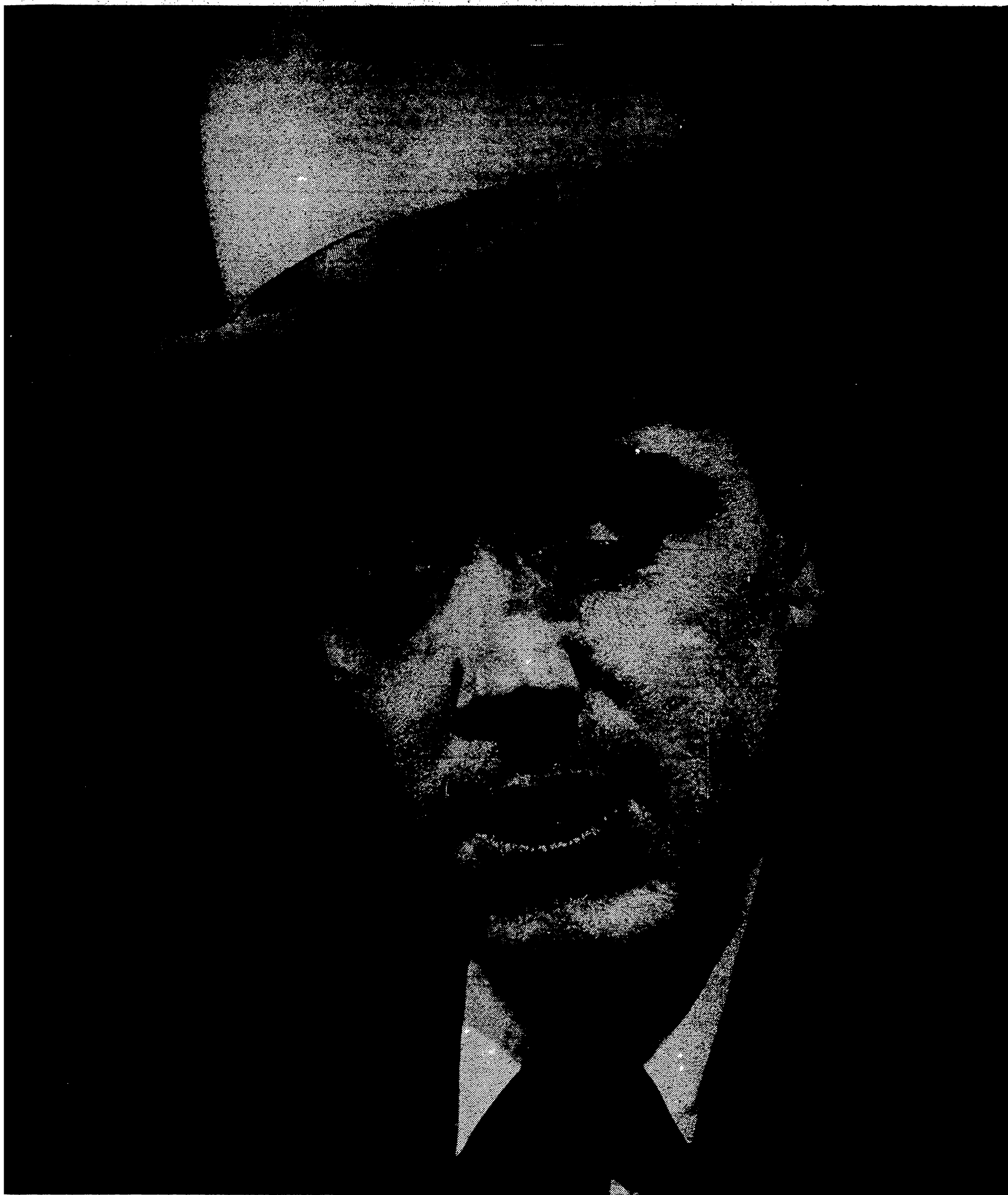
Lawyer on Horseback

As a real-life lawyer in the rowdy West of the 1880's, Temple Houston once demonstrated the perils of the quick draw by suddenly whipping out a .45 and firing a few rounds (of blanks) at judge and jury. Nobody slept while *he* was on.

Any lawman with that much theatrical savvy must have sensed he'd one day be the hero of a television series—and he was so right.

Now, some 80 years afterward, the full-hour "Temple Houston" will be taking its place among NBC-TV's new offerings for the Fall.

There's no record that General Sam Houston (our hero's father) ever referred to Temple as "my son, the lawyer," but well he might have. For, as roving defense counsel in actions ranging from land-rights squabbles to murder cases, Temple built a reputation as one of the Southwest's most resourceful fighters for justice.



In the television series, he'll be played by Jeffrey Hunter, currently being seen as Sgt. Fuller in Darryl Zanuck's "The Longest Day." Like NBC-TV's Dick Chamberlain, Jack Ging and James Drury, young Hunter has the looks and talent that virtually insure a tremendous following.

The series' co-star—in the role of an itinerant U.S. Marshal—is Jack Elam ("male" spelled backwards), the "J. D. Smith" of TV's "The Dakotas."

Most of the "Temple Houston" story-lines will

originate in actual court cases of the period, giving the dramas a strong flavor of authenticity. Helping the series achieve and maintain this flavor will be its executive producer—fellow by the name of Jack Webb. Mr. Webb's documentary-style "Dragnet", also presented on NBC-TV, was restricted to a Los Angeles setting and ran for a mere seven years; "Temple Houston" will be roaming the entire Southwest. Write your own editorial.

Look to NBC for the best combination of news, information and entertainment.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

ALBANY-SCHENECTADY-TROY

STATIONS: WRGB, WTEN, WCDC, WCDA, WAST, WTRI.
SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Total Area Homes Reached	Metro Area Rtg.	Top Competition	Sta.	Total Homes
1.	Bonanza	WRGB	162,500	38	1.	Tellahawee 7000; Powell (Tues. 9:30)	WRGB	Screen Gems	77,700	21	Jack Benny	WTEN*	76,100
2.	Hazel	WRGB	133,300	31	2.	Death Valley Days (Thurs. 7:00)	WRGB	U.S. Borax	75,800	16	M Squad	WAST*	22,100
3.	Dr. Kildare	WRGB	130,700	35	3.	Roaring 20's; Pope (Mon. 9:30)	WRGB	Warner Bros.	62,400	15	Andy Griffith	WTEN*	91,600
4.	Mon. Night Movies	WRGB	125,900	30	4.	Outlaws (Thurs. 7:30)	WRGB	NBC Films	56,900	13	Password	WTEN*	86,000
5.	J. Paar; Revolution	WRGB	125,900	27	5.	Keyhole (Fri. 10:30)	WAST*	UA-TV	53,500	19	Ozzie & Harriet	WAST*	34,100
6.	Price Is Right	WRGB	122,700	25	6.	Phil Silvers (Tues. 7:00)	WRGB	CBS Films	52,900	14	Donna Reed	WAST*	49,900
7.	Disney's World	WRGB	121,900	30	7.	Ripcord; Roaring 20's (Mon. 10:00; Wed. 7:00)	WRGB	UA-TV	51,800	12	J. Paar; Revolution	WRGB	131,800
8.	Sing Along With Mitch	WRGB	119,000	24	8.	Thriller (Thurs. 10:00)	WTEN*	MCA	49,900	18	M Squad	WAST*	32,700
9.	DuPont; Emmy Awards	WRGB	116,400	28	9.	Champ Bridge; BB (Sun. 3:30)	WRGB	Schwimmer	45,600	12	Password	WTEN*	86,000
10.	Sat. Night Movies	WRGB	106,600	27	10.	Wyatt Earp; H. Race (Tues. 10:30)	WRGB	ABC Films	38,200	12	M Squad	WAST*	28,700
											Andy Williams	WRGB	82,200
											Baseball	WTEN*	33,600
											Garry Moore	WTEN*	81,000

ATLANTA

STATIONS: WSB, WAGA, WAIL. SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

1. Beverly; Carol; BB	WAGA	190,700	37	1. Ripcord (Thurs. 7:00)	WSB	UA-TV	107,600	20. Biography	WAGA	22,000
2. Bonanza	WSB	182,500	42	2. Death Valley Days (Mon. 7:00)	WSB	U.S. Borax	100,000	19. Phil Silvers	WAGA	49,200
3. Andy Griffith	WAGA	174,700	33	3. Whirlybirds (Wed. 7:00)	WSB	CBS Films	95,800	19. Rebel Insd BB; Warm	WAGA	46,100
4. Van Dyke; Carol; BB	WAGA	156,800	33	4. Hennessey; Quittier (Tues. 7:00)	WSB	NBC Films	86,800	18. Deputy; BB; News	WAGA	53,700
5. Red Skelton	WAGA	150,200	31	5. Amos 'n' Andy (Mon.-Fri. 6:30)	WAGA	CBS Films	78,800	11. News; Wea; Hunt-Brink	WSB	99,300
6. Lucy Show	WAGA	144,300	26	6. Third Man (Fri. 8:00)	WAGA	NTA	65,600	12. Int'l Showtime	WSB	126,300
7. Danny Thomas	WAGA	139,200	27	7. Yogi Bear (Mon. 6:00)	WSB	Screen Gems	65,500	15. Panorama News	WAGA	62,400
8. Gunsmoke	WAGA	137,900	23	8. Huckleberry Hound (Thurs. 6:00)	WSB	Screen Gems	58,700	10. Panorama News	WAGA	53,100
9. Candid Camera	WAGA	129,700	23	9. Quick Draw McGraw (Tues. 6:00)	WSB	Screen Gems	57,900	10. Panorama News	WAGA	64,700
10. Virginian	WSB	128,300	22	10. Supercar (Fri. 6:00)	WSB	ITC	56,100	13. Panorama News	WAGA	53,900

MIAMI, FLA.

STATIONS: WTVJ, WCKT, WLBW. SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

1. Red Skelton	WTVJ	215,200	47	1. Everglades (Sun. 6:30)	WTVJ	Economee	132,000	23. Florida Forum	WCKT	48,700
2. Ed Sullivan	WTVJ	202,700	37	2. Checkmate (Wed. 7:00)	WTVJ	MCA	101,700	22. Huckleberry Hound	WCKT	84,600
3. Lucy Show	WTVJ	174,200	26	3. Death Valley Days (Tues. 7:00)	WTVJ	U.S. Borax	89,900	22. Ozzie & Harriet	WLBW	83,300
4. I've Got A Secret	WTVJ	165,200	28	4. Yogi Bear (Tues. 7:00)	WCKT	Screen Gems	86,400	14. Death Valley Days	WTVJ	89,900
5. To Tell The Truth	WTVJ	164,900	30	5. Huckleberry Hound (Wed. 7:00)	WCKT	Screen Gems	84,600	14. Checkmate	WTVJ	96,500
6. Candid Camera	WTVJ	163,600	32	6. Quick Draw McGraw (Mon. 7:00)	WCKT	Screen Gems	78,000	12. Big Show; JFK	WTVJ	120,800
7. Andy Griffith	WTVJ	161,100	29	7. Surfside 6 (Sat. 6:30)	WTVJ	Warner Bros.	70,800	14. Int'l Showtime	WCKT	88,600
8. Perry Mason	WTVJ	159,200	33	8. Ripcord (Fri. 7:00)	WTVJ	UA-TV	61,000	10. Fri. Movie Spec.	WCKT	115,500
9. Jack Benny	WTVJ	157,200	34	9. Biography (Mon. 7:00)	WCKT	Official	61,000	15. Mister Ed	WTVJ	149,100
10. Jackie Gleason	WTVJ	149,300	30	10. Bold Journey; BB (Sat. 2:30)	WTVJ	Banner	60,300	15. McKeever & Col; BB	WCKT	45,300

SAN DIEGO, CALIF.

STATIONS: KFMB, KOGO, XETV. SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

1. Disney's World	KOGO	130,800	41	1. Manhunt (Tues. 7:00)	KFMB	Screen Gems	67,300	22. Outdoor Sportsman	KOGO	36,700
2. Bonanza	KOGO	124,400	39	2. Across 7 Seas (Mon. 7:00)	KOGO	Crosby Prod.	65,300	20. Ripcord	KFMB	51,300
3. Beverly; Julie-Carol	KFMB	114,100	36	3. Third Man (Sat. 7:00)	KFMB	NTA	62,800	20. Fight of The Week	XETV	36,700
4. Perry Mason	KFMB	112,700	28	4. Biography (Thurs. 7:00)	KOGO	Official	55,600	17. Sea Hunt	KFMB	46,300
5. Red Skelton	KFMB	106,800	35	5. Ripcord (Mon. 7:00)	KFMB	UA-TV	51,300	16. Across 7 Seas	KOGO	65,300
6. Van Dyke; Julie-Carol	KFMB	102,800	32	6. Death Valley Days (Tues. 7:00)	KOGO	U.S. Borax	48,900	15. Whirlybirds	KFMB	32,100
7. Jackie Gleason	KFMB	98,500	28	7. Sea Hunt (Thurs. 7:00)	KFMB	Economee	46,300	15. Biography	KOGO	55,600
8. Andy Griffith	KFMB	93,900	27	8. Yogi Bear (Mon. 5:30)	KOGO	Screen Gems	43,700	14. Early Show	KFMB	33,200
9. Car 54	KOGO	82,700	26	9. M Squad (Sat. 6:30)	KFMB	MCA	43,400	13. Up Minute; Sat. Rpt	KOGO	31,400
10. Defenders	KFMB	82,600	26	9. Trails West (Fri. 7:00)	KFMB	Robeck	43,400	13. Premiere Movietime	KOGO	55,100

PORTLAND, ORE.

STATIONS: KATU, KOIN, KGW, KPTV. SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

1. Red Skelton	KOIN	152,500	36	1. Death Valley Days (Fri. 7:00)	KOIN	U.S. Borax	67,800	14. Groucho Marx	KATU	41,100
2. Beverly; Julie-Carol	KOIN	139,200	31	2. Hong Kong (Tues. 6:30)	KOIN	20 Fox TV	65,000	14. Enco Rpt; Cochran	KPTV	26,500
3. Van Dyke; Julie-Carol	KOIN	138,300	31	3. Sea Hunt (Thurs. 6:00)	KOIN	Economee	61,500	14. Groucho Marx	KATU	41,000
4. Bonanza	KGW	126,400	33	4. Highway Patrol (Sat. 7:00)	KOIN	Economee	57,700	14. Enco Rpt; Cochran	KPTV	36,300
5. Andy Griffith	KOIN	120,500	29	5. Ripcord (Mon. 6:30)	KOIN	UA-TV	57,100	12. Fight of The Week	KPTV	69,000
6. Ed Sullivan	KOIN	114,700	28	6. Dragnet (Thurs. 7:00)	KOIN	MCA	51,200	11. Enco Rpt; Cochran	KPTV	20,700
7. Jack Benny	KOIN	114,100	26	7. M Squad (Fri. 6:30)	KOIN	MCA	49,600	11. Rebel	KGW	36,400
8. Candid Camera	KOIN	111,300	28	8. Adv. In Paradise (Sat. 6:30)	KGW	20 Fox TV	44,100	7. True Adventure	KGW	35,900
9. Perry Mason	KOIN	110,900	25	9. You Asked For It (Sun. 6:00)	KPTV	Int'l TV	41,600	12. Federal Men	KOIN	29,400
10. Gunsmoke	KOIN	102,900	22	10. Across 7 Seas (Wed. 7:00)	KGW	Crosby Prod.	41,300	8. Fight of The Week	KPTV	69,000
								8. 20th Century	KOIN	67,900
								11. Cains Hundred	KOIN	42,300

FRESNO, CALIF.

STATIONS: KMJ, KFRE, KICU, KJEO. SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

1. Bonanza	KMJ	75,100	37	1. Death Valley Days (Wed. 7:00)	KMJ	U.S. Borax	34,000	19. Rebel	KJEO	11,900
2. Beverly; Julie-Carol	KFRE	71,500	36	2. Bachelor Father (Mon. 7:00)	KJEO	MCA	28,500	13. Highway Patrol	KMJ	19,800
3. Van Dyke; Julie-Carol	KFRE	62,900	32	3. Zane Gray Theatre (Thurs. 7:00)	KMJ	Four Star	21,600	11. Across 7 Seas	KFRE	19,900
4. Disney's World	KMJ	61,500	32	4. Huckleberry Hound (Wed. 6:00)	KFRE	Screen Gems	21,300	12. News	KMJ	21,400
5. Andy Griffith	KFRE	58,800	33	5. Manhunt (Fri. 7:00)	KMJ	Screen Gems	20,100	9. Science Fiction Movie	KJEO	37,700
6. Rawhide	KFRE	55,500	32	6. Across 7 Seas (Thurs. 7:00)	KFRE	Crosby Prod.	19,900	10. Zane Gray Theatre	KMJ	21,600
7. Red Skelton	KFRE	53,600	28	7. Highway Patrol (Mon. 7:00)	KMJ	Economee	19,800	13. Bachelor Father	KJEO	28,500
8. Car 54	KMJ	53,500	24	8. Maverick (Mon. 6:00)	KJEO	Warner Bros.	19,700	11. News; Hunt-Brink	KMJ	28,100
9. Route 66	KFRE	49,100	26	9. Three Stooges (Mon.-Fri. 5:00)	KFRE	Screen Gems	19,600	11. Mickey Mouse Club	KMJ	11,400
10. Dr. Kildare	KMJ	48,800	20	9. Yogi Bear (Tues. 6:00)	KFRE	Screen Gems	19,600	10. KMAK Kabaret; News	KJEO	10,900
								10. News	KMJ	22,000

SYNDICATION'S PEAK PIX PRICES

Cheaper to Buy Made-for-TV Shows

If there's a bad night in the week for one or more of the webs in the future, it won't be easy to run for feature pix to cover a rating disaster night with two hours of pix programming.

Reasons why it won't be easy are two-fold, one the dwindling supply of pix, and the other, the prices for a network run are going to get higher, as reflected in the current price spiral in syndication. Top dollars for a network run was secured by Metro TV, which received \$233,000 per pic for the NBC-TV ride. NBC-TV, incidentally, has options on other Metro TV and 20th-Fox pix for future seasons. Once those options run out, though, NBC, or any other web for that matter had better prepare for a price hike. In fact, the prices forecast in the immediate future run equivalent or more to two hourlong properties.

Negro-Slanted KIX-TV Pink Slips Everybody But Gal at the Phone

Hollywood, Aug. 6.

KIX-TV, ultra high frequency channel 22, is undergoing a reorganization, and has drastically cut its number of hours on the air, as well as pink-slipping virtually all of the staff. The station which made its principal pitch to the Negro population of L.A. had begun operations here just four months ago.

Decision to curtail programming and reorganize was made abruptly last week and all employees were released with the exception of one femme, who was answering the phone at the channel. Asked how many employees were left, she replied "just me."

Station has been programming six-and-one-half hours a day, but that has been sliced to two hours-and-one-half, and that will consist of film. Station began its new program policy Saturday night, on from 7-9:30 p.m. with film fed via its transmitter.

Neither prexy Cal Young nor his partner, Jerry Glasser, could be reached for comment. The one employee left at the station said it has "temporarily" discontinued all its programming, and gone to film.

Young and Glasser bought the channel from John Poole Broadcasting and operated it under the name of Central Broadcasting Corp. of California.

Caught in the sudden upheaval were members of a tv repertoire company which has been putting live shows on KIX-TV on its "Studio 22" program. Sean MacGregor, producer of the series, said they were to have telecast a program on Friday night, but when they went to the station on Thursday found it closed.

Tor-Gre Productions had been putting the series on weekly without any budget, according to MacGregor. "The Broken Glass," with John Napier and Russ Bender was to have been on last Friday. Company had done eight live programs previously. "We had no budget. We did nine shows, including costumes and sets, for \$64. Everybody chipped in. There were 18 in our group, including makeup, costumes, wardrobe, etc. KIX hired the technical crew."

Neither he or any of the troupe (Continued on page 47)

Bounce Breckner In KTTV Shuffle

Hollywood, Aug. 6.

Robert Breckner, prexy of KTTV, and two others were dropped over weekend by new owners of indie, Metropolitan Broadcasting Television, tv arm of Metromedia. New veepee and general manager is Albert P. Krivin, who transfers here from the company's Kansas City station, KMBC, where he functioned in the same capacity. Breckner had been with the station 14 years.

Also given their notice were Jim Hoffman, merchandise and promotion manager, and his assistant, Frank Hovore. Two weeks ago Dick Woollen, program veepee, departed the station.

In a memo to personnel, Bennet Korn, MBT prexy, stated "those who will be leaving will realize that it's for the good of the company."

OVER 2006 PER-- & NOBODY BALKS

By MURRAY HOROWITZ

New pix coming to tv are riding a spiraling price cycle, as the pool of post-'48 Hollywood product dwindles, in the midst of a hearty tv appetite for feature programming.

Remaining as a factor of no small consequence is the quality of the product, with the range of prices predicated on what's considered rating winners. What is apparent, though, as a new wave of selling gets underway, is the fancy highs being racked up in major markets from N. Y. to Los Angeles, from Chicago to New Orleans.

Just about six months ago, it was considered good biz to register from \$150,000 to \$175,000 per pic for quality product in syndication. That ante now has been raised to \$200,000 and even \$250,000 for top quality product in syndication.

What also is of significance in the new round of pix being offered is that stations across the country are accepting the upped price tags, reluctantly, perhaps, but swallowing differences and making deals. Couple of years back, when the post-'48s of the majors first went into their first round of sales, there was a stand-off attitude on the part of station buyers. It was months before station resistance to added prices was swept away.

Nothing similar has happened in the fresh round of pix selling. Warner Bros. clipped off the five CBS-TV o&o's with their group of 25 pix, just about as soon as the package hit the market. It's understood that WB fetched about \$100,000 per pic in the CBS o&o deal. That puts the N. Y. market in the \$35,000, plus category, a new high for the six commercial station situation.

N. Y., as to prices, doesn't stand alone. Price tags are being rewritten for Los Angeles, Chicago, Philadelphia, and other key markets.

Situation in N. Y. for new pix has become so competitive that some station operators, once so relaxed in offering information on price tags, clam up currently. Their feeling is that with the situation being so competitive, all their cards must be played close to their chest. Adding to the competitive race is the new WABC-TV pix posture, with the N. Y. ABC-TV o&o picking up the Bob Hope seven, distributed by Allied Artists. Again for WABC-TV, it was a \$35,000 plus situation for the Hope first-runs.

That pix are riding a rising price tide also is apparent from the distribution deals, either made, or in the works. Seven Arts Associated bought the Universal post-'48 library of 215 pix at \$100,000 per pic. Adding distribution, print, ad, promo costs, Seven Arts must deliver fancy dollars to return its (Continued on page 45)

WR's Kotler Setting Up Marketing Campaign In Bid for Dominant Role

Warner Bros. syndication division, under Joe Kotler, in marketing its group of 25 pix, is taking a leaf out of its off-network hour book, in conducting an organized, expensive campaign among station repperies and ad agencies. Whole effort of the campaign is to have advertising spot dollars follow the Warner Bros. pix group, as its placed from station to station.

Group of 25 pix marks the features-to-tv debut of the Kotler division. Previously, WB sold off its tv distribution of pix to outside companies, Seven Arts Associated, in more recent years. Kotler's division now is planning a cartoon entry, to be followed by a fresh first-run syndicated property. Kotler says "we plan to play a dominant role in tv, and the diversity of our catalog and efforts, both in networking and syndication" will reflect that plan.

Carling Brewing's Multi-Million World TV Sponsorship of Golf

By SANFORD MARKEY

Cleveland, Aug. 6.

By means of satellite, video tape and live coverage, Carling Brewing Co. is embarking on a multi-million dollar international television sponsorship of golf that will bring outstanding amateur and professional players from the entire world onto the screen.

Already, five tournaments have been skedded with the kickoff to come in 1964 with a \$200,000 purse at the Oakland Hills, Detroit, course, Aug. 27-30. The next four years will see matches telecast from another city in the States in '65; Great Britain '66; Toronto, '67, and back in the State in '68.

Dick Taylor, former public relations director for the sudser who will serve as general manager for the tournaments, has just returned from an 85,000 mile round-the-world trip—including Communist countries—lining up representation from the eight zones that will send 140 golfers to vie for prizes starting at \$35,000 and dropping to \$690 for the 25th top score.

The matches, to be tagged "Carling World Golf Championship" will be "open to all regardless of race, color or creed, and already has met with full approval from both government officials in other countries as well as golf associations that I have talked to from Czechoslovakia through Malaya" according to Ward who added that "the state department, and particularly the U.S. Information Service has been most cooperative in helping this venture. This is more good to be realized on a golf course than you can find in many a political conference."

Carling's willingness to foot the multi-million dollar tab reflects the company's realization that "golf is one of the fastest growing participating sports in the field of athletics. Television ratings are very high, and the program hits the audience we're highly interested in—the golfer in the age bracket between 25 and 45 years old," declared T. Pierce Hunter, public relations director for Carlings.

"Wherever and whenever possible, we'll do the matches live. We do not believe in blacking out local areas," he added.

Carling sponsorship, stateside anyway, is expected to follow the successful \$110,000 Bechmont Open in Cleveland (July 5-8) in which Sports Network feeds the program to over 150 markets. Although sponsorship here was split, Carlings may go it alone in the international matches with Lang Fisher and Stashower, of Cleveland, doing the commercials. Network alliance with the Carlings venture is being negotiated with Dorian St. George, Carling's radio-tv liaison representative. Should other sponsors be involved, they will be those with products both interna- (Continued on page 45)

Writers Look To \$3,500,000 in '63 Vidpix Residuals

Hollywood, Aug. 6.

In the first six months of this year just ended, Writers Guild of America West has racked up \$1,898,194 in vidpix residuals, a torrid total which is 21.3% higher than the \$1,565,360 collected the first six months of 1962. As a result, WGAW exec secretary Michael Franklin predicted for the writers a record bonanza of about \$3,500,000 for this year, a total which would exceed the previous top of \$3,067,743 funneled to writers last year.

During July of this year, telewriters earned \$327,987 in fixed residuals, as compared to \$306,609 for July of 1962. Also this July, they collected \$35,860 under the new royalty concept which went into effect this summer, and \$1,438.60 in residuals on theatrical pix seen on tv. Earnings for July of this year top those of the same month in 1962 by 14.8%.

Since this is the first year under the royalty concept, there is no comparison with previous years, of course.

Triangle Stations In Bid to ARB: Fewer Reports, Bigger Sample

Philadelphia, Aug. 6.

The basic disagreement between the Triangle Stations and the broadcast researchers over the size of the sample has resulted in a proposal by the chain's local outlets which may mean basic and drastic revision of all rating systems.

The WFIL television and radio stations have asked American Research Bureau to increase the size of its sample and decrease the number of reports issued in the Philadelphia market. WFIL now subscribes to ARB for tv data.

Roger W. Clipp, vice president and general manager of the Triangle chain, has been unhappy about the ratings setup for a long time.

The WFIL proposal, as outlined by John Wade, director or research for the stations, would reduce the number of ARB reports from 10 to four per year and increase the size of the sample for each ARB survey from the current 490 units to 2,400 units for each report.

The proposal does not involve any reduction in the revenue ARB now receives from WFIL even (Continued on page 47)

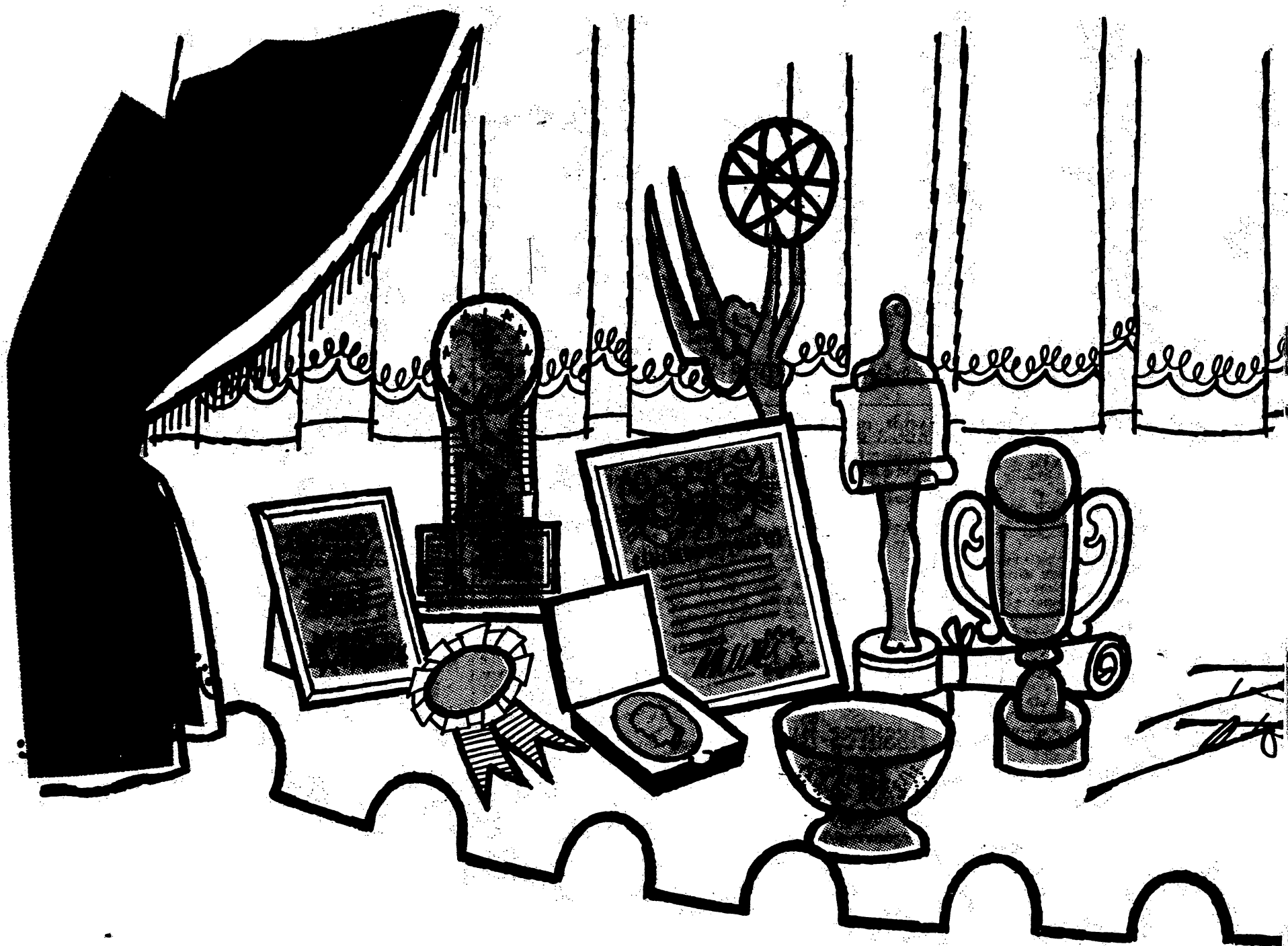
FCC Still Holds Up WCBS-TV Permit

Washington, Aug. 6.

WCBS-TV's license renewal is hanging on the New Jersey programming hook it was learned today (Tues.)

FCC's broadcast bureau, however, granted renewal to WNBC-TV, New York, with three conditions. Although the Broadcast Bureau had no gripes about WNBC's Jersey programming it granted renewal without prejudice to the RCA antitrust suit. FCC's network study report and conclusions, and action on political broadcast complaints of the Liberal Party.

Broadcast Bureau spokesmen said the Jersey programming issue, prompted by an earlier commissioner letter of inquiry, was the only consideration holding up the Gotham station's renewal. There is no indication when FCC will finally act on WCBS' renewal.

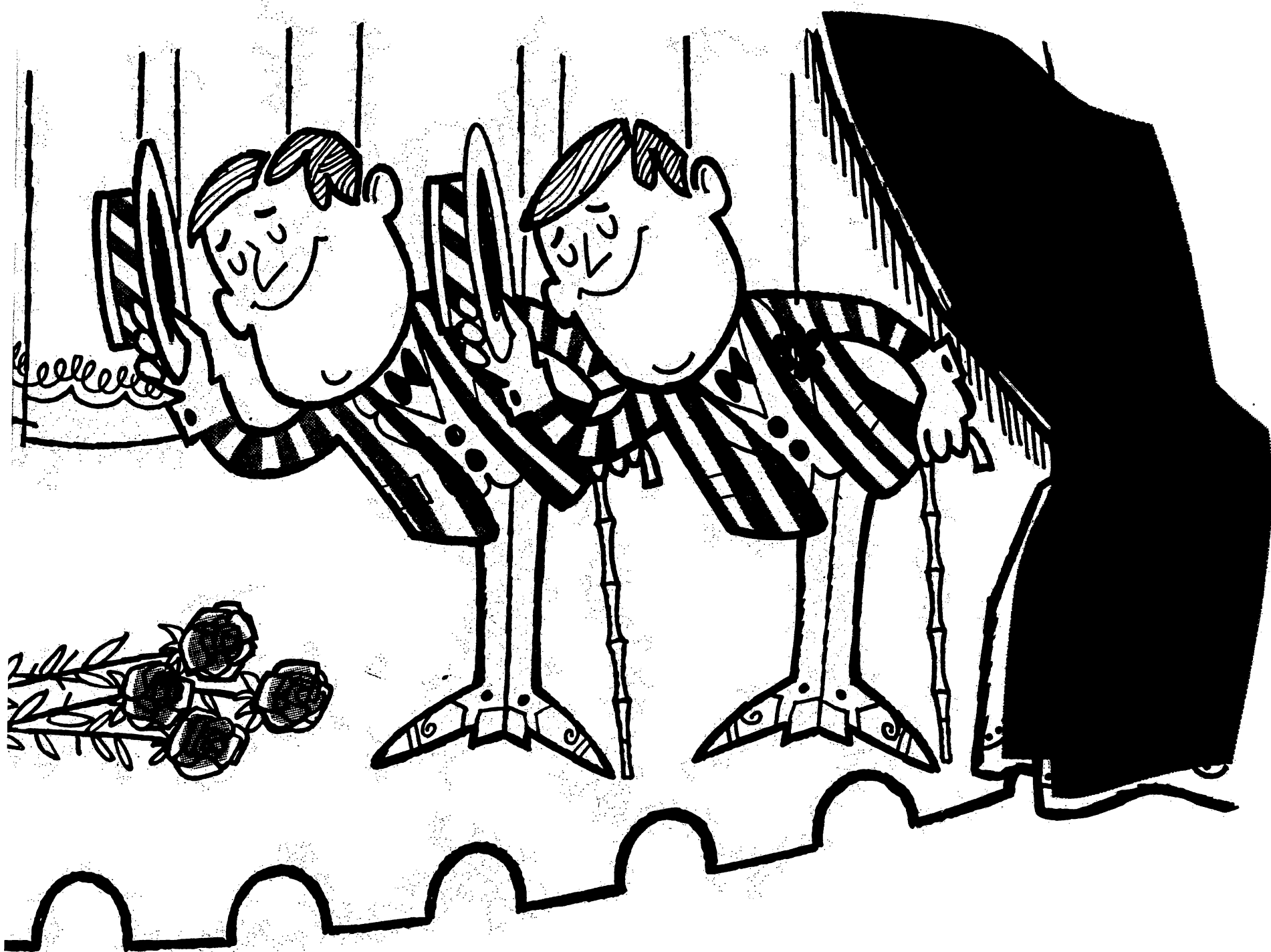


They love us in Chicago, Philadelphia,

And appreciate us. And showed their appreciation in the form of awards too numerous for us to mention, but not...being in show business...to brag about.

Emmy came to our five stations seven times in the past twelve months. The International Police Chiefs cited us in Washington, and the Veterans of Foreign Wars in New York. We received five awards from the Illinois Associated Press in Chicago; five from the National Press Photographers in Philadelphia; and three from the National Association For Better Radio and Television in Los Angeles. We won the Ohio State and Freedoms Foundation Awards several times.

P. S. 138 big "Thank You's" to the awarding organizations.



Washington, Los Angeles and New York

And so it went to the tune of 138 major awards in the past year. We don't mind taking a few bows, not for our bulging trophy cases, but for the recognition of our efforts in serving our communities. Some awards were for fine entertainment; some for popular personalities; a great many for public service. If we may say so ourselves... a nice balance.

Applause from professional and other organizations is music to our ears, but we appreciate equally the requests for advice and help. In fact, we constantly solicit the chance to work with all the various segments of our communities. Our role is to provide entertainment and service.

NBC OWNED STATIONS



WNBC-TV, NEW YORK
WRCV-TV, PHILADELPHIA
WRC-TV, WASHINGTON
WNBQ, CHICAGO
KNBC, LOS ANGELES

CBS Films Tapping O'seas Markets In Merchandise, Licensing Areas

Merchandising and licensing department of CBS Films, which has trebled its income the past five years, is turning to the foreign field, in another expansion move.

Department, which is under the direction of Murray Benson, handles sale of subsidiary rights covering items related to CBS shows and personalities. Foreign field, in the merchandising and licensing end, has hardly been tapped to date, according to Benson, who sees a big future for his division abroad. He has made licensing deals in England, France, Germany and Japan on Terrytoon properties in the publications field. Properties of Terrytoon, which is a subsidiary of CBS Films, involved are "Mighty Mouse," "Heckle and Jeckle," and "Deputy Dawg."

Benson also has made paperback and hard cover book deals in England, Germany, Sweden and Denmark, each of the deals related to the "Defenders" series. "The Thinking Machine," once a CBS-TV special, now a book in the U. S., also is the subject of a book in Germany and Holland.

Big income explosion abroad for his division, as envisioned by Benson, may come from the utilization of a popular series character, as product identification. When a show is sponsored in the U. S. that sponsor only takes on product identification in the domestic market. If Kellogg, for example, rides a "Quick Draw McGraw" in the U. S., Benson sees no reason why another company can't get production identification with the same show abroad. When speaking of product identification, Benson referred to a "Quick Draw McGraw" cereal or a "Mighty Mouse" cornflakes.

In many, key markets abroad, Benson explained, there is no one sponsor riding a series, if there is commercial television. In most markets, the magazine concept prevails when there is commercial tv. In non-commercial markets, the question of product conflict cannot even be raised.

In another expansion move, Benson's division has secured the licensing and merchandising rights of CBS-TV personalities Robert Goulet and Carol Burnett. This is the first time the CBS Films division has moved to represent "live" personalities on the network. Benson's division, although under the CBS Films umbrella, represents network, as well as CBS Films syndication properties. It does not, by any means, represent all CBS-TV shows in the licensing and merchandising division. That's a subject of negotiations when CBS-TV hires up a show, some producers negotiating to make their own merchandising and licensing tieups with outside firms.

For the initial tieups, deals have been set on Miss Burnett for a board game and a jigsaw puzzle. Licensing arrangements are being made for the Goulet name to be associated with men's clothing.

As to the dollar volume represented in the thousands of licensing and merchandising tieups, Benson declined to give any figure.

Still Big Mileage In MGM Pre-'48s

Metro TV, which is releasing a limited number of fresh post-'48 pix yearly, has a going biz in re-licensing its pre-'48 library, under the direction of Dick Harper, Metro TV syndication topper.

Of the 717 pre-'48 Metro pix originally released some seven years ago, from 300 to 500 are considered ripe for heavy further action. Prices on the pre-'48s generally are predicated on current post-'48 prices. Factors such as number of runs already played in the market and the titles sought play a big role in determining what's secured currently for the pre-'48s.

WCBS-TV, N.Y., incidentally, with the biggest backlog of Hollywood pix, has its contract for the pre-'48 Metro pix expiring in October. What happens prior to October should be an interesting experience in competitive bidding.

KVII-TV \$1,000,000 Sale

Amarillo, Aug. 6.

Jack C. Vaughn of Dallas, chairman of the board of KVII-TV has sold the outlet to John B. Walton Jr. of Monahans in a \$1,000,000 deal.

The sale is subject to FCC approval.

The local tv outlet will be the second television station owned by Walton who also owns and operates KVKM and KVKM-TV in Monahans.

Gov. Wallace In 4-Hr. Chi Talkfest On Integration

Chicago, Aug. 6.

Alabama Gov. George Wallace has agreed to fly to Chicago on Aug. 17 to sit in on WBBM-TV's open end talkfest, "At Random," vis-a-vis Negro spokesman Jackie Robinson, psychologist (and Ayn Rand disciple) Nathaniel Brandon, Federal Judge Hubert Will and possibly AFL-CIO veepee Walter Reuther. Station expects the free-style discussion, which begins at midnight, to run about four hours.

It's a nice coup for the Carter Davidson-hosted series, which has been bucking heads on Saturday nights with WBKB's "Kup's Show" with an almost identical format. In recent months, according to the ARB reports, the WBKB entry has been outpointing "At Random" pretty substantially.

WBBM-TV is going to pay the governor's travel expenses to Chi and, in a radical departure from the usual format, will centre the entire program around him and his views on Federal intervention in the integration crisis and on the Negro revolution in general. Wallace has also promised to comment on his plans for the Southern Governors Conference, which is to be held in Virginia two days after his "At Random" appearance.

'Have Gun' Snags Big Texas Spread

"Have Gun, Will Travel" has travelled to Texas to pick up a choice regional, with Texas State Optical picking up the CBS Films off-network half-hour for the entire state of Texas.

"HGWT" to date has grossed about \$1,250,000 in syndication, with CBS Films topper Jim Victory selling the skein of 156 episodes on the basis of one run, once a week. That sales policy means a long-range, three-year commitment by stations or sponsors, with other episodes due to be fed the market after the first 156 episode package.

Ironically, most of the station sales to date have found either ABC-TV o&o's or NBC-TV o&o's inking for what had been a long-established CBS-TV hit. Reason that CBS-TV o&o's haven't inked for the off-network run is that the CBS-TV o&o's have a tighter web schedule, with a backlog of syndicated product yet to run.

New 7 Arts Sales

Deals ranging from multiple pix packages to individual titles were wrapped up recently by Seven Arts Associated.

KVDO-TV, Corpus Christie, Tex., and WHNT-TV, Huntsville, Ala., signed for 260 Warner Bros. and 20th-Fox pictures, embracing Seven Arts "Volumes" one through seven. Among deals for "Special Features" were KHJ, Los Angeles, for three titles; KONA, for 10 pix; WOI, Des Moines, for 20; KTNT, Seattle, for one title and KVOO, Tulsa, for two.

Also three additional sales were reported for the French language course "En France," and WBNB-TV, St. Thomas, V.I., became the 34th station which signed for the Boston Symphony orch hourlong concert specials.

WISN-TV Lends Helping Hand to 12 Wisconsin Burgs; Sets Up Meets

Milwaukee, Aug. 6.

WISN-TV here has embarked upon a campaign to seek out the needs of 12 outlying communities in its signal area by holding a series of luncheon meetings with a "liaison committee" of each of the nearby Wisconsin burgs. It's not unlike a campaign staged by the Hearst station in 1954, when it began a series of meetings with a Milwaukee committee for public service program ideas.

The community committees are to be comprised of the mayor or city manager, chamber of commerce prexy, superintendent of schools, editor of a local newspaper and representatives of industry, labor, church groups, colleges, PTA, women's clubs and local business. WISN will be represented at the meetings by vee-general manager William C. Goodnow, program manager Baylen Smith, public-affairs director Pat Barnes and promotion-publicity director Bob Meyer.

Pathe News Files Bankruptcy Plea

Pathe News Inc. has filed an arrangement in bankruptcy in the N.Y. Federal District Court, listing liabilities of \$221,000 and assets of \$441,500.

Pathe News, which is engaged in the business of production and distribution of films for television and educational outlets, claimed that the company is insolvent and unable to pay its debts as they mature. Company filed under Chapter 11 of the Bankruptcy Act. Financial difficulties, it was alleged, stem from litigation brought about by former prexy Barnett V. Glassman. Arrangements to procure additional capital are being made, it was stated. Terms of the proposed settlement are to be submitted.

Petition listed about 63 creditors, among them Consolidated Film Industries; CBS-TV; Du-Art Film Laboratories; Harry M. Pimstein, film attorney and Movietab. Petition listed actions started against Pathe, none of which have gone to judgment. Among the actions are those from Columbia Pictures, Robert Considine, Storer Broadcasting.

Company stated it desired to stay in business and continue operations.

All Pitt Roads Lead To Bill Burns as KDKA-TV Hooplas His 10th Anni

Pittsburgh, Aug. 6.

Bill Burns, whose ARB rating is the highest of all the nation's local tv newscasters, was kudoed all day on Thursday (1) by station officials in celebration of his 10th year with KDKA-TV. The day started off quietly enough when Burns was interviewed on the "Daybreak" show by Don Riggs and on "The John Reed King Show" by King.

However, while doing his noon news, three news cars came roaring into the studio with sirens open and all the station personnel either riding in or on the cars or running alongside. Burns was obviously surprised as a blank look came over his face and he appeared annoyed until the gaiety of the occasion became evident. A five-minute ceremony followed with Group W v.p. Harold Lund climaxing the occasion by presenting Burns with a pair of cufflinks made from wood splinters taken from the original KDKA desk that housed the mike that sent out the nation's first AM broadcast.

The executive staff then had him to a luncheon at the Pittsburgh Athletic Club where he was again roundly praised and presented with a gold watch. The noon news tape was played back on the "World Tonight" news show at 7:25 p.m. and on his own 11 o'clock news, sports editor Tom Bender came on to thank him on behalf of his sponsor, John Friday of Duquesne Brewing Co. who was unable to make it because of a previously unscheduled broken leg.

There's a Plus Side, Too

Despite the downbeat nature of the European export situation, as described by MPEAA's Bill Fineshriber, the positive factors looking toward an improved European market for U.S. telefilms were not neglected in his report. On a country-by-country basis, these are the listed positive factors:

The organization of joint buying combines by several of the smaller European countries in order to make it profitable for U.S. distributors to dub more programs into French and German; the scheduled introduction of commercials on Swiss networks within one year; an increase to \$500,000 in the regular annual RAI (Italian) budget for foreign telefilm—and with more actually available as needed; the inauguration of the second channel in France during April of next year; greatly increased coverage planned for the commercial stations in Monte Carlo and Luxembourg; plans for a second channel in Sweden; and inauguration in the United Kingdom of the second BBC channel next year, with a second commercial channel most likely to follow in 1966.

WBKB Experiments With Vtape Electronic Package (Vs. Newsfilm)

Chicago, Aug. 6.

WBKB-TV is performing evaluation tests of new electronic equipment this week and next that may prove newsfilm cameras and newsfilm processing obsolete for the day-to-day uses of television.

The ABC o&o has armed a news crew with a suitcase-size, 60-pound Machronics video tape recorder and a 16-pound vidicon tv camera and is sending that unit out to cover the same stories as its newsfilm boys. They'll be racing each other with the finished product each day; and though the tape newsmen figure to win on the basis of sheer speed (assuming the new equipment operates smoothly), the main questions to be answered will be the ease of handling, the rapidity with which it can be put into operation and the quality of the picture.

The station is in a unique position to perform the tests—and even to desire the obsolescence of newsfilm—because it has never invested in either film processing equipment or in a staff of IATSE cameramen. Instead, it's been operating on a package deal with an outside production firm both for lensers working on assignment and for processing.

Where most stations in the country are tied to IATSE contracts for a few years more, and besides have sizeable investments in their film processing labs, WBKB is among the few that can go with a tape system at once with no complications. That's assuming, of course, that the smallsize videotape machines prove ready for use at this time.

It's strictly blue sky as of now, but a tape recorder that can be moved on a golf cart could work a small revolution in video journalism. A station spokesman points out that the electronic package is cheaper than a newsfilm layout for a station starting from scratch, with the portable recorders costing about \$15,000 and the vidicon

(Continued on page 47)

Midwest Television, Champaign, Ill., the third purchaser, acquires KFMB-TV-AM stations at San Diego.

Taft Broadcasting takes over WGR-TV-AM-FM, Buffalo; WDAS-TV-AM-FM, Kansas City, Mo., and WNEP-TV, Scranton-Wilkes-Barre, Pa., to become one of the nation's largest station-owning chains.

Current Taft operations are WKRC-TV-FM, Cincinnati; WTVN-TV-AM-FM, Columbus; WBRC-TV-AM-FM, Birmingham; and WKTY-TV, Lexington, Ky., plus two Cincinnati bowling centers as subsidiaries.

The company was committed to expansion in broadcasting, up to limits prescribed by law: earnings \$0.51 per share in 1956; predicted \$1.40 in 1963.

"CINEMA 70" sold IN 21 MARKETS

"Cinema 70," the pix package of Walter Reade-Sterling, has been bought by KSHO, Las Vegas; and KCTO, Denver, for telecasting starting this fall. This brings total sales to date to 21 markets.

Other deals include Triangle Publications' stations in Fresno, Calif.; New Haven, Conn.; Lebanon, N.Y.; WOR-TV, N.Y.; WGN, Chicago; KTBS, Shreveport; WHEN, Syracuse; WMTW, Portland, Me.; WGTW, Athens, Ga.; WILL, Champaign, Ill.; and WUHF, Milwaukee.

Jayark's New Markets

Jayark's "Blockbuster" pix group has been sold in 18 additional markets, bringing the total market count to 217 domestic and foreign markets.

New station deals include WOI, Ames, Ia.; WHIO, Dayton, O.; WBIR, Knoxville, Tenn.; WPIX, N.Y.; and KAUZ, Wichita Falls.

WNOX Sheds Role As CBS-AM Affil

Knoxville, Aug. 6.

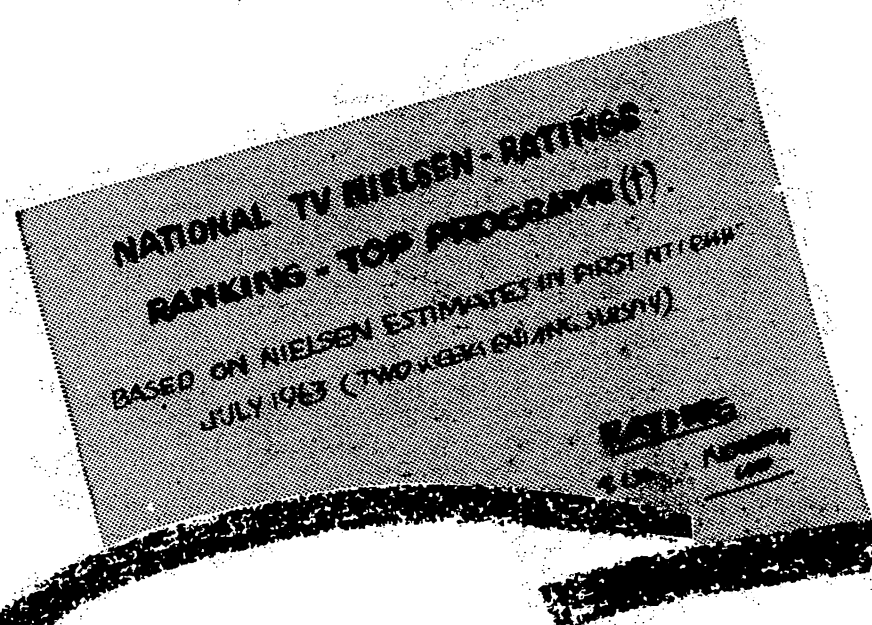
WNOX, oldest radio station in East Tennessee and 12th oldest in the nation, is dropping its affiliation with CBS.

Stan Hagen, manager of the Scripps-Howard station said he has given CBS the required six months notice. Should another local station affiliate with CBS, the termination would be quicker. The radio facility has operated for 40 years and is presently building an office and studio building on the recently constructed auditorium at Whittle Springs.

WNOX will continue on a 24-hour basis, stressing more local programming and good music, Hagen said.

Unconfirmed reports are that WGAY, another local station, might be interested in signing with CBS. This has been denied by Reid Leath, manager of the station.

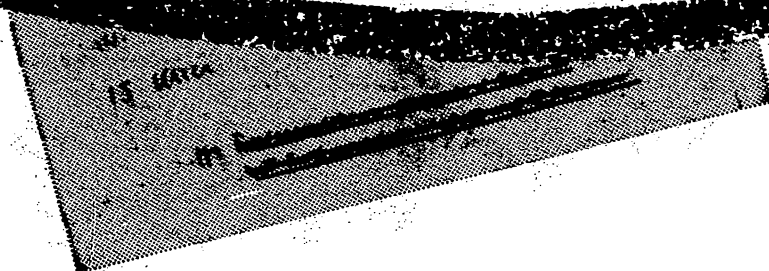
HIGHEST RATED New Night Time Entry!



*
INTO THE **TOP 15**
IN JUST 3 WEEKS

"PICTURE THIS"

Starring JERRY VAN DYKE
CBS-TV, Tuesdays, 9:30 P.M.



Based on Nielsen estimates in first NT I Report
for July 1963 (two weeks ending July 14)

**ART • BEN
BAER • JOELSON**
PRODUCTIONS, INC.

Represented by **ASHLEY-STEINER-FAMOUS ARTISTS, INC.**

INTERNATIONAL MAGAZINE
With Sydney Gruson, others
Exec. Producer: Paul Kaufman
(NET)
Distributor: National Educational Television
60 Mins., Tues. (5), 10:30 p.m.
WNBT, N.Y. (film)

Another ray of light on the world is sparked by this new series produced for the National Educational Television, the network of etv stations across the U.S. Series, titled "International Magazine," offers a different dimension usually provided by documentaries in this country. As blueprinted, this NET series provides telementaries on events throughout the world as seen through the eyes of non-Americans.

The opener covered prostitution and related problems in London, a retrospective look on the miners' strike in France, a cameo of the emerging Kenya African nation, a quickie on the church-state situation in Poland, and the problems of integration in Israel. That's quite a range of topics for one outing and to the credit of the European newsmen and NET exec producer Paul Kaufman, all the parts of the documentary came alive and had something of value to offer.

Sydney Gruson, chief of the London bureau of the N.Y. Times, acted as part host and narrator. Gruson could be more relaxed before the cameras and need not dwell so much on reading his script, yet he brought a newsmen's sincerity and grasp to the topics under discussion.

The first outing was produced by crews and newsmen from Associated-Rediffusion, Ltd., and Independent Television News, Ltd., both of London. They brought a sophistication to the pictures and to the viewer's understanding in their handling of events. Study of vice in London, a seeming world preoccupation since the Profumo scandals, was handled candidly and matter-of-factly. The touch of an enlightened, sophisticated Kenya native woman graced the African section. The insight of Abba Eban, as he discussed the Oriental and European mixture of Israel, and the problems arising therefrom, highlighted that telearticle.

There was some inevitable dating of material, which Gruson in his script tried to bring up to date. Selection of Gruson as narrator seems more than accidental. First outing had the feeling of the N.Y. Times Magazine section coming alive in pictures. That's no small achievement.

One postscript should be added and underscored. It was seen on WNBT, N.Y., the new etv outlet, which to date, doesn't do locally what NET does so well internationally. It would be interesting using the same techniques and insight to explore vice and corruption in N.Y.—a provocative exploration which would help to make more people aware of WNBT.

DEAN MILLER SHOW
Producer: Edith Johnson
Director: Jim DeBolt
90 mins., Mon.-Fri. 9 a.m.
WLW-C, Columbus

The clean-cut, personality of Dean Miller, from the "December Bride" and "Here's Hollywood" tv shows, seems well-suited to the demands of their across-the-board 90-minute segment. It was virtually old home week with Miller, native of Hamilton, O., being greeted by former teachers, fraternity brothers and friends. Miller attended Ohio State U. here and gained early radio experience on WCOL.

Miller inherits the setup of the former "Jack Denton Show" and the succeeding "A. M. Show," formerly seen in this time spot. Added is Nancy Dwan, a pleasant chirper. Jeanne Cummins continues as vocalist, Stan Robinson is Miller's Man Friday and the Al Waslon quintet is on hand.

Interviews with local and visiting personalities, audience participation gimmicks, giveaways, games and stunts are included in the entertainment grab-bag.

Miller lends a personal touch to the commercials, which are generally easy to take. Looks like the Crosley outlet has a winner.

Fopo.

Davenport, Ia.—Richard Greene has been named farm director and Jim King sports director of WQAD-TV here. Greene will emcee the new tv station's farm and home show. King has been calling sports for more than 10 years in the area and was previously five years with KETV, Omaha.

MIKE DOUGLAS SHOW
With Faye Emerson, Big Tiny Little, Mrs. Otella Connors, Gus Augsberg, William F. Miller
Exec. Producer: Forrest Fraser
Director: Ernest Sherry
90 Mins. Mon.-Fri. 12:30 p.m.
PARTICIPATING
KYW-TV Cleveland

Its labor problems ended, its staff expanded, and studio refurbished, this Westinghouse outlet kicked off (5) its long-discussed "Mike Douglas Show" for the other WBC outlets, and judging by the initial offering the debut should mean happy visual hours ahead for other stations.

The show itself has been on KYW since December 1961 and all the technical wrinkles appear to have been ironed out as the two-camera crew—a third is on hand—did as smooth a job as seen on local stanzas. In Mike Douglas, the show has a professional smoothie whose charm and finesse is apparent from the start. For its kickoff to the Group W outlets—WBZ, WJZ, KDKA, KPX—the talent people couldn't have selected as comecce a better pick than Faye Emerson. Charming, hip, vital, she transmitted her years of know-how to both studio and video audience.

She was particularly effective in her newsmen role when tangling with William F. Miller who discussed the formation of his new National Association for the Advancement of White People. In fact, it was unfortunate that programming time and planning failed to provide for a fuller treatment of this last item on a guest-packed kickoff.

The Miller segment could have easily carried in place of the interview with Mrs. Otella Connors, the 68-year-old widow whose shock at college manners while visiting graduation ceremonies at the U. of North Carolina prompted the college to hire her to teach manners on campus.

Program stopper, though, was Gus Augsberg and his Jangle Wonders. The novelty ape with his monkey and baboon was undoubtedly "best of show."

On the musical side there was "Big Tiny" Little and his rag-time piano offerings that sparked and set the stage with an upbeat that caught an extra filip when Ellie Frankel—who leads the show's five musicians—joined him in a concluding bit of piano gymnastics.

Besides the major segments, there was bantering between Douglas and Miss Emerson; a trip to audience participation, and the usual amount of informality to give a comfy, easy-to-take early afternoon spiel for videoland.

Participating spots were deftly woven into the 90-minutes, although the program is tailored to permit utilization of just 60 minutes. There was what seemed an absolute minimum of local verbiage to make for video tape acceptance for others who wish to latch onto the new Group W venture via syndication. Westinghouse's claim that the show "demonstrates the ability of a single station to contribute to the vitality of the Group" was adequately shown at kickoff hour.

Mark.

SECOND CITY REVUE
With Bob Dishy, MacIntyre Dixon, Paul Dooley, Andrew Duncan, Barbara Harris, Anthony Holland.
Producer: Jack Lynn
Director: Arthur Forrester
60 Mins., Wed. 8 p.m.
PARTICIPATING
WNEW-TV, N.Y. (tape)

This was an encore appearance on independent WNEW-TV for the Greenwich Village revue cast of "Second City" following a two-hour outing via David Susskind's "Open End" last season on the same station. Although topical revue humor is fresh and something of a fad currently on New York television, the "Second City" folk didn't have enough really sharp material to program three hours worth, and this time around there were some dull stretches.

Skits for the most part appeared to be right off the nifty floor with the group's routines on fallout shelter salesmen, dentist-patient pantomime, Japanese film satire, kid at progressive camp, etc. Latter translated the best to tv, with the camera eye seeming to filter the yocks out of much of the rest. There is something about the hot, smoky atmosphere of the cabaret which provokes an accumulative response to the topical revue that's lacking in tv.

Fact that a kid-counselor camp routine came off the best here was significant, since the expected strong element in these topical revues is political satire. Was there a concession to the sensitivities of video? In the one routine that took a hard rap at the political scene—coupling a California college professor with a broadcast newsmen—the John Birch Society was kidded, but the rib was carefully balanced off at the close when the prof turned out to be a lying Communist as well as Bircher.

Confidence and enthusiasm of all performers—Bob Dishy, MacIntyre Dixon, Paul Dooley, Andrew Duncan, Barbara Harris and Anthony Holland—helped to glaze over the dull spots, as did some bright musical bits by Tom O'Horgan. Larry Arrick is "Second City" director.

Bill.

DIALOGUES OF ALLAN NEVINS AND HENRY STEELE COM-MAGER

Producer: Warren Bush
Director: Edmund Bert Girard
Music: Kenyon Hopkins
60 Mins., Wed., 7:30 p.m.
CBS-TV (film)

Even by the standards of educational tv, the 60-minute knowledge swap between two of the nation's foremost historians was heavy television. The hour moved slowly and was nearly three-quarters over before the participants became interesting of themselves; and for the most part the program had but one level of appreciation, a strictly intellectual one. That's all very well and probably devoutly appreciated by the scholarly audience, such as it was, but the layman seeking to improve himself by the light of the cathode tube was

(Continued on page 48)

EX LIBRIS
With Dr. Edward Huberman, Walter Kerr
Producer: Len Weinles
30 Mins., Sun., 2:30 p.m.
WNBC-TV, N.Y.

There would, no doubt, be sheer panic among the producers of these tv shows where literate conversation is the theme if the press agents of the publishing world declared themselves a national holiday.

Has anyone ever guested one of these shows without a current book to plug? Walter Kerr, N.Y. Herald Tribune's daily drama critic, was guest on the opening of WNBC-TV's "Ex Libris," and he became downright waspish when the outing didn't turn into a half-hour blurb for his new book (title of which this reviewer missed via Freudian slip or built-in, subconscious immunity to said chronic promotional condition).

Host Dr. Edward Huberman, professor of English at Rutgers, had the naive guts to base a query on an older book by the guest. Kerr reacted as though he had been duped, said he couldn't recall the piece referred to, and reminded Huberman in certain terms that he did have clear recall on all the material in the new book. The professor, an otherwise rather self-conscious interviewer, must be complimented for ignoring Kerr's commercial pitch and forcing the free-ride by with no more than a sizable plug for the new book during the critic's introduction.

It remains that book publishers, who as an industry are strictly nickel watchers in the purchase of advertising time and space, sure manage to milk millions of dollars worth of free advertising every year out of broadcasting. Broadcasting's angle, of course, is the ready talent pool, but tv and radio are saturated with plugola to the point of hacking the viewer or listener.

Otherwise, this was an interesting session with Kerr easily translating the skill of rapid, articulate critical writing called for in legit newspaper reviewing to off-the-cuff video chit-chatting. He did some soul searching on the "little psychological pressures"—reputation of people involved, sympathies built up over the years, etc.—that make a daily Broadway critic "less than totally honest." He confessed he thought critics as expendable as the director in current theatre, and said the reviewer's main function was to accurately relate what did or didn't happen in a theatrical performance.

He cited the importance of audience reaction in his work, knocking the deceptiveness of benefit crowds and the "pre-interest" of opening-night auds on Broadway—and cheered the maverick forms of legit today.

Bill.

PLATFORM
With Ab Douglas, guests
Producer: Robert Black
30 Mins., Sun., 5 p.m.
CTV network, from Ottawa

"Platform" cages three top politicians in soundproof booths and gives them 30 seconds to answer each of a string of questions dealing with current Canadian affairs. Later on, the show lets them huddle at a table to gab.

This was the second season for the stunt, interrupted by a federal election which produced a flock of new potential guests. Ab Douglas, moderator, is on the news staff of the CTV network and otherwise is news gabber on daily shows.

Questions are lined up by the web news people except for one introduced by a viewer on each show. Stanza caught filmed a Montreal girl posing the outside quiz question. Members of parliament who were guests came from three of Canada's four political parties each week and their answers supposedly reflected party thinking, but personal views were evident throughout. Production of a show like this is rough since it depends entirely on audio. Producer Bob Black has to keep it moving as far as he can and yet, out of consideration for the guests, avoid a quiz-show atmosphere. It's not a session that will garner big ratings, but definitely fills a need on the network schedule.

Surprising feature was the general agreement by the MPs who, it would be expected, would oppose the other's ideas when on the floor of the House of Commons. Douglas was first rate in his moderating and gently steered the guests in their replies and later, arguments.

Gorm.

MISS TEXAS PAGEANT
With Marilyn van Derbur, Dave Naugle, Linda Loftis, Penny Lee Rudd
Producer-Director: Clayton B. Turner

Writers: Walter Echols, Ken Azlin
90 Mins., Sat. 10:15 p.m.

TONI
KTVT, Fort Worth (North)

Finals of the annual "Miss Texas" beauty pageant provided a neat showcasing and good entertainment for 90 minutes at the Will Rogers Auditorium in Fort Worth, with 54 contestants from over Texas amply filling the huge stage. Femmes, in the 17 to 21-year bracket, were judged on talent, evening gown appearance and skill at speech improvisation. There was no on-camera swim suit competition for the entrants.

Jeanne Amacker, 21, "Miss Austin," but from Beaumont, was crowned the new "Miss Texas" by Penny Lee Rudd, 1962 title holder. Brunette looker was among the 10 performing finalists. She received a \$1,000 scholarship, a \$1,000 wardrobe, a contract with Fort Worth's Casa Manana Musicals, and her entry into the "Miss America" contest. Judges also selected first and second runners up.

The 10 finalists displayed excellent talent in providing interim entertainment, ably backed by Phil Hewett's orchestra. The 1962 "Miss Texas," Penny Lee Rudd, took a final runway stroll and gave an appreciation speech. Linda Loftis, 1961 "Miss Texas," revealed fine pipes via vocal of "Tonight."

Top honors were earned by femcee Marilyn van Derbur, "Miss America" of 1958, who executed her varied chores smartly, sang a neat "I Wish You Love" vocal, and overcame the onstage gremlins admirably. When the closing curtain hid two of the five finalists, Miss van Derbur ad libbed quickly and humorously to relieve the situation and revealed show savvy by giving an off-the-cuff commentary while the judges hung up the show by indecision. She finally appealed "Please tell me we have a decision by the judges!"

A fine assist was given by narrators Dave Naugle and Miss Loftis, who worked smoothly and swiftly. Pageant's producer was Walter Echols, who should have made it a tighter show.

KTVT, an indie, originated the net telecast, carried by 18 Texas tv outlets and one New Mexico station, the first statewide tv coverage of the annual pageant.

Toni got in 12 tasteful plugs for its hirsute adornments.

Bark.

DIALOG WITH AN ACTOR
With Bert Parks, Paul Shields

Director: Frank Rushton
Producers: Shields, Rushton
30 Mins., Mon., 10:30 p.m.
WAGA-TV, Atlanta (tape)

Bert Parks is an Atlanta boy appearing in the title role in Meredith Willson's "The Music Man," which opened as the third attraction in Atlanta's Theatre Under-the-Stars presented in the 5,400-seat Chastain Memorial Park Amphitheatre.

Paul Shields landed the radio-television-stage personality for this segment of dialogue, a continuing series specializing in tete-a-tete interviews.

Parks' appearance at the outdoor theatre was his first live professional exposure to his home folk in the 30 years since he left Atlanta to seek fame and fortune in the highly competitive field of radio, which led to tv and then to Broadway.

Shields, it developed, is a radio buff and has read up on and studied about the early days of radio, when Parks was a fledgling in the announcing field. A chatty gabfest developed as the two kicked the "good old days" routine back and forth.

Nostalgia was evoked when Parks recalled working with stalwarts as Paul Douglas, Ralph Edwards, Mel Allen and Ted Husing... and when he would peer into a studio from the announcing booth and see performers such as Bing Crosby and the Boswell Sisters doing live 15-minute radio shows three times a week, alternating with Morton Downey. It was in 1940 that he was named the announcer of the Eddie Cantor Show, which was the beginning of the Camel Caravan.

"Eddie taught me a lot, especially about timing," he says.

"It was the romantic era of broadcasting and, of course, they will never return," Parks laments.

Lucc.

Tele Follow-Up Comment

Tonight

The summertime subs on the Johnny Carson show have been of a generally high calibre with many of the replacements acting like they're auditioning for a permanent network spot. Allan Sherman is the latest to hit its stayup circuit, and although a green hand at this kind of thing, seemed to know enough to let his guests do the bulk of the work.

Sherman, of course catapulted into bigtime performing with his disking of "My Son the Folk singer" and has added two more "My Son" albums since the initial smash. He is no stranger to video, having been a writer and director on various tele shows previously. He knows how to navigate these passageways, but is very unsure of himself. Sherman seemed to take the safe way during most of his initial session. After a clever opening, prepared of course, in which he dared Cary Grant to appear on the show with him to see who is prettier, Sherman gave the performance leads to his guests and let it stay there. For a while, he seemed like the forgotten man. Jan Murray virtually saved the evening for him, using his best

brash manner to keep the show going. After Sherman asked him to tell certain stories, Murray provided the most noise and movement and his yarns were clicko throughout.

There were milder episodes with Pat Carroll's guesting, and the appearance of authors-publicists Jack Brodsky and Nat Weiss who were plugging their collaboration, "The Cleopatra Papers." The literary artillery was started by Maurice Zolotow who gave an interesting recital of incidents while working on articles about celebs.

The only musical passages were those contributed by Sherman who rendered a tune from his latest album, and Ray Charles who was backed by his singers in one number.

It seemed fortunate that Sherman had some articulate guests. He was much too retiring on his preem.

Jose.

Today

The entire two-hour span of NBC-TV's "Today," minus the myriad interruptions for news, weather and blurbs, was devoted Friday (2) to Hal Roach. Roach's

(Continued on page 48)

Georgia's Editorial Conference Big Hit; To Get Annual Reprise

Atlanta, Aug. 6. First National Broadcast Editorial Conference, jointly sponsored by the Georgia Assn. of Broadcasters, and the University of Georgia's Henry W. Grady School of Journalism, proved such a success that parley-voted to make it a "continuing" thing and started laying plans for 1964 session.

Dick Mendenhall, editorial director of WSB-TV, AM&FM, Atlanta, and chairman of the 1963 conference, has appointed a 10-man planning committee for the next parley. This group will meet in Washington, D.C., Aug. 22 to plan the dates, location, sponsorship and chairman of next parley.

"We want to get the feeling of everyone on the committee concerning next year's plans, since the conference is truly a national affair open to all broadcasters," Mendenhall said.

Making up the committee are John Corporon, WDSU-TV, New Orleans; Roger Turner, WMCA, New York City; Dick Cheverton, WOOD-TV&AM, Grand Rapids, Mich.; Dale Clark, WAGA-TV, Atlanta; Ralph Renick, WTVJ, Miami; Byron Cowan, WSAC, For Knox; Jack Williams, executive secretary of GAB, Atlanta; Bille Monroe, National Broadcasting Co., Washington; and Worth McDougald, radio-television instructor, University of Georgia, Athens.

Also invited to attend the sessions as observers are Howard Bell, representing the National Assn. of Broadcasters; and Ed Ryan, WTOP, Washington, representing the Radio-Television News Directors Assn.

Mendenhall termed the nation's first editorial conference as "an outstanding example of coordination."

Boycott Fears

Continued from page 30

tain unless someone in the meantime comes up with the answer. Hollywood telepix producers, hitherto silent on NAACP's demands that there be a Negro regular in every series, yesterday (Mon.) let it be known that while they are sympathetic to the NAACP cause, they consider the demand "completely unrealistic."

Only a few production execs contacted would even let themselves be quoted on subject because of sensitivity of the situation. But all agreed the NAACP pitch was not a sensible one. At the same time, producers expressed complete agreement with NAACP's demands that Negroes be used whenever possible and to reflect the Negro as a member of our society today.

Typical was the comment of Matthew Rapt, exec producer of Bing Crosby Productions' "Ben Casey" series on ABC-TV. Terming the demand "unrealistic,"

Rapt offered to let anyone look at our casting record. There are two series that never say anything about it, but make the most effort to use Negroes. These are "Naked City" and "Ben Casey." I'm sympathetic to their cause. But they are not realistic.

"What do you do on a 'Beverly Hillsbillies' or 'Dick Van Dyke' show? If their aim is for an honest portrayal of the Negro in American life today, our show has done that very definitely. But I don't see how every series can. On comedy shows, it would boomerang. The Negroes hated 'Amos 'n Andy' on tv, and I don't blame them. Big majority of shows are comedies today. A comedy like 'Car 54 Where Are You?' can use Negroes and does, because there are Negroes on the police force, but how many comedy shows can fit Negroes in as regulars? I made a pilot with a Negro in a regular role, as a prison physician. It didn't sell. It's quite possible I will use Negroes as regulars in another series because it's about the Dept. of Corrections, and Negroes work for it. But how would you use a Negro regular in a series such as 'My Favorite Martian?' asked Rapt.

Carling

Continued from page 39

tional and compatible with a beer product. In lining up the world's golfers, Taylor has elicited agreements with professional groups to work together in the following regional zones: United States; Canada; Great Britain and Ireland; Europe; North Africa and the Middle East; rest of Africa; Asia and the Far East; Australia; South America, with the later standing a chance of being subdivided into two zones—one, Mexico, Central America and the Caribbean Islands, and the other, all remaining South America.

Each of the zones will be responsible for sending the following number of golfers to the Carling's tournaments: Australia, four; Asia, three; Canada, five; Britain and Ireland, 12; Europe, four; Mexico, Central America, one; South America, three; Africa, three; the United States, 105.

As golf grows in popularity "we will ask the zones to change the number of qualifiers depending on calibre of the golfer," declared Ward.

In each zone, stated Ward we are asking the various golf people to form—if one does not exist—a Federation of Golf Associations to select qualifiers, and to establish rules and regulations for all to compete since "we do not want any hand-picked participants. It's to be open to all. Amateurs, of course, must have a handicap of two or less."

Peak Pix Prices

Continued from page 39

Investment and make a profit. Independent Television Corp. reported that it was willing to pay \$150,000 per post-'48 Paramount pic for worldwide tv distribution rights, only to be turned down. Seven Arts deal, incidentally, covers a 10-year licensing arrangement, with possible profit participation with Universal, and limits licensing rights to U. S., Canada, Puerto Rico and Virgin Islands.

Many stations paying the hiked prices are using the new pix for tv, which, in the main, are coming in small packages as "insurance" for their huge investment in pix. The fresh pix, if they are considered big rating winners, are utilized by the stations for rating periods, one-shot single sponsorship specials, and other ways of securing maximum returns, and protecting the other pix in the stations' vaults.

ABC-TV Ups 3 in Sales

Three execs have been promoted in the ABC-TV sales department with Jack McCarthy, manager of daytime sales service, moving up to manager of nighttime sales service. He succeeds Mark Cohen, previously promoted to manager of sales offerings.

Richard Masilotti, assistant manager of daytime sales service, replaces McCarthy, and Wendell Barnes, formerly daytime availability coordinator, becomes Masilotti's assistant. They report to Charles Allen, director of sales service.

Travelers Tab For 'D-Day Plus 20 Years'

Travelers Insurance, which has two-thirds sponsorship of "CBS Reports" next season, has elected to go full sponsorship on the "D-Day Plus 20 Years" outing.

"CBS Reports" exec producer Fred Friendly now is in Europe for the filming of the program, which will have Eisenhower revisit the sites of the European invasion. Telecast date of the "D-Day" program will be set as close to the June 6 anni as possible. "CBS Reports" next season holds down the same Wednesday 7:30 to 8:30 p.m. slot.

Britain's Telcan TV Tape Recorder An All-Show Biz Do-It-Yourself

London, Aug. 6. Development of Telcan, a video tape recorder that does the same for video as an audio tape recorder does for sound, is seen here to have strong repercussions on the entertainment business. It provides an entirely new outlet for existing show biz material such as films and telerecordings (which could be marketed on pre-recorded tapes designed to fit the machine) and creates a new medium and source of revenue for industry producers.

Machine, developed here by Nottingham Electronic Valve Co., is not yet being produced on a mass scale. It is believed likely that production rights of the machine will go to an American firm, negotiating about which are currently in progress in the U.S. But once such preliminaries are over, it is estimated that a Telcan recorder will retail at about \$170 in this country, putting it in the range of the mass public.

In charge of Telcan's program—(Continued on page 46)

COPACABANA

New York

"The place hasn't rocked with such laughter in some time!"

JACK THOMPSON, New York Mirror



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Aubrey

Continued from page 28

Paley and the boys with the real cushy stock options. Too, since he is a man of ambitions and rarin' for action, it's recognized that it would make sense for Aubrey to strike while he's hot—and in the current three-network competition, Aubrey's about as hot as you can get. (But he's the first to admit—one bad season and you're a bum again.)

Whatever he does, stays or goes, Aubrey has some pretty definite convictions about the trends and patterns for the future of show biz, not the least of which is that aforementioned bug about setting your product at least a full year in advance, so that it comes out right, whether it's for tv or for bigtime studio production of features. For a guy with a predilection for making profits (they say the statement he's projected on '63 profits to Paley-Stanton is so gee whiz that his bosses literally rubbed their eyes in astonishment), he's particularly alerted to cost factors and bringing everything in on budget, or under. He has little tolerance for loose and free spending, whether in tv or feature pix, and is dedicated to the proposition that unless the film studios take their cue from tv and shed old concepts and ancient behavior patterns, including a lot of so-called creative guys who have long since burned themselves out, then Hollywood will continue to be in trouble.

The time has come, Aubrey feels, for the tv-oriented directors to move in and do the job—guys like Martin Manulis, Bob Mulligan, Sidney Lumet, John Frankenhelmer, Arthur Penn and a host of others, and in particular cites Martin Ritt as an example. In fact Aubrey's idea of a good solid picture reflecting boxoffice values, fine entertainment, the trend to reality and "getting out of the studio for the real thing" is the Ritt-directed "11:30." TV, too, he says, will go more and more in this direction. "It's certainly our thinking at CBS," he adds.

Battle of the News

Continued from page 29

of Paley's Comet, he loaded the network with NBC's top talent and was off to the races.

Whatever happens, whoever wins, both NBC News and CBS News will be making plenty headlines of their own. From an inter-network competitive standpoint, what happens is of major importance since the half-hour news shows will be the lead-in, Monday through Friday, to the evening's entertainment schedules.

CBS Personnel Switches

In preparation for its fall push, CBS News has beefed up its various domestic bureaus, switched personnel and consolidated its domestic bureaus from five to four.

Charles Kuralt, who has covered Latin and South America for CBS News for the past two years, has been named chief west coast correspondent at Los Angeles. Robert Schakne has been named bureau manager. Coast bureau staff will include Irv Drasnin, field producer; Murry Fromson, reporter; and Jerry Sims, cameraman; in addition to the current staff.

Bernard Elsmann, chief correspondent of the midwest bureau (Chicago) of CBS News, has been assigned to the New York Bureau. Replacing Elsmann in Chicago will be Hughes Rudd, formerly chief correspondent of the southern bureau. Russ Bensley has been named bureau manager and the field producer assignment will be announced soon.

Southern and southwest bureaus will be consolidated and based in New Orleans and will be headed by Dan Rather, formerly chief correspondent of the southwest bureau. Nelson Benton has been named bureau manager, and Lew Wood, field producer. The CBS News bureau will be housed in new facilities being constructed by CBS affil. WWL-TV. Assigned to the New Orleans bureau will be camera crews in Texas, Kansas and Alabama.

Charlotte—Joe B. Young, former administrative assistant in the WBT-TV public affairs department, has been named promotion manager of WBT Radio. He is a graduate of the Univ. of North Carolina and joined WBT-TV in 1960.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pfs periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

Seattle-Tacoma • STATIONS: KOMO, KING, KIRO, KTNT, WTVW.

• SURVEY DATES: MAY 17 - JUNE 13, 1963.

KING

Total Area Homes: 100,100
Metro Rating: 18
Share of Audience: 40

MONDAYS 7:30-9:30

Program: MONDAY NIGHT AT MOVIES

- May 20 "MARDI GRAS"
Pat Boone, Tommy Sands, Garry Moore
1958, 20th Century-Fox, 20th Century-Fox
- May 27 "ENEMY BELOW"
Robert Mitchum, Curt Jurgens
1957, 20th Century-Fox, 20th Century-Fox
- June 3 "BRAVADOS"
Gregory Peck
1958, 20th Century-Fox, 20th Century-Fox
- June 10 "HEAVEN KNOWS MR. ALLISON"
Robert Mitchum, Deborah Kerr
1957, 20th Century-Fox, 20th Century-Fox

KOMO

Total Area Homes: 7,700
Metro Rating: 1
Share of Audience: 11

TUESDAYS 11:30-1:15

Program: FOURMOST MOVIE

- May 21 "BACHELOR DADDY"
Edward E. Horton, Baby Sandy, Donald Wood
1941, Universal-International, Screen Gems
- May 28 "ESCAPE FROM DEVIL'S ISLAND"
Victor Jory, Florence Rice
1933, Columbia, Screen Gems
- June 4 "I COVER THE WAR"
John Wayne, Don Barclay
1937, Universal-International, Screen Gems
- June 11 "MOONLIGHT IN VERMONT"
Gloria Jean, Ray Malone, George Dolenz
1943, Universal-International, Screen Gems

KOMO

Total Area Homes: 16,500
Metro Rating: 4
Share of Audience: 31

WEDNESDAYS 11:30-1:15

Program: FOURMOST MOVIE

- May 22 "DIVIDED HEART"
Alexander Knox, Theodore Bikel
1954, J. Arthur Rank, National Telefilm Assoc.
- May 29 "TO PLEASE A LADY"
Adolph Menjou, Clark Gable
Barbara Stanwyck, Will Greet
1950-51, MGM, MGM-TV
- June 5 "BIG CITY BLUES"
Guy Kibbee, Joan Blondell, Humphrey Bogart
Warner Brothers, United Artists
- June 12 "GHOST THAT WALKS ALONE"
Arthur Lake, Janis Carter
1944, Columbia, Screen Gems

KIRO

Total Area Homes: 45,400
Metro Rating: 9
Share of Audience: 24

THURSDAYS 6:30-8:00

Program: THURSDAY AT THE MOVIES

- May 23 "THEM"
James Arness, James Whitmore
1954, Warner Brothers, Seven Arts
- May 30 "STRANGE LADY IN TOWN"
Greer Garson, Dana Andrews
1955, Warner Brothers, Seven Arts
- June 6 "THE COMMAND"
Guy Madison, James Whitmore
1953, Warner Brothers, Seven Arts
- June 13 "TARGET ZERO"
Richard Conte, Chuck Connors
1955, Warner Brothers, Seven Arts

KOMO

Total Area Homes: 21,700
Metro Rating: 4
Share of Audience: 25

FRIDAYS 11:30-1:15

Program: FOURMOST MOVIE

- May 17 "PANIC IN THE STREET"
Richard Widmark, Jack Palance, B. Bel Geddes
1950, 20th Century-Fox, Nat'l Telefilm Assoc.
- May 24 "YELLOW SKY"
Richard Widmark, Gregory Peck, Anne Baxter
1948, 20th Century-Fox, Nat'l Telefilm Assoc.
- May 31 "SECRET OF CONVICT LAKE"
Glenn Ford, Ethel Barrymore
1951, 20th Century-Fox, Nat'l Telefilm Assoc.
- June 7 "THE SHIP THAT DIED OF SHAME"
Richard Attenborough
1956, J. Arthur Rank, Nat'l Telefilm Assoc.

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
To Tell the Truth 7:30-8:00	KIRO 554,400
I've Got a Secret 8:00-8:30	KIRO 66,600
Rifleman; Caesar 8:30-9:00	KOMO 70,900
Stoney Burke 9:00-9:30	KOMO 92,000

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Tonight 11:30-1:00	KING 28,300
Swingshift Theatre 1:00-1:15	KTVW 1,100

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Tonight 11:30-1:00	KING 25,300

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Bold Journey 6:30-7:00	KOMO 79,800
Across Seven Seas 7:00-7:30	KOMO 98,900
Ozzie & Harriet 7:30-8:00	KOMO 121,600

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Steve Allen 11:30-12:00	KIRO 44,900
Tonight 12:00-1:00	KING 34,900
Swingshift Theatre 1:00-1:15	KTVW 2,500

British ITA

Continued from page 29

and the seven day broadcasting franchises in the smaller regions will be maintained.

Existing companies will be free either to apply for a renewal of existing contracts of to bid for other, and possibly more lush, areas. Newcomers, too, will be able to apply for any region or regions they may choose. The major change in the broadcasting pattern will not take place until the second network is ready to go on the air. At that point there will be competing program companies in at least three, and possibly four, regions. The existing mosaic will then be dropped and contracts awarded on a full seven days a week operation. The three certain territories for competing services will be London, the Midlands and the North, but it is understood there is a possibility of the Northern area being split into two separate regions.

Lord Hill said that the move to a 625-line transmission service and the introduction of UHF will involve an increase in the number of transmitters which will be built in collaboration with BBC and, as a result, the ITA would need a minimum income of \$22,000,000 a year, rising to about \$28,000,000 a year when the second outlet is created. This income is derived from rentals charged to program companies, and the fees are now being calculated. These will take into consideration the known profitability of each area, suitably adjusted to the changed conditions of 1964. It will also take into account the new arrangements being made for sale, and purchase of programs between the commercial tv companies. A differential system of payments on economic terms is now being drafted.

The major new factor which applies from 1964 on under the new Act is, of course, the \$50,000,000 a year levy on revenue, but it is understood that Government experts took the view that this would still permit a 35% return on capital, which is considered to be a handsome enough profit potential to attract the best talent and management in broadcasting.

Lord Hill, who first came into the public eye as Dr. Charles Hill, the radio doctor, was later appointed Postmaster-General, and, therefore, has some valuable background of the broadcasting industry. Nevertheless, pressmen were impressed by his authoritative grasp of the major problems, though he has only held his ITA chairmanship for just about a month.

Britain's Telcan

Continued from page 45

matic ambitions is Anthony Morris, managing director of Program Exchange Ltd. Idea is to set up a production and marketing limb of the firm—probably to be called Telcan Pre-Recorded Tape Ltd.—which will film and market on tape such projects as West End legit productions, ballets, operas and so on.

It is also planned to sell taped versions of feature pix—Morris has rights to the Korda library and access to others—which will be marketed for roughly \$4.50 per tape, or rented out from a Telcan film library.

Recent emergence of the Telcan machine, a development which is also adaptable to the making of home movies and can record direct off the video screen, has raised an eyebrow here and there around the trade at the whole new complex of copyright, residual rights, tv and film rights and other agreements that Telcan productions will entail.

These and other major problems are being laid at Morris' door.

Loevinger Taps Taff

Washington, Aug. 6.
FCC Commissioner Lee Loevinger appointed John Taff as his engineering assistant. Taff was in the Rules and Standards Division of the Broadcast Bureau.

Loevinger brought with him from the Justice Dept. where he was Asst. Atty. Gen. for Anti-trust Louise Florencourt as legal assistant and Lucille Robey as confidential assistant.

(Continued on page 47)

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime piz periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 46)

KING		Total Area Homes: 128,800
		Metro Rating: 25
		Share of Audience: 46
SATURDAYS 9:00-11:00		
Program: SATURDAY AT THE MOVIES		
May 18	"GENTLEMEN PREFER BLONDES"	
	Marilyn Monroe, Jane Russell	
	1953, 20th Century-Fox, 20th Century-Fox	
May 25	"EGYPTIAN"	
	Victor Mature, Jean Simmons, Gene Tierney	
	1954, 20th Century-Fox, 20th Century-Fox	
June 1	"RIVER OF NO RETURN"	
	Marilyn Monroe, Robert Mitchum	
	1954, 20th Century-Fox, 20th Century-Fox	
June 8	"DESERT RATS"	
	James Mason, Richard Burton	
	1953, 20th Century-Fox, 20th Century-Fox	

KOMO		Total Area Homes: 68,300
		Metro Rating: 13
		Share of Audience: 33
SUNDAYS 8:00-10:00		
Program: SUNDAY NIGHT MOVIE		
May 19	"THUNDER ROAD"	
	Robert Mitchum, Gene Barry, Keely Smith	
	1958, United Artists, UAA	
May 26	"THE BIG CAPER"	
	Rory Calhoun, Mary Costa	
	United Artists, UAA	
June 2	"SUBWAY IN THE SKY"	
	Van Johnson, Hildegard Neff	
	1959, United Artists, UAA	
June 9	"TROOPER HOOK"	
	Joel McCrea, Earl Holliman, Barbara Stanwyck	
	1957, United Artists, UAA	

TOP COMPETITION		STATION & TOTAL HOMES
PROGRAM		
Hootenanny; Welk		KOMO
9:00-9:30		143,200
Lawrence Welk		KOMO
9:30-10:00		145,000
Gunsmoke		KIRO
10:00-11:00		77,600

TOP COMPETITION		STATION & TOTAL HOMES
PROGRAM		
Disney's World		KING
8:00-8:30		136,300
Ed Sullivan		KIRO
8:30-9:00		102,500
Bonanza		KING
9:00-10:00		163,600

KIIX-TV

Continued from page 39
was notified the station wasn't going to continue its programming of live tv, he said. They hope now to syndicate their shows, and have commitments from seven stations



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that they will buy them on a 13-week basis, if they are film or tape, he said.

Troupe had obtained services of pro actors and directors gratis, MacGregor saying that AFTRA had okayed this temporarily—until they found sponsors. Actors who had worked with the troupe included Jeremy Slate, Robert Lansing, Joan Shawlee, Peter Brocco, Emily McLaughlin and Stanley Adams, and directors included Walter Bodlander, Clark Gordon, Henry Beckman and Alan Factor.

Tory Hamilton is associate producer of "Studio 22," and Preston Pierce actor-associate producer. Station-less, the troupe over the weekend was searching for a going channel from which to berth and present its programs.

Lone employee left at the station, who declined to be quoted, said owners were sending wires to the press explaining the reorganization. She declined to say how many employees had been dismissed. Glasser and Young were not available.

Triangle Stations

Continued from page 39
though the number of reports would be fewer.

"This combination of larger samples and fewer reports has a four-fold objective," according to Wade. "It will provide greater stability and validity to demographic data that more and more computer-conscious advertisers and agencies request in ever-increasing number and detail."

"It will approximate WFIL's own standards for such basic research data. It will come within the economic capabilities of the broadcaster, who cannot underwrite both the maximum size sample and the maximum number of reports. It will be within the logistic and production capabilities of the research organization and will not affect them financially."

"In this manner we can give the advertiser the more definitive data he wants, know that the data has increased value and validity and still match the economic realities of both the broadcaster and the researcher."

Dallas — The "Stoney Burke" series, which has gone into syndication, has been bought by WFAA-TV and will begin its run in the new status on Sept. 15 on WFAA-TV from 5:30 to 6:30 p.m. Sundays.

No British Cutback

Continued from page 35
which again will be in the high budget range.

In the more immediate future, ABC-TV is mounting new tape shows including a folksy "Hullabaloo" series; comedy shows starring Al Read in one and Jimmy Clithero in another, snaring the vet comic for tv for the first time. It is remounting its "Avengers" series with an increased budget and has extended its click "Thank Your Lucky Stars" from 30 minutes to 45 minutes.

The budgets show no sign of the "levy blues."

WBKB

Continued from page 42
camera slightly less than half that. The recorder is approximately 30 inches wide, less than a foot high and about 13 inches deep.

Its presumed advantages over conventional remote gear, according to the spokesman, are that it gives a better picture and better sound and allows for immediate editing because there's no time lost in processing. On hot news stories, it can even work with a microwave system for quick relay.

If the pint-size equipment (which WBKB will tote in a station wagon) shows real merit for news purposes, the ABC network and most of its o&os can be expected to equip with it pronto. WBKB should have the verdict in about 10 days.

As BBC Goes (On U.S. Buys)

So Goes European TV Webs

London, July 30.

Recently returned from a round-Europe flip, BBC Television Enterprises program buying executive, Gordon Smith, has found that more than one European network takes its cue from BBC when it comes to buying Yank tv series.

Smith says he has been told by US distributors that a sale to BBC goes more than half way to selling it in other European territories. He has encountered instances where foreign stations have said BBC's judgment has been "good enough for them" not only on whole series, but on individual segments.

"Reason is," says Smith, "they know our attitude in buying American material. It may sound like a cliché, but we aim to get the best available series in their respective categories. It's a buyers market (BBC screen about 12% US fare) and sometimes we take a look at two or three episodes of a series before we make a decision. We don't entertain package deals, we don't want to buy anything we can't screen."

On only one occasion has Smith ever bought "blind" for BBC. That was his acquisition from Ashley-Steiner of "The Danny Kaye Show" for BBC-II, which bows in April. According to Smith, Kaye is one of the few artists in tv today that BBC would buy sight unseen because of his proven performing record.

BBC is also now prepared to buy product in fields in which it is also productive. For instance, despite its healthy comedy show line up, web has acquired "The Lucy Show," "Dick Van Dyke Show" and "McHale's Navy." The dramatic "Dick Powell Show" series also falls into the category of product acquired that is not too far removed from what BBC could attempt itself. So is "The Defenders."

The criterion, says Smith, is that those shows he buys that come close to those BBC is able to produce itself must be of really high merit, and BBC is prepared to pay top dollar for them despite any advantages the Corp. might have in the way of a buyer's market.

Next buying spree? Maybe it will be for the 90-minute series (BBC already has the hour version of "Wagon Train"). For as Smith

says: "In certain areas British television inevitably reflects American tv. There is a place for the 90-minute show here."

ATV's Low Grade Wins an Apology

London, Aug. 6.

Associated Television topper Low Grade, whose libel action against Beaverbrook Newspapers reached the High Court last week, has received an apology and payment of an agreed sum (being donated to charity) from the newspaper group, which also agreed to pay costs.

Action sprang from comments in John Gordon's current affairs column in Beaverbrook's Sunday Express claiming that Grade was one of a number of people who anticipated the publication of the Pilkington Report and the consequential fall in value by heavy sales of their shareholdings.

Suggestion that Grade offloaded shares after the Pilkington Committee's appointment but before publication of its report were, in fact, unfounded. Last sale of his shares in ATV was some months before the appointment of the committee.

Brit. TV Drama

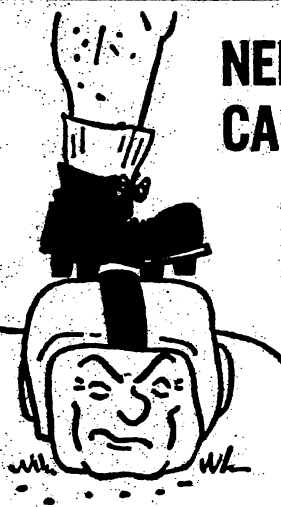
Continued from page 30
Man" for the whole commercial network, which, at the moment, is basking in the rating glory of such themed soap operas as "Coronation Street" (show hasn't strayed far from the two top positions in the local rating lists for the past year) and "Emergency Ward 10," ATV's hospital soap which is also a high rater.

BBC-TV, too, is fond of dramatic series with a theme. Aside from its "Suspense" project and its selected and linked Shakespearean production, "Spread Of The Eagle" (Bard's Roman plays) which followed the boff "Age Of Kings" cycle, the web mounted such shows as "Manstrike," stories of the French Resistance Movement, classical serial like "Lorna Doone" and femme-appeal soapers like "Compact."

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George Maharis	Roddy McDowall	Geraldine Fitzgerald
Suzanna Pleshette	Sam Jaffe	Luther Adler
Eric Portman	Abby Lane	Eddie Albert
Felicia Farr	Sylvia Sidney	Hume Cronyn
Claude Rains	Keenan Wynn	Mickey Rooney

. . . and many, many more!

For details contact

SCREEN GEMS, INC.



Fliesler's Tough L.A. Assignment: '40 Suburbs Looking for a City'

Hollywood, Aug. 6. RKO General exec Martin Fliesler has made one of broadcasting's more unusual broadjumps. He has made the leap from coast to coast, which is not unusual in the business. But along with it he's made the jump from promotion to programming.

In moving from WOR-AM-TV, New York, where he was veepee in charge of advertising, research, sales promotion and public relations, to KHJ Radio, Los Angeles, where he is veepee and general manager, Fliesler has taken on the tough job of revitalizing an outlet that was once a Don Lee Network powerhouse now smothered by the sounds of rock 'n' roll, music & news and independent what-have-you in a market of 47 stations—11 AM-FM, 20 AM only and 16 FM only.

Fliesler is reluctant at this time to be specific about future programming plans. He is clearly more pronounced on what he won't do. The station will not go "kidult"—the hotly tony nickel radio of the chart pops outlets that lead the market in the ratings. He will not ape the talk format of WOR which has made it the top-rated station in New York for two years.

A couple of programming changes Fliesler has already made could be an indication of the future. Sundays from 2 to 6 p.m., there's "Sinatra, Compton & Strings," a melodic spread for what the new gm calls the "patio, pool and beach" set (he's still a promotion man), and he's also instituted a weekly "Hootennanny" disk show that's supported by some strong promoting. There could be a mix of talk also. Fliesler is high on one of the station's talents: Michael Jackson—"a Long John from Oxford"—who runs a telephone-response show from 10 to 2 a.m.

Fliesler sees the new environment as "40 suburbs looking for a city," but still figures Los Angeles is an important "radio laboratory" where the medium's current resurgence can come to full form.

L.A. traders can surely look for a big increase in outside promotion for KHJ, because the expromoter firmly believes that they won't listen if they don't know about it.

TV Followups

Continued from page 44
interesting reflections and anecdotes were punctuated by a number of memorable clips from his classic comedies.

"The basis of visual comedy is adults imitating the things children do," observed the veteran producer, and the antics of Laurel & Hardy clearly illustrated the point. Conversely, noted Roach, the pattern of the "Our Gang Comedies" hinged on the exact reverse approach—children imitating the things adults do.

Among Roach's recollections: (1) Laurel & Hardy were equals as actors, but, as far as contributing to the gags, Laurel, who had the faculty of picking out the funniest parts submitted by the writers, did far more than Hardy; (2) Laurel's eyes didn't register photographically in the pre-panchromatic film era, so he turned to writing until the advent of panchromatic; (3) best actor among the "Our Gang" group was Farina; (4) there were "three great fat comedians: Fatty Arbuckle, Hardy and Jackie Gleason (Roach also spoke highly of modern comics Art Carney, Frank Fontaine and Dick Van Dyke as men who could handle visual comedy).

The 71-year-old producer concluded with the opinion that, as long as there are children, visual comedy is going to be funny to an audience. "It's a shame that it has died out . . . there could be a lot more than there is today," he maintained.

Clips included portions from several Laurel & Hardy films, an "Our Gang" entry and choice sequences from such pix as "The Ironworkers" with Charlie Chase, "All Aboard" with Harold Lloyd, "What Price Taxi?" with Billy Gilbert, Clyde Cook and Franklin Pangborn and "Maid a la Mode" with ZaSu Pitts and Thelma Todd.

Roach was interviewed by Jack Lescoulie. "Today" producer is Al Morgan. This edition was worth getting up at 7 a.m. for. Tube.

Perspective On Greatness

Latest entry of "Perspective on Greatness," dealing with the British royal family, had the defect of being overlong and padded. What also was lacking was a fresh slant, or a fresh insight, a failure which turned the hour into more of a nostalgic montage of old newsreel footage, as opposed to a crackling documentary.

Titled, "Crown and Crisis," the hourlong episode was telecast last Tuesday (30) night on WOR-TV, N.Y. This Hearst Metrotone News series is syndicated in U.S. markets.

It had the merit of Welsh actor Emlyn Williams narrating. Producer-director-writer Harry Rasky treated the British Royal Family, from Queens Victoria to Elizabeth in this documentary, with affectionate respect. Some of the footage, especially the pomp and ceremony associated with the British royal house, was interesting. So too, were some of the clips, offering a quick pictorial cameo of British royalty. The one-dimensional newsreel approach, though, made the going tough behind the half-hour mark. The multiple parade of commercials in the show didn't help the attention span, either. *Horo.*

Puerto Rico, Virgin Is. Get 30 'U' Channels As FCC Expands Roster

Washington, Aug. 6. FCC expanded UHF assignments for Puerto Rico and the Virgin Islands, reserving 30 additional channels for the islands.

In Puerto Rico, FCC assigned Aguadilla channels 32 and 44; Arecibo 15,80; Bayamon 36; Caguas 58, educational; Carolina 52; Cayey 76; Fajardo 40, educational; Guayama 46; Humacao 68; Mayaguez 22; Ponce 14, 20, 26, educational, 48; San Juan 18, 24, 30, and 74, educational; San Sebastian 38; Utado 70, educational; Vega Baja 64 and Yauco 42.

In the Virgin Islands FCC reserved channels 17, 43 and 23 for educational. Christiansted was allocated 15, 27 and 21 for educational.

Inside Stuff—Radio-TV

A series of symposiums on the documentary film will be initiated next season utilizing the services of top creators, writers and producers. It'll be undertaken by the Annenberg School of Communications, in Philadelphia, in collaboration with the Hollywood Museum. Dr. Charles Lee, vice dean of the Annenberg School (he's twin brother to Dave Levy, ex-NBC program chief) is currently on the Coast for talks with Sol Lesser, prexy of the Hollywood Museum. First in the series is scheduled for the fall at the Philadelphia school.

With the retirement of Gilbert Seldes as dean of the Annenberg School, Dr. Robert E. Spiller, the Felix E. Schelling Professor of English Literature, has been designated as acting dean.

Swedish Broadcasting Co., non-commercial radio and tv web, opens its first New York studio at 1290 6th Ave. Quarters will have exec offices, a studio for regular radio news broadcasts to Sweden and videotaping of interviews. Network has had representation in New York for the last 10 years and maintains a Washington, D. C., office, but hasn't had studio facilities previously.

David Marcus-Roland, producer of CBC's weekly tv "Newsmagazine," has sold seven tv drama scripts in the U. S. and Britain, but none to CBC. (His Albert Schweitzer script "Because He Called Me" was done by "Playhouse 90.") He's working now on what will likely be the first attempt in any visual medium to portray the Second Coming of Christ—at the end of this century, as some deduce from biblical prophecy. "The Number of a Man," which may run to seven acts, will have Christ reappearing to save the world from Anti-Christ, a world dictator known by the code number 666. Marcus-Roland, son of a British Baptist minister, is an honorary doctor of ecclesiastical law from U. of Berlin; Mus. D., M.A. and Ph.D. from Cambridge. He was on BBC staff in '53 before emigrating.

FCC's FM allocation table will be printed in the Aug. 8 issue of the Federal Register.

Anyone seeking copies should place orders with Superintendent of Documents, Government Printing Office, Washington D. C.

Joseph Baudino, Westinghouse Broadcasting, was named chairman of NAB's 1963-64 By-Laws Committee.

Other members are: John Benzel, WHDL, Olean, N.Y.; Ray Johnson, KMED, Medford, Ore.; Robert Mason, WMRN, Marion, Ohio and James Russell, KKTU, Colorado Springs, Colo.

FCC scheduled oral argument Sept. 19 on petitions for reconsideration of its decision nixing VHF drop ins for seven cities.

In the 4-3 decision, Oklahoma City was granted a short-spaced channel. Cities denied drop ins were Johnstown, Pa.; Baton Rouge, La.; Dayton, Jacksonville, Birmingham, Knoxville and Charlotte.

Macfadden-Bartell's 6 Mos. Net Up 7.6%

Macfadden-Bartell Corp.'s net sales for the six months ended June 30 came to \$12,083,250 for a gain of \$854,322, or 7.6% over the same period a year ago.

Net profit for the first half of '63 was \$627,007 for 39.4c per share. In the same six months last year, the company had a net loss of \$393,629. Board chairman Gerald Bartell said three factors were mainly responsible for the reversal from loss to profits—increased revenues from a raise in the newsstand price of the company's nine mags; increase in total circulation; and an increase in broadcasting revenues and profits with the three radio stations upping their total profits from \$94,104 to \$294,282, a gain of 213%.

TV Reviews

Continued from page 44
probably alienated by the academic tone of the dialog.

Not to disparage the good purpose of CBS-TV in tapping the U.S. resources of wisdom and knowledge in fields seldom celebrated on tv, the meeting between Henry Steele Commager and Allan Nevins simply failed to give off the kind of sparks that would have made it an absorbing session. There was plenty to learn for those who would make the effort to stay with the verbal exchange, but a human quality was lacking that might have served to heighten interest. Even in a classroom, that's a decided asset.

It was all too evident that this was not wholly a spontaneous tete-a-tete, and perhaps it was the self-consciousness of the two men resulting from producer Warren Bush's careful staging of them (now on the lawn, now in the parlor, now on the terrace) that stood in the way of a pleasing personal chemistry. They seemed to work from a pat format. One would pose a question, the other would answer and then the first would challenge or qualify it. There was little drama in their discourse because they always seemed to agree with each other.

Among the topics discussed were the nature of history, leadership, the central theme of U.S. history ("progress in all areas but particularly in liberty"), universities, history's tragic careers, the value of biography and the impact made in the world by small nations. It closed with a prophecy that great international statesmen would emerge who could operate the machinery that would serve the cause of all mankind. *Les.*

From The Production Centres

Continued from page 34

at the forthcoming Festival of World Television (Nov. 26 to Dec. 4).

. . . BBC picked up the "new look" series of "Wells Fargo" stories . . . Marconi has sold a complete color tv unit to Televisao-Excelsior of Brazil, representing the first complete image orthicon color channel of local make to be sold outside the UK . . . Throughout its run, Granada-TV's dramatic cycle "The Victorians" attracted an average audience of more than 5,000,000 homes . . . Southern-TV made grants to the arts and sciences totalling \$32,200 during the past year. Donations went to the universities of Southampton and Sussex, Chichester Festival Theatre and Bournemouth Symphony Orchestra among others.

Angela Cuthbertson of Fremantle sold "Rompers Room," a kidvid show, to Scottish-TV . . . Anglia-TV slotted Scottish-TV's smash hit local comedy "Francie & Josie" following the end of a series of its latenight experimental etv programs . . . For seven years chief engineer in the Rediffusion group, L. S. White has joined British Telemeter Home Viewing as a director . . . New BBC post of Controller of Educational Broadcasting falls to John Scupham. Assistant controller is Richmond Postgate.

IN WASHINGTON

Metropolitan Television chieftan Bennet Korn was introduced to the top strata of Washington's political, social and broadcasting worlds at a smash blast hosted jointly by MetroMedia's Florence Lowe and WTTG-TV general manager Lawrence Fraiberg in Fraiberg's handsomely decorated Georgetown home. Midst Fraiberg's extensive collection of modern art, around a buffet table as lavish as the D. C. cocktail circuit ever sees or out in the attractive garden mingled such Washington big guns as FCC Chairman E. William Henry, Hostess Perle Mesta, NAB prexy LeRoy Collins, Sens. George D. Aiken (R-Vt.), Clair Engel (D-Calif.), Hugh Scott, (R-Pa.), Winston Prouty (R-Vt.), Estes Kefauver (D-Tenn.) and Kenneth B. Keating (R-N.Y.), FCC Commissioners Robert E. Lee and Kenneth Cox, MetroMedia prez John Kluge, White House newshen Mary Ann Means and others. One man who couldn't come because he had to leave town, Vice President Lyndon B. Johnson, sent a "best wishes" telegram and a present for Korn, a package of sausage made from deer meat at the LBJ Ranch in Texas . . . In a stunt to plug a meat seasoner which is running an advertising campaign, WWDC sent radio reporters samples of the product plus a check for 59 cents to buy a pound of ground meat to try it out . . .

IN BOSTON . . .

Edward L. Bernays, known as the "father of public relations in the U. S.," now writing his memoirs in Cambridge, will address the annual fall confab of New England Chapter AWRT, at its opening sesh at Chatham Bars Inn on Cape Cod Oct. 5, on their role in our society . . . Joe Ryan, WBZ-TV press director, on vacah in Hingham . . . First of five pre-season exhib games on '63 Boston Patriots pro football sked aired on WEEL-CBS radio Sunday (4), Patriots vs Oakland Raiders at Oakland. All five exhib games and 14 regular season contests will be sponsored by Zayre's through Bo Bernstein, Providence ad agency . . . Donald H. McGannon, Group W prexy, in town to address dinner reception tonight, Wednesday (7) for 27 foreign radio-tv specialists attending Brandeis Multi-National Communications Seminar. Reception hosted by Group W stations, WBZ, WBZ-TV . . . Mass. Little League championship game to be telecast live by WBZ-TV Saturday (10) from Danvers with Gene Pell handling play by play . . . Robert Kent, Hub attorney author of "How to Choose a Husband" and "Make Your Marriage Work" guesting on "Mike Douglas Show" on WBZ-TV today, Wednesday (7).

IN PHILADELPHIA

Dancer Harold Lang to narrate WCAU-TV's "This Thing Called Dance," on Repertoire Workshop (11). Session presented in cooperation with the Phila. Dance Academy explores the jazz dance and its evolution from African elements . . . WIBG deejay Hy Lit planning to move his "Under 21 Club" in Somers Point, N.J. to Philly in the fall . . . "Swinging Together," an unsold pilot film starring Bobby Rydell, to be aired on CBS' "Vacation Playhouse" (26) . . . John O. Downey, CBS veepee and general manager of WCAU, elected to board of trustees of the National Kidney Disease Foundation, Southeastern Penna. Chapter . . . WPEN late night gabber Red Benson in Pennsylvania Hospital—exhaustion. Expects to be back at post in about three weeks . . . Job opportunities in city employment being aired round the clock, in spot announcements over WIP . . . Mitch Miller, his "Sing Along" group and Leslie Uggams, slated for the Arena (Sept. 24).

IN CLEVELAND

WHK's diskers Johnny Holliday and Scott Burton become an alternate Hakim, the peddler, when Cain Park opens with "Oklahoma" . . . Robert Irwin, ex WCUX-FM, joins WJW-TV announcing staff . . . Anthony Thomson, WEOL news director, takes over Plain Dealer bureau post in Sandusky . . . Blanton Collier, Brown's football coach, did special WEWS half-hour show (1) and is packed for daily WERE five-minute 5:55 p.m. stanza . . . KYW radio general manager Perry Bascom will accept American Bar Association's Silver Gavel Award from station's "Look at the Law" . . . Bob Doerr, skedded to leave WEWS for NBC promotion and publicity staff in New York . . . Shelley Saltman, WJW-TV promotion director, guesting at Disneyland for a week . . . WCUX-FM, off the air for a month, returns with new equipment installed . . . Erna Reich, WGAR librarian, reported station plays 73,000 tunes annually.

IN DETROIT . . .

W. Averell Harriman, U.S. Under Secretary of State for Political Affairs who just concluded the atom test ban agreement with Russia, will inaugurate a new WWJ-TV series "Town Meeting," a weekly show in prime time, beginning Sept. 5. Show is being produced in conjunction with the Detroit League of Women Voters and will be shown at 8-8:30 p.m. each Thursday, featuring an impromptu question-and-answer period after a brief opening statement by the featured guest . . . Carl Barger, former program director and air personality of WFDF, Flint, is a new member of the WJR announcing staff . . . Twelve WJR personalities and other staff members will sub for Bud Guest while he's on vacation. The 12 are Marshall Wells, Charley Park, Lee Murray, Karl Haas, Frank Tomlinson, Jack Kessler, Reg Merridew, Jimmy Lounce, A. Friedenthal, Bob Reynolds, Harold Lake, and Jay Roberts . . . WJBK's Marc Avery has been invited to participate in the First Annual Press Golf Championship.

IN PITTSBURGH . . .

Joe Tucker starts his 28th consecutive year as the voice of the Pittsburgh Steelers on Aug. 10 with games being broadcast over WWSW. Jack Fleming will handle the color. WWSW will feed the games to a network of 40 stations in four states . . . A four-part series on infant care called "Especially for Mothers" begins Wed. (7) on WIIIC as part of "Kay Calls." On this show last week, a woman won a \$2,179 jackpot to become the winner of the biggest cash sum ever awarded on local tv . . . Myron Cohen is guesting all this week on the "John Reed King" show on KDKA-TV with Eddie Hodges and George Maharis due to follow for one shot . . .

FOLK'S LONG 'HOOT' SUMMER

Disk Pluggers, Ired by Radio Stations' Brushoff, Seek 'Courtesy & Respect'

The continual brushoff of record promotion men by radio stations is developing into an irksome sore-spot in the plugging fraternity. Their squawks are based on restrictions being enforced on them by many stations around the country which, they say, is turning promotion personnel into nothing more than "high priced delivery people."

According to the pluggers, many stations have put the bars upon personal contact and only allow the promotion people to drop off their new releases at the reception desk. The restrictions, in many areas, also involve not being able to talk to or contact any deejays on the air or at the station during the course of a normal working day. This resolves into a problem of trying to reach them after working hours, at which time many of them would rather not be bothered with business conversations.

The pluggers, through the Recording Industry Promotion Assn., are launching a campaign for a reversal of current radio station practices. They are now on all-out effort to convince the station managements that their thinking is unrealistic and harmful to the record industry as well as broadcasting.

"Records are a product," the pluggers say, "and like any other product, must be sold in this case, to the programmer or music director in getting his acceptance for exposure. Even with stations that purchase all their records, salesmen must be able to present their product so that they can decide what to buy."

In answer to the radio managements' statement, "We aren't in the business of selling records; we are in the business of selling time," the RIPM counters with "if the station plays the right records, its salesmen will have no problem selling time and they will have the audience."

The RIPM is also calling for closer ties between the record and broadcasting industries so that mutual problems may be discussed and solutions arrived at by top management in both fields. The org figures that inasmuch as the recording industry has played an important and vital part in the growth of radio, the pluggers deserve "courtesy and respect" and should not be treated as "step-children or outsiders."

MGM Making Third Trip Off-B'way With Orig Cast LP, 'Kurt Weill in Song'

MGM Records is stepping off Broadway again for an original cast album. The diskery is recording "The World of Kurt Weill in Song" this week for an early release.

The production, which has only Martha Schlammé and Will Holt in the cast, is currently running at the One Sheridan Square Theatre. The show only uses solo pianist Abe Stokman for musical accompaniment, but he'll be augmented by a small combo for the disk.

MGM's other trips off-Broadway have been for "The Fantasticks" and "The Threepenny Opera." Unusual aspect of the upcoming disk is that Miss Schlammé's latest MGM album release features the same title. According to Arnold Maxin, MGM president, there'll be no changes made in either title.

Bikel's Down Under Gigs

Folksinger Theodore Bikel took off for New Zealand Monday (5) where he'll do a series of nine concerts. First concert is scheduled for tomorrow (Thurs.).

Bikel will then jump to Australia for a week of tv shows beginning Aug. 16. He's due back in New York on Labor Day.

Singer Shatters 'Em

Minneapolis, Aug. 6.

Local Israeli folk song singer Maury Bernstein has been booked into the Triangle nitery here, but to appear only on week nights, not weekends. Reason is that Bernstein auditioned for the engagement on a weekend, and his songs revived among too many customers the old-world custom of smashing their glasses at the tunes' conclusions.

"We attract capacity crowds on weekends and they include a number of old-worlders and their descendants," Bernstein's songs and singing seem to be conducive to glass shatterings which we want to avoid," the management explains.

Philly Batoners' Suit Vs. AFM Ordered to Trial

Philadelphia, Aug. 6.

Showdown in court is set for allegedly monopolistic price fixing and other charges brought by a group of 17 Philly area bandleaders against the American Federation of Musicians and Local 77, AFM, and its officers.

Judge Joseph S. Lord 3d, in Federal Court here last week, denied defendants' third motion to dismiss and ordered the case to go to trial. Suit was instituted Jan. 3, 1962, but delaying tactics by union has kept it from reaching courtroom.

Judge Lord agreed to hear the suit brought by the bandleaders, who are members of the Associated Orchestra Leaders of Greater Philadelphia. Principal point at issue is the AFM's refusal to recognize maestros as employers and which precludes collective bargaining on wages paid to men.

The bandleaders allege that Local 77 sets rates of \$7 to \$15 an hour for musicians, which they must pay or no tooters. These rates, they aver, are set without collective bargaining which is contrary to the antitrust laws.

Suit follows the pattern of similar actions brought by orchestra leaders in New York and Boston. Godfrey Schmidt, who acted as counsel for the New York group of bandleaders, sat in on the Philly hearing. Irvin J. Kopf is the local attorney.

COL UPS JOE LYONS TO SALES DIRECTOR

In an organizational realignment at Columbia Record Distributors last week, Joseph Lyons was upped from the marketing staff of the disk division to director of sales. He'll now provide general management and sales direction in all activities of Col's distributor branches. All branch managers will report to Lyons.

Taking over the New York distributor branch for Col will be Donald England. He was reassigned from the sales director's post which he held since January, 1962.

Further organizational changes include the establishment of the Cleveland branch, and the reassignment of William Gross from the Rochester branch to the position of manager in Cleveland. In addition, Merton Paul has been transferred from the L. A. branch to take over as manager in Minneapolis. The Minneapolis branch will cover the territory previously covered by the Minneapolis and Des Moines independent distributors.

HAVE GUITAR, WILL TRAVEL

By MIKE GROSS

"Everybody wants to get into the act" was Jimmy Durante's long-time complaint but it's now being capitalized as a show business gimmick to lure civilian folkies to the boxoffice. Via the Hootenanny festivals, the amateur folk buffs are getting a chance to pick-along and/or sing-along with the pros and bolstering the take just to get the chance.

One of the most successful folk packages now on the road is "The American Hootenanny Festival." Although the bill doesn't spotlight big names, it has been booked solid since July 17—playing to capacity in most locations—with dates running through Labor Day.

The promoters figure that the package's pick-along contest for amateur guitarists and banjo players is the big draw in addition to the low admissions (average \$1.20-\$1.80) and the three-to-four hours running time. It's produced by Fred Hertz, Gotham Recording veepee, and it's the first folk bill to be booked by Willard Alexander's office, heretofore specialists in the band field.

Due to the success of the current tour, Hertz is readying a second company, "American Hootenanny Festival, Act II," which will go out in mid-August with folksinger Logan English as headliner and emcee. Alexander's office reports that five of the first seven promoters who booked the current tour have already signed to present the second company.

The initial company of "The American Hootenanny Festival" is headed by The Greenbriar Boys and emcee - banjoist - singer Bill Faier. It features Joan Meyer, Bob Carey (formerly with The Tarriers), The Troubadors Three and Dimitri & Daniel. (The Troubadors Three replaced The Ramblers while the tour was in progress.)

Wide Playing Sphere

The package plays everything from ballrooms and night clubs to service clubs, film houses and summer theatres. (Producer Laurence Feldman has booked the package into his Mineola (L.I.) Playhouse for two performances on Sunday, Aug. 25. The Playhouse, which offers legit attractions during the week, will open especially for the exclusive Long Island appearance of the unit.)

The "amateur night" aspects of the production are played up via posters and radio copy urging fans to "bring your guitar—bring your banjo—everybody sings." The best of the local talent is allowed to join the pros on the stage. In some cities local radio stations are picking up the shows via remote.

The outstanding amateurs are also invited to submit their work (demonstration records or songs) to a panel in New York. The panel includes Hertz, Alexander and veteran music business exec Joe Csida. Top talent winner will be awarded a record session in N.Y., while the top songwriter will receive a publishing contract with Davidson County Music, the Csida-Eddy Arnold firm.

On the heels of "The American Hootenanny Festival" is coming a 10-day (Aug. 24-Sept. 2) Hootenanny Festival which will be the entertainment portion of the non-profit Long Island Fair at Roosevelt Raceway. The fest will be produced by Morty Curtis and Al Wilde. Oscar Brand has been contracted to supervise and emcee the entire production. Other artists on the folksinging array are The Highwaymen, Tarriers, Judy Henske, Dillards, Grandison Singers, Realists and Casey Anderson.

A special nightly feature to be handled by Fair director Joseph Stertz and Roosevelt Raceway veepee Nick Grande will be amateur contests held prior to every regular show. Each night will be dedicated to a local college, high school or community competition. The winners will perform again with the professional talent.

Along similar lines, the Ocean- (Continued on page 53)

Dynagroove Process to Push Victor's '63 'Best Buy' Pgm. on Global Scale

Camden's Sales Boom

In launching the "Best Buy" program for RCA Camden, Victor's low price subsidiary, H. Ray Clark, diskery's manager of product and sales planning, noted that the first five month sales in 1963 show an increase of 34% over the same period in '62, and 67% over the same period in '61. Clark also mentioned that Camden had widened its base by broadening its repertoire.

In Camden's "Best Buy" pitch are 10 albums and five stereo four-track reel tapes for August and September. Among the artists represented are The Living Strings, Homer & Jethro, Porter Wagoner, Leo Addeo and The Malcolm Dodd Singers.

Venerable Victrola Label Returns As New Longhair Line

The Victrola label, originally trademarked by the Victor Talking Machine Co. in 1906, is returning to the disk market. It will be the banner for a new low-price classical line (culled from the RCA Victor catalog) which Victor is launching in the U. S. as well as other key areas around the world.

George R. Marek, veepee-general manager of Victor, sees the Victrola records being to the recording industry what hard-cover reprints in such classical library series as Modern Library and Everyman's Library are to the book industry. "In concept," he said, "the RCA Victrola catalog will correspond closely with what might be considered a 'basic music library for new collectors.'"

Victrola is being introduced this month with an initial release of 15 albums at the manufacturer's nationally advertised prices (optional with dealers) of \$2.50 for monaural and \$3 for stereo.

Artists represented in the first release are conductors Pierre Monteux, Fritz Reiner, Charles Munch, Enrique Jorda, Jean Martinon and Jean Morel directing such musical groups as the Boston, Chicago, Royal Opera House, San Francisco, London, Paris Conservatoire and Vienna Philharmonic orchestras. Solo artists are pianists Emil Gilels and Alexander Brailowsky and violinists Henryk Szeryng and Jaime Laredo.

The August release will be followed by a second in October, and beginning in January new Victrola albums will appear bi-monthly.

The Victrola covers will feature reproductions of an "art masterpiece." For August, such painters as Corot, Perugino, da Vinci, Barocci, Rubens, Mantegna and Poussin are represented.

BRIT. DISK SALES ROSE TO \$3,721,200 IN MAY

London, Aug. 6.

British diskeries' sales during May this year climbed to \$3,721,200. Figure is 12% higher than the same month last year. Domestic sales were again at a high level, the Board of Trade reports, and showed a 25% increase over the equivalent period in 1961. Exports, however, slumped by about 33%.

Production of 45 rpm platters continues to expand, BOT reveals, with output rising approximately 25% over last year. Production of albums fell by more than 20% compared with May, '62. But, taking the first five months of the year as a whole, album output dropped very little compared with the equivalent 1962 period.

Dynagroove is the operative word at RCA Victor. The new recording process, introduced by Victor last March, will be used as the sparkplug of its 1963 "Best Buy" program and will be spread out on a global scale, as well. Before year's end, Dynagroove records, already established in the U.S. and on the market in Canada, will be introduced in Mexico, Japan, Europe and in most South American countries.

To spotlight the Dynagroove pitch, Victor has updated its trademarked "His Master's Voice" to "His Master's New Voice" for its ad campaign. The Dynagroove stress stems from the reception accorded the process' opening release. According to George R. Marek, Victor's veepee-general manager, "the average sales of the albums in the premiere release of Dynagroove product last March were higher than any previous comparative release in our history."

To promote the program which features 34 Dynagroove albums for August and September release, will be an extensive space (newspapers and mags) and sound (radio and tv) campaign that William I. Alexander, diskery's advertising-publicity-promotion manager, estimates will hit 48,000,000 potential customers. In outlining the '63 drive, Alexander indicated that the 10 previous "Best Buy" programs represented a total sales volume for the company of approximately \$90,000,000.

16 August Albums

In August, there will be 12 pop albums introduced, recorded in Dynagroove, in addition to which there will be four deluxe Soria Series packages.

Victor will also introduce a new packaging concept of "three-in-one" collections. In August there will be "Three Great Bands" starring Henry Mancini, Al Hirt and Perez Prado, and "Three Country Gentlemen" starring Hank Locklin, Hank Snow and Porter Wagoner. The "three-in-one" packages for September are "Three Great Girls" starring Ann-Margret, Kitty Kallen and Della Reese, and "Three Great Pianos" starring Frankie Carle, Floyd Cramer and Peter Nero.

Execs Tuning Up United Front by AGAC, SWG Vs. Their Mutual Problems

London, Aug. 6.

Informal talks between Miriam Stern, executive director of the American Guild of Authors and Composers and Victor Knight, general secretary of the Songwriters Guild of Great Britain, have "gone a long way towards uniting songwriters on both sides of the Atlantic in the many problems common to both."

Miss Stern, who has just returned to the U.S. after some weeks in London and other European cities, is taking back to her council several suggestions from SWG. One proposal is that SWG members who so wish be allowed to become non-resident associate members of the American Guild, a status which would allow AGAC to collect U.S. royalty fees for them.

A further suggestion is that the American clefters fight for a payment similar to the ex gratia coin paid to publishers and writers by Phonographic Performance Ltd.—a branch of the British disk companies which collects royalties for the use of records.

Mahalia's 'Overcome' LP

Columbia is planning a "We Shall Overcome" album with Mahalia Jackson at the helm.

It will not be altogether civil rights propaganda; there will be more accent on the spirituals. Incidentally, "Overcome" was originally a spiritual until CORE and the NAACP adopted it as a paean for civil rights.

Nero's 'Person,' Christy's 'Ramblin', Highwaymen's 'Hootenanny' Top LPs

PETER NERO: "IN PERSON" (RCA Victor). Now showcased in a small combo for this waxing, pianist Peter Nero gets off a solid performance here. Highlight of the session is a medley of tunes from "West Side Story," which the 38er delivers with versatility and lotsa emotion. Nero's playing throughout is full of his trademark runs and classical touches, interwoven with some jazz. All of this combines for a groovy performance by the piano star who has already compiled an impressive array of hot-selling LPs. This latest effort looks likely to join the hit predecessors.

THE NEW CHRISTY MINSTRELS: "RAMBLIN'" (Columbia). The "rovin' song" is stock-in-trade for most folksingers but The New Christy Minstrels turn the tunes into bluechips in this package. It will continue their string of LP clicks and keep them in the forefront of the folksters peddling their wares in the disk market today. The 10-voice group gives full and exciting readings to such songs of the road as "Ramblin'," "Rovin' Gambler," "Wagoner's Song," "A Travelin' Man" and "Ride, Ride, Ride." Another big lure in the set is the reprise of "Green, Green," which has worked well for the group as a single disk entry.

THE HIGHWAYMEN: "HOOTENANNY WITH THE HIGHWAY MEN" (United Artists). The informality of a hootenanny has been realistically captured in a recording studio (before invited guests) by The Highwaymen for the latest addition to the folk trend. The five boys in the group sing out with an uninhibited zest that stirs up the grooves. Opening with a zingy "Roll On, Columbia, Roll On," the group takes off on a folk trip that includes lots of delightful stops, especially the reprise of their identification item, "Michael." For the first time, the boys get an assist from a couple of distaffers, Mayo Muir and Ann Morrill, and the girls make their vocal weight known to the boys' advantage.

KITTY WELLS: "THE KITTY WELLS STORY" (Decca). This package is similar to Decca's recent package tribute to the late Patsy Cline. It's a handsomely boxed, two-LP set with booklet enclosed, recapping some of the best diskings that have come out of Kitty Wells' recording session over the past several years. The package will be especially effective in country areas, and for those who want to know what country music is all about, Miss Wells' slicings of "It Wasn't God Who Made Honky Tonk Angels," "Searchin'" and "Payin' For That Back Street Affair" will give them a pretty good idea.

BROWN & DANA: "IT WAS A VERY GOOD YEAR" (MGM). Garrett Brown and Al Dana combine their vocal and instrumental talents for a fine LP debut in this MGM session. Folksingers of flexibility, able to belt out lyrics with lusty fervor or render a delicate tune with feeling, they do well on a varied repertoire here. Both singing and playing are stylish and well-designed. Dana does a vocal solo which has a strong pop feel on "Wanderin'" while Brown provides some slick instrumental soloing on "Bluegrass Banjo." Several of the other tunes are from the standard songbag of most folk groups, but the boys give them a fresh treatment that should please pop folkies.

HUGO WINTERHALTER: "A SEASON FOR MY BELOVED" (ABC-Paramount). Hugo Winterhalter leads an orchestra and chorus through some pleasant arrangements of atmospheric items for this album. The sound is rich and full as Winterhalter frequently blends the big orch and chorus for evocative and melodic results. On other times he spotlights instrumental solos as the guiding force for a particular piece. It all adds up to an effective musical package which should give "soft" music programmers a lot to work with. Similarly, it should equally please disk customers who like their music delivered in a rich and tuneful fashion.

JOHN COLTRANE AND JOHNNY HARTMAN (Impulse). Tenor-sax John Coltrane and singer Johnny Hartman share the spotlight on this jazz outing. Both get

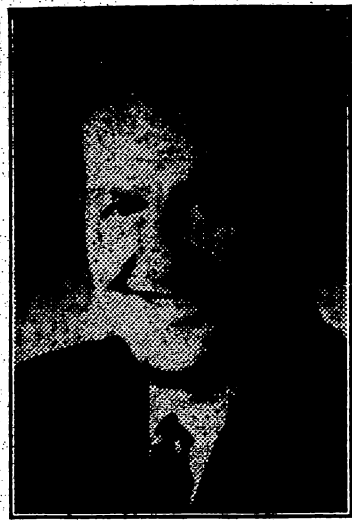
ample opportunity to display their particular talents and they do so with considerable prowess. Also appearing on the disk are McCoy Tyner on piano, Jimmy Garrison on bass and Elvin Jones on drums. These hipsters also get a chance to strut their stuff during the course of the mostly-ballad session. It all adds up to skillfully-turned out set. Hartman's singing is simple and straightforward, not loaded down with the vocal trickery of so many singers when they work with jazz groups. Coltrane displays lotsa melodic stylishness with his horn.

GEORGIA GIBBS: "GREATEST HITS" (Epic). Over the years and under different labels, Georgia Gibbs has racked up a varied string of hits that ranged from the rock 'n' roll idiom to the Latino sway, to the Broadway ballad. Now under the Epic banner and under Frank Hunter's topflight arranging-conducting, Miss Gibbs reprises most of those clicks with renewed impact to make them all hold up. Included are "Kiss Of Fire," "Dance With Me Henry," "Tweedle Dee," "Baubles, Bangles and Beads," "Arrivederci Roma" and "Ballin' The Jack" for new spinning turns.

"NINA SIMONE AT CARNEGIE HALL" (Colpix). The infectious singing and piano stylings of Nina Simone have been ably captured via this session, recorded during her recent solo concert at Carnegie Hall. The unusual repertoire displayed by the versatile femme provides the album with a fresh quality. The emphasis is on a moody tone which nicely emphasizes Miss Simone's dramatic vocal and piano abilities. These are considerable as evidenced by the waxing. The arrangements on the LP are all her own and she's backed by a small combo. It all adds up to a strong outing for this fine musician.

MORTON GOULD ORCH: "GOOD NIGHT SWEETHEART" (RCA Victor). Morton Gould has whipped up some rich and colorful sounds for this package pegged at the mood music crowd. The songs are of the standard pop genre, but they take on new listening attraction via Gould's imaginative instrumental turns. Among the tunes that shape up under Gould's refreshing touch are "Tea For Two," "Soft Lights And Soft Music," "September Song," "Make Believe" and others of the sort that continue to stand up under repeat play.

"THE ORIGINAL COUNTRY HITS #1" (Liberty). Tommy Alsop, country & western producer for Liberty Records, has assembled some classic c&w performances by a variety of top talent in the field



LAWRENCE WELK

Presents His New Double Hit Dot Record
"BREAKWATER" B/W
"SCARLETT O'HARA"

for this session. Performers include Johnny Cash, Bobby Edwards, Walter Brennan, Wynn Stewart, Bobby Jones, Warren Smith, Frankie Miller, Jan Howard and others. These artists have turned out some solid diskings in their times, and one from each of them is in this array. It's an effective package, sure to capture the fancy of country buffs. It's also likely to cash in on the ever-rolling popularity of folk material.

BILLIE POOLE: "CONFESSIONS THE BLUES" (Riverside). Backed by the Junior Mance Trio and Kenny Burrell, singer Billie Poole delivers an array of various-tempoed blues items in this Riverside set. When the mood is slow and tender, she turns in expressive treatments. On the bouncier numbers, the chirp shows that she's got lotsa earthy drive to display as well. These two vocal facets, plus considerable hipster savvy, make the LP a groovy blues outing. The Mance combo and guitarist Burrell lend solid support while Miss Poole fits nicely into their groove. The album is worthy of considerable attention from the jazz set.

"THE EXCITING DANNY WILLIAMS" (United Artists). Danny Williams is a newcomer whose singing style often bears a striking resemblance to that of Johnny Mathis. He puts lotsa excitement into his work, which is mostly in a ballad groove for this session. His uptempo "All or Nothing At All" is impressive as are the many slower tunes which he handles with a dramatic fair and hefty emotional approach. Although lacking the extreme range of Mathis, Williams has nice vocal flexibility. He puts solid value into this LP, which should attract attention from programmers and buyers.

Longplay Shorts

Goddard Lieberson, president of Columbia Records, is adding to label's Legacy Series with a deluxe package titled "The Badmen." The package, of disk and text, tells the stories of Jesse James, Wyatt Earp, The Dalton Bros. and the like. It will be released in October. London Records' new stereo tape release will include L'Oiseau-Lyre packages for the first time from the L'Oiseau-Lyre catalog will come two operas, Berlioz's "Beatrice and Benedict" and Purcell's "Dido and Aeneas." Gary Graffman will do an all-Russian recital at New York's Lincoln Center on Aug. 12. Peter, Paul & Mary leave for Europe Sept. 4 and will record in West Berlin from Sept. 5 to 19. On Sept. 22, the group will appear on the London TV show, "Sunday Night At The Palladium," and Sept. 24 on a Paris radio show, "Europe No. 1." They'll also make hops to Holland, Sweden, Rome and Madrid.

Bob Keene's Del-Fi label is pushing its surf music catalog of 12 LPs with promotional tie-ins around the country. The diskery is giving away surf boards in 16 cities and providing entire show packages for surfing fans in tie-ins with radio stations. Doring Loeh Productions has been signed to produce a series of 10 special color films by Cinevision Corp. of America for its Cinebox, the motion picture-jukebox. Big Tiny Little, Coral diskery, began his sixth engagement at Harrah's Tahoe Aug. 1. He's booked solid from there until mid-April of 1964. Anita Bryant, Columbia diskery, goes legit in the strawhat production of "Annie Get Your Gun" at the South Shore Music Circus, Cohasset, Mass., Aug. 12-17. Metop soprano Roberta Peters and conductor Franz Allers will be guest lecturers at the Max Reinhardt Seminar in Vienna during the first half of September.

Decca Records is introducing a complete phonograph needle line under its own name. Andre Watts, Columbia's 17-year-old pianist, repeats his Liszt Piano Concerto with Leonard Bernstein at the Hollywood Bowl on Aug. 29. Nina Simone, Colpix diskery, will be at the Ohio Jazz Festival, Cincinnati, on Aug. 25 and at the Mino Key, Detroit, Aug. 27-Sept. 1. Prestige/International's folk group, Charles River Valley Boys, currently at Gerde's Folk City in New York. Atlantic Records is getting a second life on the Lurlean Hunter album, "Blue and Sentimental," that was cut two years ago. Album has been put back in active stock in anticipation of a fresh demand for it now that the singer has joined the vocal staff of WBBM Radio, Chicago.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

KYU SAKAMOTO.....CHINA NIGHTS

(Capitol).....Benkyo No Cha Cha Cha
Kyu Sakamoto's "China Nights" (Leeds*) is the single followup to the clicko "Sukitaki" and the same Oriental sounds will bring it to the top in similar fashion. "Benkyo No Cha Cha Cha" (Beechwood*) puts the Latino beat into a Far Eastern groove but the twain don't meet.

RUBY & THE ROMANTICS...HEY THERE LONELY BOY

(Kapp).....Not A Moment Too Soon
Ruby & The Romantics' "Hey There Lonely Boy" (Famous*) is a tasty new ballad effort that's earmarked for a big spinning takeover because of the class harmony buildup. "Not A Moment Too Soon" (Rosewood*) is another neat ballad dish that will go with all programming formats.

PAUL & PAULA...SOMETHING OLD, SOMETHING NEW

(Philips).....Flipped Over You
Paul & Paula's "Something Old, Something New" (LeBill & Marbill*) has an old-fashioned ballad style but the cute harmonizing flavor makes it a highly marketable item for the young crowd. "Flipped Over You" (Herb Reist*) swings with a rhythmic dash that makes it a potent entry for jock and juke action. Both sides are from the LP, "We Go Together."

FRITZ.....THE WALL

(Coral).....Peter's Theme
Fritz's "The Wall" (Surrey*) tells a sad tale of lovers separated by the Berlin Wall and its emotional pitch will bring the juve fans to its side. "Peter's Theme" (Surrey*) has a moderate instrumental flavor with a Teutonic twist that some programmers may dig.

DAVID HAMBER.....I FOUND CAROL

(London).....Please Bring My Little Girl Home
David Hamber's "I Found Carol" (Picadilly*) stirs up a lot of rocking steam to push it along the jock and juke circuits for a good spinning run. "Please Bring My Little Girl Home" (Picadilly*) has ballad appeal for the teen element and the deejays shouldn't find it too hard to service their tastes with this side.

THE OSMOND BROS.....BE MY LITTLE BABY BUMBLE BEE

(MGM).....I Wouldn't Trade The Silver In My Mother's Hair
The Osmond Bros.' "Be My Little Baby Bumble Bee" (Remick*) puts an oldie into the hands of a moppet combo (familiar to fans of Andy Williams' to show) and they give it lotsa spinning appeal to bring it in from left field. "I Wouldn't Trade The Silver In My Mother's Hair" (Bourne*) has an infectious barbershop quartet styling that's good for offbeat programming.

NEIL SHEPPARD.....IN MY IMAGINATION

(Columbia).....Beyond The Shadow Of A Doubt
Neil Sheppard's "In My Imagination" (Tohi-Annt*) features the rocking drive and lyric attitude that grabs teen interest for a payoff takeover. "Beyond The Shadow Of A Doubt" (Gilt*) pushes the rocking beat to the hilt and the swinging jukesters will pick it up for a good spinning run.

GARY (U.S.) BONDS.....PERDIDO (Part 1)

(Legend).....(Part 2)
Gary (U.S.) Bonds' "Perdido" (Tempo*) gives the oldie a wild rocking interpretation and the enthusiasm on the disk helps generate payoff results. The flip side continues the frantic mood that excites the teen crowd.

CONNIE STEVENS.....LITTLE MISS-UNDERSTOOD

(Warner Bros.).....There Goes Your Guy
Connie Stevens' "Little Miss-Understood" (Rock*) drives home a rhythmic message for appreciation by teenage femmes and there are enough of them around to bring this in for a good spinning rackup. "There Goes Your Guy" (Vine St.*) sets still another story of a "lost love" in a moody beat for okay results.

PAUL PETERSON.....GIRLS IN THE SUMMERTIME

(Colpix).....Mama, Your Little Boy Fell
Paul Peterson's "Girls In The Summertime" (Knollwood*) spells out a seasonal romantic view in the easy ballad terms that the spinners will find easy to program. "Mama, Your Little Boy Fell" (Screen Gems-Columbia Music*) tells of the pangs of young love in terms that the juves understand so anything could happen to this side.

CHARLIE RICH....SHE LOVED EVERYBODY BUT ME

(Groove).....The Grass Is Always Greener
Charlie Rich's "She Loved Everybody But Me" (Cedarwood*) has all the swinging and insinuating rocking effects that win over the teeners for a sharp spinning rackup. "The Grass Is Always Greener" (Charles Rich*) surrounds a simple folk sentiment with a strong country beat and the alfalfa jocks will probably pick it up.

THE STORY TELLERS.....WHEN TWO PEOPLE (ARE IN LOVE)

(Dimension).....Time Will Tell
The Story Tellers' "When Two People (Are In Love)" (Holly-Vinet*) plays up the youthful ballad techniques in lilt and lyric angles that make it a sure fire spinning slice. "Time Will Tell" (Holly-Vinet*) beats out a fair ballad form for juve appreciation.

JOHNNY BURNETTE.....(WISH IT WERE SATURDAY NIGHT) ALL WEEK LONG

(Capitol).....It Isn't There
Johnny Burnette's "(Wish It Were Saturday Night) All Week Long" (Gilt*) is a straightforward swinger with a breezy romantic message that the teeners will take to their turntables. "It Isn't There" (Melrose*) pushes across a big ballad theme in a dramatic vocal style that should command turntable interest. Gros.

*ASCAP. †BMI.

Inside Stuff—Music

During their recent visit to the U. S., Hans Lieber, general manager of Teldec, and Artur Waizenegger, Teldec sales manager, huddled with London Records execs Mimi Trepel, manager of foreign distribution of London-American labels; Ed Kissack, head of London Group labels; and Joe Bott, in charge of London and London International labels. (Teldec, the German affiliate of Decca Records Co. Ltd. of England, distributes American products on the London label in Germany, Austria and Switzerland.) While visiting here, Waizenegger went to Nashville with Miss Trepel to meet Fred Foster, Monument Records head, to make plans for the diskery's artists radio-TV appearances during their tours in Germany early this fall. In discussions with Bott, plans for recording such artists as Catherine Valente, Werner Muller and Will Glahe were initiated.

The Sperry Rand Bldg's p.r. handout heralding Irving Berlin Music Corp.'s advent as a tenant into the newest Rockefeller Center office structure mentions that "special acoustical equipment, sound baffles and double walls will allow Mr. Berlin to compose on the piano without disturbing neighboring offices."

This is a switch on a former Radio City policy against agents and music publishers because of noise and "too much traffic." In actuality, of course, the yesteryear "piano rooms" and the "song demonstrations" by pluggers et al. are a thing of the past because of the shifted emphasis on other electronic media of exploitation—broadcasting, disk jockeys, etc.

Charles Kalman's suite, "A Day In A Spa," which was first performed and dedicated to the city of Baden Baden in May, 1962, has since been recorded and produced by the radio stations of Vienna under Professor Max Schonherr, in Baden Baden under Emmerich Smola; in Saarbrücken under Edmund Kasper; and for Berlin RIAS by Hans Carste. It has gone into publication by Astoria Verlag, Berlin. For the International Week, taking place this summer in Baden Baden, Kalman has been commissioned to write a concert waltz, "Festival," which will be premiered Aug. 30 by the Baden Baden Symphony Orchestra under Carl A. Vogt.

Three New Mexico State U. engineering students have developed a new electronics device which should appeal in hi-fi buffs, and have even wider application for advertising signs for theatres, bars and lounges. Tagged a Spectrasone, the device illuminates a series of varied colored lights, when hooked up to musical backgrounds. The unit sorts the music into different ranges, and as the range is played lights brighten up. As the sound moves to another range, other lights go on. The result is a constantly shifting blaze of color. The three men plan to market the item commercially.

A competition for a lyric opera has been set up in Florence, Italy. The given theme is "The Hope of Peoples for Peace." It may have one or more acts and there are no conditions on age or nationality of the composers. The first prize is \$3,500 and a first performance given during the May Festival of 1965. There will be a second prize of \$1,500. The manuscripts are to be sent until September 30, 1964, to the S.I.M.C. (Society of International Contemporary Music) Via Flaminia 141, Rome, Italy.

"There's Money In Music" is the title of an exhibit prepared by the American Society of Composers, Authors & Publishers for the Chase Manhattan Bank's Money Museum in New York's Rockefeller Plaza. The display features 25 sheet copies of songs dealing with money from Rodgers & Hart's "10 Cents A Dance" of 1930 to "Money," the nitery revue currently at N.Y.'s Upstairs at the Downstairs. The exhibit, which opened yesterday (Tues.), will run for the next six weeks.

Epic Records is digging into its catalog for a Memory Lane Series of pop disks. The new series will contain some of the most popular hits of recent years recorded by Epic artists. The first release in the series comprises 20 best selling selections on 10 disks. Special labels and sleeves have been designed for the Memory Lane Series, which is available to distributors in a counter browser box which contains titled divider cards.

Folksinger Oscar Brand is a busy man these summer nights. He's set to do the score for the film, "The Big Night" and is running the Goya Guitar Festival at Grossinger's. He's also heading up the nightly hootenannies at the Mineola-Westbury, L.I. Fairs, and he's still music director of NBC's "Exploring" show. He's now working on a novel, his eighth book, and he'll be teaching at New York Univ. this fall.

Kyu Sakamoto, the Japanese singer who clicked in the U.S. with his Capitol disk of "Sukiaki," will make his first visit to the U.S. in mid-August. During his brief stay in Hollywood (Aug. 13-16), Sakamoto taped two appearances on Steve Allen's show for airing in September as well as the usual press conference-cocktailery bit.

New York's Local 802 and the Affiliated Musicians of Greater N.Y. are on a continuing pitch against juvenile delinquency and racial discrimination in bands via a series of musical affairs for charity. Latest was held yesterday (Tues.) for the Youth Board of N.Y.C. at Manhattan's P.S. 44 with bandleader Luis Barcelo heading the orch.

In Moscow a Center of Electronic Music has been opened. Its director is Eughen Murzin an inventor and constructor of electronic instruments—whose sound-possibilities have been greatly admired by Shostakovich.

VOGEL'S SUIT VS. MARKS ON 'DAYS' TO BE TRIED

Ruling that "there are present triable issues which are incapable of being summarily resolved on the sole basis of conflicting affidavits," N. Y. Supreme Court Justice Thomas Dickens last week denied Jerry Vogel Music a motion for summary judgment in connection with an infringement suit against E. B. Marks, Charles Byrd and MGM involving the Vogel tune, "Some Of These Days," and the Marks' tune, "Samba Dees Days." Vogel charges unfair competition.

In denying summary judgment, the court further added, "There appears to be at least one basic issue as to whether or not the title 'Samba Dees Days' was intended to be a takeoff on and a paraphrase of the title of the plaintiff's tune. A thorough exploration and development thereof is required upon trial."

Col's Teri Thornton Push Rubbing Off on Dauntless

In an unusual move by a diskery, Columbia Records is going all-out to promote a single released by another label. Col's move, however, is not completely altruistic since the disk was cut by Teri Thornton, who joined the Col label a few weeks ago.

Col's helping hand will be extended to Dauntless Records, a subsidiary of Audio Fidelity, which has Miss Thornton's disk of "Somewhere In The Night." Feeling that the Dauntless platter deserves a heftier push, Bill Gallagher, Col's veepee for marketing, has made arrangements with Sidney Frey, Audio Fidelity president, to re-service and promote the recording.

Robert Thompson, manager of national promotion of pop product for Columbia Record Sales Corp., is co-ordinating a national campaign for the Dauntless release.

Nero Plays to SRO Biz In Kalamazoo Stadium As Crowd Waits Out Shower

A downpour that drenched the Kalamazoo (Mich.) Parking Stadium last Wednesday (31) drove an overflow crowd of 4,000 at the Peter Nero concert to cover, but they all returned for the remainder of the program when the storm let up an hour later.

The Kalamazoo date, incidentally, topped the previous 3,100 attendance record racked up by Jose Iturbi several years ago.

Nero, who is now back in Hollywood for further work on the score for the "Sunday In New York" pic, has been hopping around the country on concert dates. On July 20, the pianist was guest star with the Cleveland Summer Orchestra at Cleveland's public auditorium and drew 7,000 persons. On the previous nights, in Chappaqua, N.Y., Nero and his trio pulled in 6,000 people.

On Friday (2), Nero's Trio appeared at the Des Moines Art Center, Iowa. The stadium seats 2,500 and there is room for 500 standees. Nero filled the stadium to capacity, and the promoters estimated that another 3,000 were turned away.

Anglo-U.S. Tooter Swap Hits Snag

London, Aug. 6. Britain's Musicians' Union is miffed over the American Federation of Musicians' attitude in refusing to allow Lonnie Donegan's backing group to work on the singer's U.S. engagements. And the union has urged the Ministry of Labor to "tighten up" the influx of American backing musicians into this country.

According to Harry Francis, assistant general secretary of the union and official in charge of the Anglo-U.S. reciprocal exchange plan (which he initiated), several American performers have been bringing in anything up to a half dozen backing musicians in recent months. Sammy Davis Jr. had five, for instance, and Nat King Cole had four.

Excuse given for such an entourage, said Francis, is that the singer relies on the backing group to an extent where local musicians could not replace them. Although, he added, this line is timeworn, it is tolerated by the MU and the Ministry because British musicians have been getting a good deal from U.S. trips.

But now the AFM has refused to let Donegan work with his musicians (four), the MU is seeking to make it tougher for Yank backing musicians to get work permits in this country.

New Irish Copyright Act Aids Recordings, Films

Dublin, Aug. 6. New Copyright Act passed by Irish Oireachtas (Congress) extends copyright protection to sound recordings to prevent copying and establishes a right to payment for published sound recordings broadcast or played in public. Previously recordings were given a copyright as if they were musical works. Films also get a copyright on their own standings, irrespective of whether the film is of a dramatic character or a newsreel. Copyright is vested in the maker of the film.

A new copyright is set up in sound and tv broadcasts and vested in Radio Eireann, the State-sponsored radio and tv service. A 50-year term of copyright is provided under all headings.

Passage of the act enables Irish government to ratify two international agreements regarding protection of broadcasts—the European Convention for the Protection of Television Broadcasts and the wider Rome Convention of 1961 which gives international protection of performers, producers of records and broadcasting organizations.

MAXIN'S EUROPE O.O.
Arnold Maxin, MGM Records president, left for Europe last Friday (2) for huddles with diskery's affiliates there. He'll be back at his New York desk by Aug. 10.

Celentano & Pavone Top Two Italo Summer Sellers; Rome Disk Doings

By ROBERT F. HAWKINS

Rome, Aug. 6.

Adriano Celentano and Rita Pavone are the two current favorites on the busy local race for summer disk sale honors. Both draw among the highest fees around, have the highest ratio of recent hits, and the largest number of imitators in their respective sexes. During the recent tour of "Cantagiro," which included some of Italy's top pop singers, Celentano almost nightly stole the show away from the others—having won the "Cantagiro" last year, he only tagged along on the tour as a guest star. Miss Pavone has been SRO on a national tour of her own.

Sales-wise Celentano's "Tangaccio," "Grazie, Prego, Scusi," "A New Orleans," and others are riding high for their Clan label, while Miss Pavone leads with "Cuore," "Ballo del Maltone," "Alla Mia Eta," "Come te non c'e nessuno" and others in the RCA orbit.

In fact, Pavone sales have been so hot that local report speaks of bootleg versions of "Cuore" (which is Italo version of "Heart") having been illegally pressed and sold to stores short of stock. Report says RCA heard of false Pavones when the outlets returned disks because of excessive surface noise. Figured that some 50,000 illegal platters were made in what is said to be first such case in Italian musical history.

Sophia Loren and Catherine Spaak, two popular actresses currently working in pix in Rome, have found an unexpected added popularity in the field of music.

Miss Loren, who had already pressed some items in the U.S. to accompany her pix, made the big time on her return here with a tune she sings in "Boccaccio '70": "Soldi Soldi Soldi." She has a 12-song contract with Barclay Records, of which she has already done four. More recently, she also recorded an LP of Neapolitan poems by Salvatore di Giacomo for CAM.

In fact, the Italian actress revealed that she may do a film-musical in the States in the near future. Irving Berlin, who heard her sing on records, told her she had great music-comedy possibilities, and is currently writing the songs for the as yet untitled item. (She's being mentioned for Berlin's current "Say It With Music" (MGM) assignment).

Miss Spaak, a relative newcomer in pix, recorded her first song on a bet. She now has a summer best-seller, "Quelli della Mia Eta," which is giving the original Francoise Hardy version a tussle in currently nearing 100,000 sales. Miss Spaak is pacted to Ricordi which brought out her first disk and is now prepping "Prima di te, Dopo di te" and several others. Actress wants it made clear, however, that she is first and foremost a film player, and that her record sideline is just that—though a highly profitable one.

Still in the film sector, CGD has brought out a soundtrack LP of "Ape Regina" (Conjugal Bed), pic which goes to the U.S. under the Embassy Pictures label. CGD is currently talking foreign sales for music with various international outlets.

Unusual disk venture is being (Continued on page 52)

Victor's Swedish LP Of 'Stop World' Marks 1st Disking of Norse Tuner

For the first time, a Swedish stage production of a musical will be released on records. It's the Anthony Newley-Leslie Bricusse tuner, "Stop The World—I Want To Get Off" starring Jan Malmso. It will be issued on the RCA label.

The decision to release the LP of "Stop The World" came after the click of Malmso's single and EP diskings of songs from the legituner. Malmso, a Swedish stage and screen star, is contracted exclusively to Swedish RCA.

Previous to "Stop The World," Malmso cut three RCA records and all landed on the bestseller charts in Sweden and all placed among the 15 most sold disks. His first click was his Swedish version of Perry Como's "Caterina."

Clay's Dual Chore

Cassius Clay will be up against a champion on disks as well as in the ring. For his first Columbia album, "I Am The Greatest," in which he'll recite some of his poetry, poetess Marianne Moore has been assigned to write the album liner notes.

In the ring, of course, Clay has Sonny Liston to look forward to.

Col's Clay Album Accents New Era Of Offbeat Disks

Columbia Records' signing of prizefighter Cassius Clay last week takes the era of the "non-record" record another step forward—the recreation of personalities on disks. It's a long stride away from the days when a record was music—a singer, a song, an orchestra or a solo instrument.

Virtually everything is finding its way on disks these days—from lengthy dramas like "Strange Interlude" and "Who's Afraid of Virginia Woolf?" to single straight-talk records like Jimmy Dean's "Dear Ivan" and single comedy disks like Allan Sherman's "Hello Muddah, Hello Faddah."

The "How To" disks (typing, bowling, golfing, etc.) are bread-and-butter items for many labels, and even a health album like Debbie Drake's "Look Good, Feel Great" on the Epic label has managed to rack up a 50,000-copy sale to date. In addition there are poetry on records, Shakespeare on records, Broadway on records, and sales pitches on records—via the premium business in which all the majors are involved.

The educational aspects of disks also go beyond the music classroom. All the majors have large educational departments with special catalogs and campaigns to cash in on the growing business. History on disks is another fairly recent innovation. There have been on-the-scenes recordings from the White House, the Vatican, Cape Canaveral and the opening of New York's Lincoln Center to name a few.

Foreign language instruction, too, is getting a commercial disk push. Columbia, for example, has a series of foreign language records for English speaking people and English language records for foreigners, as in its newest release, which teaches English to Spanish-speaking people.

The diskery execs are on a continual search to broaden this "non-disk" recording base. They're all open to new ideas, commercial or socially significant, for the record market.

SEDAKA'S 2,000,000TH

Yank Singer's Bouquet For Italo Technicians

Rome, Aug. 6.

High praise for Italo technicians, arranger-composers and lyricists comes from Neil Sedaka, currently in Rome for a lengthy recording session at RCA Italiana's Via Tiburtina plant.

Yank singer, who this week collected a gold platter to celebrate his 2,000,000th Italo disk sale (1,000,000 in original English versions, another 1,000,000 in Italianized arrangements), especially singled out his busy local collaborators, Franco Migliacci and Luis Bagaloff, who he credits for much of his local recording impact.

Sedaka, accompanied by manager Ben Sutter, expects to press nine sides here in Italian. These will first be released as 45's, with his first all-Italian LP due about Christmas. Also on singer's local agenda are a RA1-TV tape (an all-RCA "special") and several one-nighters before returning to the U.S. in mid-August for further record sessions and dates.

RCA Italiana proxy Giuseppe Ornato made the gold disk presentation.

On the Upbeat

New York

Jack Pleis will compose and conduct an original score for the Homer Productions' comedy, "Diary Of A Bachelor" . . . Mary Small, who heads her own management office, has taken offices in the Sardi Bldg. In addition to managing talent, Miss Small also heads Girl Singers Inc., which coaches femme singers . . . Cole Porter will get a "skating salute" in John H. Harris' "Ice Capades of '64," which opens at Madison Square Garden Aug. 28 . . . Alex Kramer signed Baby Jane & The Rock-abyes to a personal management pact . . . Richard Lyons, singer from Philadelphia, cutting for Tribute Records this week . . . Eddie Heller, head of Tribute Records, picked up the master of "He Was My Brother" by The Paul Kane Voices from E. B. Marks . . . Songwriters Al Neiburg and Al Frisch received the "Good Joe" award from the National Children's Cardiac Hospital.

The Gene Krupa Quartet at the Huddle Embers, Indianapolis, until Aug. 10 . . . Singer Don Anthony into the VIP-Madison Restaurant

on Friday (9) . . . Vocalist Rod Perry set for a return to the Sapphire Room, Jackson Height, Aug. 9-10 . . . Ragtime pianist Percy Franks back at the Red Slipper, Denver, for the rest of the month . . . Shura Devorine takes over the keyboard at the Stonehenge, Conn., starting tomorrow (Thurs.). Martin D. Gross, divisional comptroller of the Wurlitzer Co., has been elected president of the Buffalo Chapter of the Financial Executives Institute . . . Harold Glick, conductor and music supervisor of the Rodgers & Hammerstein office, will conduct "An Evening With Richard Rodgers" at the U. of Miami Symphony's final pop concert of the season on Aug. 11 . . . Betty Madigan will follow her current stint at the Americana's Royal Box with a six-week tour in the Ford Industrial Show.

London

Latest recruit from the Liverpool scene which has produced hit after hit in these parts during last few months is Beryl Marsden who makes her bow on Decca with "I Only Care About You." . . . Thrush Carole Carr on three-week trip to Australia . . . Kenny Ball and his jazzmen to pay a third visit to the U.S. in September, followed by a trek to Aussie a month later . . . The Eric Delaney band dickering for a first trip to the States . . . Opening of Duane Eddy's stint in this country, now set for Oct. 4 in London.

Rome Disk Doings

Continued from page 51

readied by Naples' Vis Radio. The life story of notorious Sicilian bandit Salvatore Giuliano will be told in narration and song on an LP about to be issued by VIS, in the manner of the minstrels who still tour South Italian towns and villages recouting recent and past exploits of heroes or bandits.

Consisting of 16 episodes on two sides of the LP, the "Giuliano" story is "performed" by Giuseppe Rotondaro, Gianni Arnone and Rino Giordano.

Vis also has "The Bandits of the Sila Mountains" coming up in the same genre and in another LP with the same singing story tellers.

Peppino's U.S. Invite

Peppino di Capri, who won this year's "Cantagiro" touring song-fest, has been invited to the U.S. for a series of concerts, including a Carnegie Hall one-nighter. Carish star's best-seller of moment is "Non ti Credo," with which he won "Cantagiro."

Remo Germani, a newcomer whose "Baci" zoomed to the top 10, has another item which looks to get plenty of summer spins: "Non andare col tamburo," backed by "E Tornata l'Estate," both on Jolly label.

Francisco Hardy is following up her local success with a new RAI-TV taping session. She's due in Milan also to present a new series of Vogue-SAAR pressings.

Another French singer, Richard Anthony, has come out with Italo versions of his Gallic hits with Columbia's "E il Treno va" backstopped by "Per Questa Volta." Anthony likewise taped session for RAI-TV use later this year, over Italo telenet.

The HIT! OF THE WEEK

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(Tune Index of Performance & Sales)

This Last No. Wks.
Wk. Wk. On Chart

Label

1	2	6	FINGERTIPS Little Stevie Wonder	Tamla
2	1	8	EASIER SAID THAN DONE Essex	Roulette
3	6	6	WIPE OUT Surfaris	Dot
4	4	4	DEVIL IN DISGUISE Elvis Presley	Victor
5	5	9	SO MUCH IN LOVE Tymes	Parkway
6	3	8	SURF CITY Jan & Dean	Liberty
7	7	8	MEMPHIS Lonnie Mack	Fraternity
8	16	4	BLOWIN' IN THE WIND Peter, Paul & Mary	Warner Bros.
9	10	4	JUDY'S TURN TO CRY Leslie Gore	Mercury
10	8	9	TIE ME KANGAROO DOWN Rolf Harris	Epic
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17	16	9	ABILENE George Hamilton IV	Victor
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"... among the finest contemporary folk performers alive, vigorous and wholly convincing." — Downbeat

FA2396 New Lost City Ramblers, v. 1
FA2397 New Lost City Ramblers, v. 2
FA2398 New Lost City Ramblers, v. 3
FA2399 New Lost City Ramblers, v. 4
FH5263 Moonshine & Prohibition Songs
FH5264 Songs from the Depression

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"BLOWIN' IN THE WIND"

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CHAD MITCHELL TRIO • KAPP K 510 X
JERRY JACKSON • KAPP K 543
BOB DYLAN • COL. CL 4986
DENNIS & RODGERS • CRS 300 X
ARTHUR LYMAN • LI-FI L 1013
BOB HARTER • LIBERTY LRP 3330
JACKIE DeSHANNON • LIBERTY LRP 3320
ODETTA • RCA LPM 2643
THE KINGSTON TRIO • CAPITOL T 1935

MUSIC PUBLISHERS HOLDING CORP.

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FATS DOMINO

WHEN I'M WALKING

b/w

I'VE GOT A RIGHT TO CRY

ABC-10475



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JANIE IS HER NAME

Played by
ROGER WILLIAMS

KAPP-533

MILLS MUSIC, INC.
New York City

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks.
Wk. Wk. On Chart

1	1	18	ANDY WILLIAMS (Columbia) Days of Wine & Roses (CL 2015)
2	6	7	CLEOPATRA (20th-Fox) Original Sound Track (FXG 5008)
3	3	23	LAWRENCE OF ARABIA (Colpix) Soundtrack (CP 514)
4	9	15	BYE BYE BIRDIE (Victor) Soundtrack (LOC 1081)
5	4	92	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
6	5	18	HOW THE WEST WAS WON (MGM) Soundtrack (1E5)
7	8	12	BEACH BOYS (Capitol) Surfin' U. S. A. (T 1890)
8	12	6	JAMES BROWN (King) James Brown Show (826)
9	11	4	NAT KING COLE (Capitol) Lazy, Crazy Days of Summer (T 1932)
10	7	19	TONY BENNETT (Columbia) I Wanna Be Around (CL 2000)
11	2	30	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
12	16	7	AL MARTINO (Capitol) I Love You Because (T 1914)
13	13	16	BARBRA STREISAND (Columbia) Barbra Streisand Album (CL 2007)
14	23	3	LITTLE STEVIE WONDER (Tamla) 12 Yr. Old Genius (240)
15	21	3	VARIOUS ARTISTS (Capitol) Shut Down (T 1918)
16	26	10	NEW CHRISTY MINSTRELS (Columbia) Tall Tales (CL 2017)
17	17	7	KYU SAKAMOTO (Capitol) Sukiyaki & Other Japanese Hits (T 10349)
18	10	63	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
19	20	19	KINGSTON TRIO (Capitol) Kingston Trio No. 16 (T 1871)
20	19	7	HENRY MANCINI (Victor) Uniquely Mancini (LPM 2692)
21	14	17	JOHNNY MATHEIS (Columbia) Newest Hits (CL 2016)
22	15	6	FRANK SINATRA (Reprise) Concert Sinatra (R 1009)
23	22	17	NANCY WILSON (Capitol) Broadway My Way (T 1828)
24	29	10	SMOTHERS BROS. (Mercury) Think Ethnic (MG 30777)
25	25	53	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
26	18	4	BILLY VAUGHN (Dot) Sukiyaki & 11 Hawaiian Hits (DLP 3523)
27	28	30	ROBERT GOULET (Columbia) Sincerely Yours (CL 1931)
28	24	28	HENRY MANCINI (Victor) Our Man in Hollywood (LPM 2604)
29	42	7	THE VENTURES (Dolton) Surfing (BLX 2022)
30	39	16	LAWRENCE WELK (Dot) Early 1963 Hits (DLP 3510)
31	47	16	ELVIS PRESLEY (Victor) Happened at World's Fair (LPM 2697)
32	27	16	ROBERT GOULET (Columbia) Wonderful World of Love (CL 1993)
33	—	66	ANDY WILLIAMS (Columbia) Moon River (CL 2017)
34	—	1	TYMES (Parkway) So Much in Love (P 7032)
35	—	1	ROLF HARRIS (Epic) Tie Me Kangaroo Down (LN 24053)
36	—	1	ASTRONAUTS (Victor) Surfin' With the Astronauts (LPM 2760)
37	43	4	TOVARICH (Capitol) Original Cast (TAO 1940)
38	30	4	PERCY FAITH (Columbia) Themes for Young Lovers (CL 2023)
39	37	22	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
40	31	6	BOSTON FOPS (Victor) Stardust (LM 2670)
41	34	2	DEL SHANNON (Big Top) Little Town Flirt (12-1308)
42	45	9	JOAN BAEZ (Vanguard) Vol. II (VRS 9094)
43	38	21	ROY ORBISON (Monument) Greatest Hits (M 8000)
44	41	18	PETER NERO (Victor) Hail the Conquering Nero (LPM 3638)
45	48	9	ANDRE KOSTALANETZ (Columbia) Wonderful World of Opera (CL 1995)
46	33	2	FERRANTE & TEICHER (UA) Themes From Cleopatra (UAR 3290)
47	32	14	STEVE ALLEN (Dot) Gravy Waltz (DLP 3515)
48	44	12	JIMMY SMITH (Verve) Hobo Flats (V 8544)
49	40	7	SHE LOVES ME (MGM) Original Cast (E 41180)
50	36	2	HARRY BELAFONTE (Victor) Streets I Have Walked (LPM 2695)

'Hoot' Summer

Continued from page 49

side (N.Y.) Music Festival held a Hootenanny competition last Thursday (1) with the winner getting a week's engagement at the Sands in Lido Beach, L.I. The emcee-vocalist for the Hootenanny was Ziggy Talent, ABC-Paramount disc. Other pros on the bill were Oscar Brand and Ed McGurdy.

Two other major packagers are tooling up for the folk trade. Tim Gale is putting out a unit for fall presentation to be entitled "Hootenanny USA." Hal Zeiger, who has been promoting Ray Charles, among others, is packaging "Hootenanny '63" for one-nighters around the country.

Zeiger, who claims the sole right to the "Hootenanny '63" title, recently warned the Forest Hills (N.Y.) Music Festival not to use that label after its recital of folksters several weeks ago. Talent agencies report that other promoters are considering similar folk steps and units in that genre for one-nighter tours in the fall.

Gale is now setting talent for his "Hootenanny USA" venture and is dickering for playdates on the Arena Managers Assn. circuit. Gale started "The Biggest Shows" series several years ago. He also put out a George Gershwin concert last year, which didn't ignite.

In addition to picking up remotes on "The American Hootenanny Festival," the broadcasters, too, are rolling with the everybody-folksing angle. On the network tv level, there's ABC-TV's "Hootenanny," which tapes its shows at colleges around the country and puts the undergrads on camera. Indie stations like WFAA-TV, Dallas, have been using local talent from the Dallas-Fort Worth circuit for its own "Hometown Hootenanny" program. Houston's KIKK is sponsoring the first major Hootenanny to be staged in that city a he Music Hall on Aug. 17.

Radio's Hootenanny Kick

On radio, Hootenanny programming is in full swing around the country. Last week, for example, WCPO, Cincinnati, dropped its "good music" policy for a 24-hour programming plunge into Hootenanny. Other AM's with a similar pitch are: "Hootenanny Hits" on WABY, Albany; "Saturday Americana, Your Weekend Hootenanny" on WNAC, Boston; "Leeny's Hootenanny" on KDKA, Pittsburgh, and New York's WINS has been picking up the Hootenanny bashes from Palisades Amusement Park (N.Y.) every Wednesday night.

The film industry, too, is getting in on the Hootenanny kick. Sam Katzman is now shooting "Hootenanny Hoot" for Metro release.

Meantime, folk music on the pro-level is continuing its upward spiral in concerts, festivals and recordings. The Newport Folk Festival a couple of weekends ago is a case in point. The three-day bash drew more than 47,000 people grossing in excess of \$100,000 for the non-profit Newport Folk Foundation.

The Folk fest's attendance figures topped that of the Newport Jazz Festival, held earlier in July, by 11,000 people. Now, Philadelphia is getting into the act with a Folk Festival scheduled there for Sept. 6-7-8.

Predominance of folk music programs is also spotlighted by current season of the Forest Hills (N.Y.) Music Festival. Of nine concerts, four feature folk, three nights are devoted to jazz and two to popular artists—Johnny Mathis and Sammy Davis Jr.

On the disk end, folk albums continue to hold bestselling status on the charts. Capitol's The Kingston Trio, Warner Bros' Peter, Paul and Mary, RCA Victor's The Limelights, Columbia's The New Christy Minstrels, Mercury's The Smothers Bros. and Vanguard's Joan Baez are still dominating the field.

Although not yet represented on the bestseller charts, Bob Dylan is being primed for a big push by Columbia Records. So far, he's only had two albums out on the Columbia label but many consumer magazine pieces on the current folk fad have listed him as one of the top young singer-composers around today.

Among the Dylan songs that have become musical rallying points for the "protest and call to action" movement that's growing around the country are "Blowin' In The Wind," "Hard Rain's Gonna Fall," "Masters of War" and "I Shall Be Free."

Atlantic Tags Farmer-Hall Quartet; Rodriguez to Epic; Other Signings

British Disk Best Sellers

London, Aug. 6.

Confessio'	Itfield
(Columbia)	
Devil In Disguise	Presley
(RCA)	
Sweets For My Sweet	Searchers
(Pye)	
Twist And Shout ..	Tremeloes
(Decca)	
I Like It	Pacemakers
(Columbia)	
Da Dee Ken Ken	Crystals
(London)	
Atlantis	Shadows
(Columbia)	
Twist & Shout (EP) ..	Beatles
(Parlophone)	
Chains From Heart ..	Charles
(HMV)	
Sukiyaki	Sakamoto
(HMV)	

Suburban Chi Symp Solves Audition Bias

Chicago, Aug. 6.

The symphony orchestra of suburban Oak Park and River Forest, which came under severe criticism a few months back when its president refused to let a Negro violinist play in the group, has decided to audition musicians behind a screen this season to avoid the charge of racial prejudice. The proposal met with snickers from the more sophisticated Chi players, who suggested that perhaps the suburban group did not trust their own racial tolerance.

A statement issued by 50 community leaders from the two suburbs said that "musicianship alone should determine who plays in the orchestra." "If the judges can only hear the playing of the auditioning musician," a spokesman said, "there can be no question of why he was accepted or rejected."

The near-comic caution of the orchestra board stems from a storm that blew up when Mrs. Gustave M. Palmer, then president of the board, told Negro violinist Carol Anderson she could not play with the orchestra. In the ensuing hassle, the conductor quit in protest, civic groups lambasted the organization, and Mrs. Palmer apologized to Miss Anderson and later resigned.

Mrs. Palmer insisted that she held no brief against Miss Anderson as a person or as a Negro, but did not think that the two upper-middle-class suburbs "were ready for integration in their orchestra." There have been several changes in the board since that time.

NEWLEYS' & SELLERS' FOOL BRITANNIA' LP

Anthony Newley and Leslie Bricusse, authors of the current Broadway legituner, "Stop The World—I Want To Get Off," are getting into the satire-on-disk act. They've written the material for an album, tentatively titled "Fool Britannia," which spoofs topical matters on both sides of the Atlantic.

The LP, which was recorded in New York last night (Tues.), will be released on the London label. Joan Collins (Mrs. Newley) and Peter Sellers will be some of the performers joining Newley and Bricusse on the disk.

Selmer Sales Soar 38% To Rack Up \$4,339,000

H. & A. Selmer, musical instrument manufacturers, racked up a sales take of \$4,339,000 for the first six months of 1963. It was a 38% (or \$1,185,000) increase over the same period the previous year. The greatest percentage increase was achieved on the company's new model Bundy trumpets, cornets and trombones designed by Vincent Bach and introduced last September.

The Art Farmer-Jim Hall Quartet has signed with Atlantic Records. The group cut its first sessions for Atlantic last week, and an LP will be released in the fall. A single will probably be issued at the same time. The Quartet formed at the end of last year, is scheduled for dates in Pittsburgh, Boston and N.Y. for August and September.

Epic: Arsenio Rodriguez
Arsenio Rodriguez, Cuban composer-guitarist, has been tagged by the Epic label. His debut Epic album, to be released in October, will be recorded by Peter Rosaly, coordinator of Latin American artists & repertoire and creative services at Columbia Records. Epic is a Col subsidiary. Rodriguez will be recorded singing his own compositions and play-in the tres, a three-string Cuban guitar.

Philips: Cathy Carroll
Cathy Carroll, 17-year-old thrush who has been selected by Coty Inc. for an extensive promotional campaign, has been signed by Philips Records. She was formerly with Warner Bros., for which she recorded her hit single, "Poor Little Puppet."

Miss Carroll will represent the Coty-sponsored "Miss Teen-Age America" contest, visiting 100 key radio stations throughout the country in a 10-week tour beginning in August. Philips is rushing a single featuring her in conjunction with the tour.

Smash: Lee Dorsey
Singer Lee Dorsey has been signed to an exclusive recording contract by Smash Records. Dorsey, whose biggest selling record was "Ya-Ya," is cutting a new single for Smash.

Del Fi: Elio Gallo
As part of its current diversification program, Bob Keene's Del Fi Records has signed Elio Gallo, Italian ballad singer. His first single is due Aug. 1 and an album is scheduled to follow. The singer is currently in his 18th month at Martoni's nitery, Hollywood.

Solon Takes Lanin Off Hook on Use of 'Hail To The Chief' & Nat'l Anthem

Washington, Aug. 6.

Rep. Frank Bow (R-Ohio) has absolved Lester Lanin from his (Bow's) previous blast at stations substituting the bandleader's version of "Hail to the Chief" for the "Star Spangled Banner" as a sign-off.

When Bow originally attributed to Lanin the report that 160 radio stations were signing off with "Hail to the Chief," the bandleader called him with a disclaimer.

Bow said Lanin "is very upset lest anyone think that he has urged the substitution . . ."

Bow said Lanin reported he didn't even know stations were using his "Hail to the Chief" disk until Joe Franklin of WOR-AM, N.Y., told him.

"I am pleased," said Bow, "that Mr. Lanin agrees with me that there is a proper time and place for playing 'Hail to the Chief' and a proper time and place for playing the national anthem, and that the two should not be confused or misused."

Vanguard Again Waxes Newport Folk Festival

Vanguard Records is packaging the Newport Folk Festival, held late last month, in a series of releases to be issued over the coming months. Maynard and Seymour Solomon headed the diskery's staff at the fete.

Vanguard cut sessions from previous Newport Folk Festivals, one of which was responsible for uncovering Joan Baez, one of the most potent b.o. names in the folk genre and a Vanguard artist.

Laurie's New Veepees

Eddie Mathews and Murray Singer have won their stripes at Laurie Records. Mathews has been upped to veepee for sales and Singer takes over as veepee for merchandising.

On the Upbeat

New York

Jack Pleis will compose and conduct an original score for the Homer Productions' comedy, "Diary Of A Bachelor" . . . Mary Small, who heads her own management office, has taken offices in the Sardi Bldg. In addition to managing talent, Miss Small also heads Girl Singers Inc., which coaches femme singers . . . Cole Porter will get a "skating salute" in John H. Harris' "Ice Capades of '64," which opens at Madison Square Garden Aug. 23 . . . Alex Kramer signed Baby Jane & The Rock-abyes to a personal management pact . . . Richard Lyons, singer from Philadelphia, cutting for Tribute Records this week . . . Eddie Heller, head of Tribute Records, picked up the master of "He Was My Brother" by The Paul Kane Voices from E. B. Marks . . . Songwriters Al Neiburg and Al Frisch received the "Good Joe" award from the National Children's Cardiac Hospital.

The Gene Krupa Quartet at the Huddle Embers, Indianapolis, until Aug. 10 . . . Singer Don Anthony into the VIP-Madison Restaurant

on Friday (9) . . . Vocalist Rod Perry set for a return to the Sapphire Room, Jackson Height, Aug. 9-10 . . . Ragtime pianist Percy Franks back at the Red Slipper, Denver, for the rest of the month . . . Shura Devorine takes over the keyboard at the Stonehenge, Conn., starting tomorrow (Thurs.). Martin D. Gross, divisional comptroller of the Wurlitzer Co., has been elected president of the Buffalo Chapter of the Financial Executives Institute . . . Harold Glick, conductor and music supervisor of the Rodgers & Hammerstein office, will conduct "An Evening With Richard Rodgers" at the U. of Miami Symphony's final pop concert of the season on Aug. 11 . . . Betty Madigan will follow her current stint at the Americana's Royal Box with a six-week tour in the Ford Industrial Show.

London

Latest recruit from the Liverpool scene which has produced hit after hit in these parts during last few months is Beryl Marsden who makes her bow on Decca with "I Only Care About You" . . . Thrush Carole Carr on three-week trip to Australia . . . Kenny Ball and his jazzmen to pay a third visit to the U.S. in September, followed by a trek to Aussie a month later . . . The Eric Delaney band dickered for a first trip to the States . . . Opening of Duane Eddy's stint in this country, now set for Oct. 4 in London.

Rome Disk Doings

Continued from page 51
readied by Naples' Vis Radio. The life story of notorious Sicilian bandit Salvatore Giuliano will be told in narration and song on an LP about to be issued by VIS, in the manner of the minstrels who still tour South Italian towns and villages recounting recent and past exploits of heroes or bandits.

Consisting of 16 episodes on two sides of the LP, the "Giuliano" story is "performed" by Giuseppe Rotondaro, Gianni Arnone and Rino Giordano.

Vis also has "The Bandits of the Sila Mountains" coming up in the same genre and in another LP with the same singing story tellers.

Peppino's U.S. Invite
Peppino di Capri, who won this year's "Cantagiro" touring songfest, has been invited to the U.S. for a series of concerts, including a Carnegie Hall one-nighter. Carish star's best-seller of moment is "Non ti Credo," with which he won "Cantagiro."

Remo Germani, a newcomer whose "Baci" zoomed to the top 10, has another item which looks to get plenty of summer spins: "Non andare col tamburo," backed by "E Tornata l'Estate," both on Jolly label.

Francoise Hardy is following up her local success with a new RAI-TV taping session. She's due in Milan also to present a new series of Vogue-SAAR pressings.

Another French singer, Richard Anthony, has come out with Italo versions of his Gallic hits with Columbia's "E il Treno va" backstopped by "Per Questa Volta." Anthony likewise taped session for RAI-TV use later this year, over Italo telenet.

The HIT! OF THE WEEK

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VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Last No. Wks.	Wk.	Wk.	On Chart	Label
1	2	6	FINGERTIPS Little Stevie Wonder	Tamla
2	1	8	EASIER SAID THAN DONE Essex	Roulette
3	6	6	WIPE OUT Surfaris	Dot
4	4	4	DEVIL IN DISGUISE Elvis Presley	Victor
5	5	9	SO MUCH IN LOVE Tymes	Parkway
6	3	8	SURF CITY Jan & Dean	Liberty
7	7	8	MEMPHIS Lonnie Mack	Fraternity
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"... among the finest contemporary folk performers . . . alive, vigorous and wholly convincing." — Downbeat
FA2396 New Lost City Ramblers, v. 1
FA2397 New Lost City Ramblers, v. 2
FA2398 New Lost City Ramblers, v. 3
FA2399 New Lost City Ramblers, v. 4
FH5263 Moonshine & Prohibition Songs
FH5264 Songs from the Depression

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BOB DYLAN • COL. CL 4986
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MILLS MUSIC, INC.

New York City

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks.
Wk. Wk. On Chart

1	1	18	ANDY WILLIAMS (Columbia) Days of Wine & Roses (CL 2015)
2	6	7	CLEOPATRA (20th-Fox) Original Sound Track (FXG 5008)
3	3	23	LAWRENCE OF ARABIA (Colpix) Soundtrack (CP 514)
4	9	15	BYE BYE BIRDIE (Victor) Soundtrack (LOC 1081)
5	4	92	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
6	5	18	HOW THE WEST WAS WON (MGM) Soundtrack (1E5)
7	8	12	BEACH BOYS (Capitol) Surfin' U. S. A. (T 1890)
8	12	6	JAMES BROWN (King) James Brown Show (826)
9	11	4	NAT KING COLE (Capitol) Lazy, Crazy Days of Summer (T 1932)
10	7	19	TONY BENNETT (Columbia) I Wanna Be Around (CL 2000)
11	2	30	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
12	16	7	AL MARTINO (Capitol) I Love You Because (T 1914)
13	13	16	BARBRA STREISAND (Columbia) Barbra Streisand Album (CL 2007)
14	23	3	LITTLE STEVIE WONDER (Tamla) 12 Yr. Old Genius (240)
15	21	3	VARIOUS ARTISTS (Capitol) Shut Down (T 1918)
16	26	10	NEW CHRISTY MINSTRELS (Columbia) Tall Tales (CL 2017)
17	17	7	KYU SAKAMOTO (Capitol) Sukiyaki & Other Japanese Hits (T 10349)
18	10	63	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
19	20	19	KINGSTON TRIO (Capitol) Kingston Trio No. 16 (T 1871)
20	19	7	HENRY MANCINI (Victor) Uniquely Mancini (LPM 2692)
21	14	17	JOHNNY MATHIS (Columbia) Newest Hits (CL 2016)
22	15	6	FRANK SINATRA (Reprise) Concert Sinatra (R 1009)
23	22	17	NANCY WILSON (Capitol) Broadway My Way (T 1828)
24	29	10	SMOTHERS BROS. (Mercury) Think Ethnic (MG 30777)
25	25	53	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
26	18	4	BILLY VAUGHN (Dot) Sukiyaki & 11 Hawaiian Hits (DLP 3523)
27	28	30	ROBERT GOULET (Columbia) Sincerely Yours (CL 1931)
28	24	28	HENRY MANCINI (Victor) Our Man in Hollywood (LPM 2604)
29	42	7	THE VENTURES (Dot) Surfing (BLX 2022)
30	39	16	LAWRENCE WELK (Dot) Early 1963 Hits (DLP 3510)
31	47	16	ELVIS PRESLEY (Victor) Happened at World's Fair (LPM 2697)
32	27	16	ROBERT GOULET (Columbia) Wonderful World of Love (CL 1993)
33	—	66	ANDY WILLIAMS (Columbia) Moon River (CL 2017)
34	—	1	TYMES (Parkway) So Much in Love (P 7032)
35	—	1	ROLF HARRIS (Epic) Tie Me Kangaroo Down (LN 24053)
36	—	1	ASTRONAUTS (Victor) Surfin' With the Astronauts (LPM 2760)
37	43	4	TOVARICH (Capitol) Original Cast (TAO 1940)
38	30	4	PERCY FAITH (Columbia) Themes for Young Lovers (CL 2023)
39	37	22	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
40	31	6	BOSTON POPS (Victor) Stardust (LM 2670)
41	34	2	DEL SHANNON (Big Top) Little Town Flirt (12-1308)
42	45	9	JOAN BAEZ (Vanguard) Vol. II (VRS 9094)
43	38	21	ROY ORBISON (Monument) Greatest Hits (M 8000)
44	41	18	PETER NERO (Victor) Hail the Conquering Nero (LPM 3638)
45	48	9	ANDRE KOSTALANETZ (Columbia) Wonderful World of Opera (CL 1995)
46	33	2	FERRANTE & TEICHER (UA) Themes From Cleopatra (UAR 3290)
47	32	14	STEVE ALLEN (Dot) Gravy Waltz (DLP 3515)
48	44	12	JIMMY SMITH (Verve) Hobo Flats (V 8544)
49	40	7	SHE LOVES ME (MGM) Original Cast (E 41180)
50	36	2	HARRY BELAFONTE (Victor) Streets I Have Walked (LPM 2695)

'Hoot' Summer

Continued from page 49

side (N.Y.) Music Festival held a Hootenanny competition last Thursday (1) with the winner getting a week's engagement at the Sands in Lido Beach, L.I. The emcee-vocalist for the Hootenanny was Ziggy Talent, ABC-Paramount disk. Other pros on the bill were Oscar Brand and Ed McGurdy.

Two other major packageers are tooling up for the folk trade. Tim Gale is putting out a unit for fall presentation to be entitled "Hootenanny USA." Hal Zeiger, who has been promoting Ray Charles, among others, is packaging "Hootenanny '63" for one-nighters around the country.

Zeiger, who claims the sole right to the "Hootenanny '63" title, recently warned the Forest Hills (N.Y.) Music Festival not to use that label after its recital of folksters several weeks ago. Talent agencies report that other promoters are considering similar folk steps and units in that genre for one-nighter tours in the fall.

Gale is now setting talent for his "Hootenanny USA" venture and is dickering for playdates on the Arena Managers Assn. circuit. Gale started "The Biggest Shows" series several years ago. He also put out a George Gershwin concert last year, which didn't ignite.

In addition to picking up remotes on "The American Hootenanny Festival," the broadcasters, too, are rolling with the everybody-folksing angle. On the network tv level, there's ABC-TV's "Hootenanny," which tapes its shows at colleges around the country and puts the undergrads on camera. Indie stations like WFAA-TV, Dallas, have been using local talent from the Dallas-Fort Worth circuit for its own "Hometown Hootenanny" program. Houston's KIKK is sponsoring the first major Hootenanny to be staged in that city at the Music Hall on Aug. 17.

Radio's Hootenanny Kick

On radio, Hootenanny programming is in full swing around the country. Last week, for example, WCPO, Cincinnati, dropped its "good music" policy for a 24-hour programming plunge into Hootenanny. Other AMers with a similar pitch are: "Hootenanny Hits" on WABY, Albany; "Saturday Americana, Your Weekend Hootenanny" on WNAC, Boston; "Leeny's Hootenanny" on KDKA, Pittsburgh, and New York's WINS has been picking up the Hootenanny bashes from Palisades Amusement Park (N.J.) every Wednesday night.

The film industry, too, is getting in on the Hootenanny kick. Sam Katzman is now shooting "Hootenanny Hoot" for Metro release. Meantime, folk music on the pro level is continuing its upward spiral in concerts, festivals and recordings. The Newport Folk Festival a couple of weekends ago is a case in point. The three-day bash drew more than 47,000 people grossing in excess of \$100,000 for the non-profit Newport Folk Foundation.

The Folk fest's attendance figures topped that of the Newport Jazz Festival, held earlier in July, by 11,000 people. Now, Philadelphia is getting into the act with a Folk Festival scheduled there for Sept. 6-7-8.

Predominance of folk music programs is also spotlighted by current season of the Forest Hills (N.Y.) Music Festival. Of nine concerts, four feature folk, three nights are devoted to jazz and two to popular artists—Johnny Mathis and Sammy Davis Jr.

On the disk end, folk albums continue to hold bestselling status on the charts. Capitol's The Kingston Trio, Warner Bros' Peter, Paul and Mary, RCA Victor's The Limelifers, Columbia's The New Christy Minstrels, Mercury's The Smothers Bros. and Vanguard's Joan Baez are still dominating the field.

Although not yet represented on the bestseller charts, Bob Dylan is being primed for a big push by Columbia Records. So far, he's only had two albums out on the Columbia label but many consumer magazine pieces on the current folk fad have listed him as one of the top young singer-composers around today.

Among the Dylan songs that have become musical rallying points for the "protest and call to action" movement that's growing around the country are "Blowin' In The Wind," "Hard Rain's Gonna Fall," "Masters of War" and "I Shall Be Free."

Atlantic Tags Farmer-Hall Quartet; Rodriguez to Epic; Other Signings

British Disk Best Sellers

Confessions	..... Ifield
(Columbia)	
Devil In Disguise	..... Presley
(RCA)	
Sweets For My Sweet	..... Searchers
(Pye)	
Twist And Shout	..... Tremeloes
(Decca)	
I Like It	..... Pacemakers
(Columbia)	
Da Dee Ron Ron	..... Crystals
(London)	
Atlantis	..... Shadows
(Columbia)	
Twist & Shout (EP)	..... Beatles
(Parlophone)	
Chains From Heart	..... Charles
(HMV)	
Sukiyaki	..... Sakamoto
(HMV)	

Suburban Chi Symph Solves Audition 'Bias'

Chicago, Aug. 6. The symphony orchestra of suburban Oak Park and River Forest, which came under severe criticism a few months back when its president refused to let a Negro violinist play in the group, has decided to audition musicians behind a screen this season to avoid the charge of racial prejudice. The proposal met with snickers from the more sophisticated Chi players, who suggested that perhaps the suburban group did not trust their own racial tolerance.

A statement issued by 50 community leaders from the two suburbs said that "musicianship alone should determine who plays in the orchestra." "If the judges can only hear the playing of the auditioning musician," a spokesman said, "there can be no question of why he was accepted or rejected."

The near-comic caution of the orchestra board stems from a storm that blew up when Mrs. Gustave M. Palmer, then president of the board, told Negro violinist Carol Anderson she could not play with the orchestra. In the ensuing hassle, the conductor quit in protest, civic groups lambasted the organization, and Mrs. Palmer apologized to Miss Anderson and later resigned.

Mrs. Palmer insisted that she held no brief against Miss Anderson as a person or as a Negro, but did not think that the two upper-middle-class suburbs "were ready for integration in their orchestra." There have been several changes in the board since that time.

NEWLEYS' & SELLERS' 'FOOL BRITANNIA' LP

Anthony Newley and Leslie Bricusse, authors of the current Broadway legitimer, "Stop The World—I Want To Get Off," are getting into the satire-on-disk act. They've written the material for an album, tentatively titled "Fool Britannia," which spoofs topical matters on both sides of the Atlantic.

The LP, which was recorded in New York last night (Tues.), will be released on the London label. Joan Collins (Mrs. Newley) and Peter Sellers will be some of the performers joining Newley and Bricusse on the disk.

Selmer Sales Soar 38% To Rack Up \$4,339,000

H. & A. Selmer, musical instrument manufacturers, racked up a sales take of \$4,339,000 for the first six months of 1963. It was a 38% (or \$1,185,000) increase over the same period the previous year. The greatest percentage increase was achieved on the company's new model Bundy trumpets, cornets and trombones designed by Vincent Bach and introduced last September.

The Art Farmer-Jim Hall Quartet has signed with Atlantic Records. The group cut its first sessions for Atlantic last week, and an LP will be released in the fall. A single will probably be issued at the same time. The Quartet formed at the end of last year, is scheduled for dates in Pittsburgh, Boston and N.Y. for August and September.

Epic: Arsenio Rodriguez. Arsenio Rodriguez, Cuban composer-guitarist, has been tagged by the Epic label. His debut Epic album, to be released in October, will be recorded by Peter Rosaly, coordinator of Latin American artists & repertoire and creative services at Columbia Records. Epic is a Col subsidiary. Rodriguez will be recorded singing his own compositions and play-in the tres, a three-string Cuban guitar.

Philips: Cathy Carroll. Cathy Carroll, 17-year-old thrush who has been selected by Coty Inc. for an extensive promotional campaign, has been signed by Philips Records. She was formerly with Warner Bros., for which she recorded her hit single, "Poor Little Puppet."

Miss Carroll will represent the Coty-sponsored "Miss Teen-Age America" contest, visiting 100 key radio stations throughout the country in a 10-week tour beginning in August. Philips is rushing a single featuring her in conjunction with the tour.

Smash: Lee Dorsey. Singer Lee Dorsey has been signed to an exclusive recording contract by Smash Records. Dorsey, whose biggest selling record was "Ya-Ya," is cutting a new single for Smash.

Del Fi: Elio Gallo. As part of its current diversification program, Bob Keene's Del Fi Records has signed Elio Gallo, Italian ballad singer. His first single is due Aug. 1 and an album is scheduled to follow. The singer is currently in his 18th month at Martoni's nitery, Hollywood.

Solon Takes Lanin Off Hook on Use of 'Hail To The Chief' & Nat'l Anthem

Washington, Aug. 6. Rep. Frank Bow (R-Ohio) has absolved Lester Lanin from his (Bow's) previous blast at stations substituting the bandleader's version of "Hail to the Chief" for the "Star Spangled Banner" as a sign-off.

When Bow originally attributed to Lanin the report that 160 radio stations were signing off with "Hail to the Chief," the bandleader called him with a disclaimer.

Bow said Lanin "is very upset lest anyone think that he has urged the substitution..."

Bow said Lanin reported he didn't even know stations were using his "Hail to the Chief" disk until Joe Franklin of WOR-AM, N.Y., told him.

"I am pleased," said Bow, "that Mr. Lanin agrees with me that there is a proper time and place for playing 'Hail to the Chief' and a proper time and place for playing the national anthem, and that the two should not be confused or misused."

Vanguard Again Waxes Newport Folk Festival

Vanguard Records is packaging the Newport Folk Festival, held late last month, in a series of releases to be issued over the coming months. Maynard and Seymour Solomon headed the diskery's staff at the fete.

Vanguard cut sessions from previous Newport Folk Festivals, one of which was responsible for uncovering Joan Baez, one of the most potent b.o. names in the folk genre and a Vanguard artist.

Laurie's New Veepees

Eddie Mathews and Murray Singer have won their stripes at Laurie Records. Mathews has been upped to veepee for sales and Singer takes over as veepee for merchandising.

Hamid's Steel Pier Hits B.O. Peak With Rains & Names; Act Outlay 600G

Atlantic City, Aug. 6.

Despite the fact that the Steel Pier here probably spends more for talent than any other summer resort in the world, its major headliner remains the weather—rain. Even that has to be carefully controlled, according to George A. Hamid Jr., who with his father, one of the top outdoor showmen of this day, runs this huge enterprise.

Hamid points out that a cloud-burst before 11 a.m. means that the Pier will be filled for the rest of the day. The effect of rain in late afternoon are bad because it could cut into evening business. Should it rain for three successive days, it is bad for the resort because people start leaving the area. However, a rain timed correctly can mean a 50% upbeat in Steel Pier admissions.

The Pier during the season plays to 30,000 admissions on a good Saturday, and hits a norm of 80,000 admissions a week. Hamid says the take runs about the same as Radio City Music Hall while entertainment costs run between \$40,000 and \$50,000 weekly. Thus, in season, the Pier shells out approximately \$600,000.

The secret of the operation is piling up theatre upon theatre. The Hamids have learned to give the customers his money's worth. For a single admission, which runs up to \$1.75, he can attend one theatre with a vaudeville policy, plus a straight pic show, both first-run, a children's theatre, a circus, a ballroom with a name band, plus a multitude of free exhibits throughout the Pier.

Marathon Entertainment

A customer can be entertained for approximately 10 hours without repeating. The Hamids, however, have a lull with no live entertainment in the late afternoon to clear much of the Pier for a new batch of evening customers.

This year the Hamids were faced with a tremendous problem. The ballroom was destroyed last year by a series of catastrophes which started when the ballroom was shaken from its pilings. Hamid believes that a buoy broke loose from its moorings during a storm, hit the ballroom pilings, and then struck the neighboring Steeplechase Pier. Hamid rebuilt the ballroom.

Both Hamids feel that vaudeville has a strong pull. They delight in calling their theatre the last of the bigtime vaude operations. They provide a generous sprinkling of talent topped by a name, and their Music Hall gets the major share of the patronage.

However, there is such a pileup of attraction upon attraction in

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N.O. COPS PEEL JOB FROM STRIPPER, AGE 17

New Orleans, Aug. 6.

Police Thursday (1) arrested a 17-year-old girl employed as a stripper in a Bourbon St. niter, and also charged the manager with allowing a person under 18 to be employed in an alcoholic beverage outlet.

Linda A. McNeese, 17, was seized on complaint of her father, who told police his daughter was employed at the Mardi Gras club. Investigation disclosed that the girl was peeling under the stage name of "Lynn." Also arrested was Benjamin Randle, manager of the club, on two charges involving the girl's employment.

Form Campus Circuit

Regina, Sask., Aug. 6.

Representatives of university campuses in Regina, Saskatoon, Calgary, Edmonton and Winnipeg have organized a cooperative entertainment circuit and will start booking acts "primarily for the students." Minnesota U. and North Dakota U. may join the loop.

Any profit will go to the treasury of each campus, but a spokesman said the aim is to ensure good entertainment rather than to make money.

FAMED N.Y. MAITRE D' RENE BLACK DIES AT 85

One of the best known hosts in the U.S., in the tradition of the now legendary Oscar of the Waldorf, Rene Black, died at his Pound Ridge, New York, home Monday (5) of a heart attack. Only the preceding Sunday he was honored by his disciple, Claude C. Philippe, with a birthday party at the latter's Watch Hill Farm, Peekskill, N. Y.

Black resigned from the Waldorf-Astoria Hotel at about the same time that Philippe shifted over to the Zeckendorf (Webb & Knapp) hotels, before becoming executive vice-president and g.m. of the new American Hotel, New York. Subsequently Black worked winters at the posh Fontainebleau, Miami Beach, taking it easy the rest of the year. He made an exception only three weeks ago when, in deference to his erstwhile boss at the Waldorf, Joe Binns, he acquiesced to assist in getting the new N. Y. Hilton Hotel cuisine "on the beam" for a couple of months. Binns is now the president of the Hilton. However, this was more of a leisurely executive chore than an intensive job.

Black was a famed figure in Manhattan night life in the heyday of New York's "night Mayor," Jimmy Walker, when he (Black) was maitre d'hotel at the now defunct Central Park Casino for Sidney Solomon. It was here that

(Continued on page 56)

Ashley Steiner-Famous Artists Another Agency Getting That MCA Look

Ashley Steiner-Famous Artists is now among the roster of talent agencies taking on the colorations of the departed MCA. Marv Josephson, who resigned from General Artists Corp. two weeks ago, has joined AS-FA. He will work in the New York office under Harry Romm, who at one time went from GAC to MCA and ultimately into independent film production.

Josephson will join Ed Rubin, who left GAC last week to go with AS-FA. Rubin was with MCA before moving to GAC, where he started the concert dept.

Josephson will join Ed Rubin, went to UTM Artists Ltd., where he was in its Chicago office. UTM recently was absorbed by GAC, and Josephson worked briefly in the combined setup.

Romm was recently retained by AS-FA to start a personal appearance dept. He has expressed preference for experienced hands, rather than start with rookies. Thus far, those he has hired have had considerable agency experience. It's coincidental, however, that the nucleus of his staff is former MCAites.

After the dissolution of MCA's talent division last July, AS-FA acquired a sizeable number of MCA agents including a complete literary department and several television staffers. A large batch of MCA clients also went over to that office.

However, the AS-FA upper echelon found that in order to provide more complete services for its list, it had to form a personal appearance sector. Romm was retained to start the department.

SET AUG. 15 BOW FOR STOLZ'S 'DREAMS' ICER

Vienna, Aug. 6.

After Robert Stolz's current holiday in Salzburg, he goes to Passau, Bavaria, where his new musical-on-ice, "Dreams of Happiness," world premieres Aug. 15 at Nibelungen Hall.

This show is already booked into July, 1965 throughout the European music-halls and ice auditoriums. Next year it plays the USSR for three months. Stolz's ice musicals have been seen in the U. S. on NBC's Don Ameche show which covers the European circus and variety stadiums.

Meantime, "Happiness" producer Will Petter has inked Czech skating champ Milena Kladrubská to star in the ice opera.

'LUCKY' GORDON MAKES LONDON NITERY DEBUT

London, Aug. 6.

Aloysius "Lucky" Gordon, the Negro jazz singer who successfully appealed against a three years' rap for attacking Christine Keeler, was given a break last week by niter operator Al Burnett.

Burnett, head of the Stork Room, set Gordon for a three nights' singing stint at the spot. Pay is \$120. Limited engagement was due to Burnett leaving for vacation last Sunday (4) and he figured that, as emcee, he was needed to project Gordon properly.

Audience reaction to Gordon's 15 minutes' chanting was favorable, though his pipes were probably a bit rusty after a longish lay-off. On Burnett's return he plans a longer sesh for the singer.

Mich. State Fair Sets Lotsa Acts

Detroit, Aug. 6.

Show biz will have a big slice of the action at the 114th annual Michigan State Fair, Aug. 23-Sept. 2. This year, for the first time, the stage shows will be moved from the Coliseum to the Music Shell and will be free.

Headliners will be Duke Ellington and orch., with Johnny Desmond and Jimmy Wilkins jazz band, Aug. 23-27. Les Elgart and his orch. with Dinah Washington will top the Aug. 28-Sept. 2 show.

In addition, these entertainers will appear at the Music Shell: Noble Wilson's Jamaican limbo band, Ponchito with the Bossa Nova Dancers, Jack Brokenshaw's jazz band, Chuck Peterson's jazz band, Hank Warren's ragtime band, Merle Alvey's Dixieland band, Matt Gouze & his Taburitza Gypsy Band and Dancers, Stan Wisniak's Polka band and dancers, Eddie Ritter's square dance band, Freddie Day's kiddies fun band, and Tom Montgomery, organist.

At the Grandstand, Aug. 23-31, stars of "Grand Ole Opry" will headline a show featuring Minnie Pearl and Platt Scruggs. Appearing with them will be Cousin Jody, Hank Snow, Dottie West, Grandpa Jones & Romona, Redd Stewart & Pee Wee King. There will be no admission charge for the Grandstand shows this year.

The following local radio and tv personalities will appear in the kiddies' barnyard area: Toby David, Jerry Booth and Larry Sands, of CKLW-TV; Johnny Ginger and Ricky the Clown, of WXYZ-TV; Bwana Don, of WJBK, and Bozo, of WWJ.

'Establishment' Eyes SRO \$35,000 in 9-Day Toronto Eaton Aud Date

Toronto, Aug. 6.

The crucifixion and capital punishment scenes, banned in London and New York, will be out in Canada. But the Toronto engagement of "The Establishment," first time

Establishment. London
Peter Cook and John Krimsky, in association with Harvey Glatt, present "The Establishment," a political-sociological satire (in two acts, 22 scenes), with John Bird, Eleanor Bron, John Fortune, Jeremy Gidd, Carole Simpson; music by Ray Starling sextet. Written by Peter Cook and cast. Miss Simpson's lyrics by Christopher Logue; music, Tony Kinsey and Stanley Myers. Opened July 29, Eaton Auditorium, Toronto; \$4 top.

it has been presented in Commonwealth country, is assured of a nine-day sellout at the Eaton Auditorium, 1,275-seater here. As a matter of record, stay has been extended for an extra evening.

"The Establishment" opens a four-week stand at San Francisco's hungry 1 (Aug. 12), where liquor will be served in the 290-seater (at \$4 top) before a return to the Strollers Club, N.Y., (at \$4.90 top) Sept. 10—a change from "no liquor sales" despite the sellout during the Toronto date.

Revue opens with the Queen's speech given by Eleanor Bron in girlish high-voiced tones and as ambiguous as it is controversial.

(Continued on page 56)

House Reviews

Music Hall, N.Y.

Leon Leonidoff presentation of "Europa" with Helen Wood, Dolores Davis, Alan Cole, Ferry Forst & Co. (3), Ronnie Ronalde, Donald Dixon, Rockettes, Corps de Ballet, Raymond Paige Orch. with Imperial Harp Quartet; sets, James Stewart Morcom; lighting, Eugene Braun; special lyrics, Al Stillman; "The Thrill of It All" reviewed in VARIETY June 12, '63.

Radio City Music Hall seems to have scoured the ancient European capitals for themes used in its present show. The layout is a fusion of old-world charm blended with modern stage technology which is employed for applause getting results by the Hall's Leon Leonidoff.

The current extravaganza has taken a lot of highlights from the travel books and grouped them into an international festival with native costumes and music providing much eye and ear appeal. But it's still the Rockettes and the Corps de Ballet that furnish the talking points at show's end.

The Rocks pour out a lot of Scotch in their recital. Wearing modern adaptations of the highland costume, they show a sprightly terp session. Few audiences can resist this huge horde of cheese-cake coming toward them with kicks in unison.

The Ballet, with Helen Wood in the solo spot, supplies a moment of embassy elegance with its depiction of a ball. Miss Wood dances with grace and vitality. And after this stint, which would tire most performers, she still plays a vigorous solo on the violin. She's excellent in both spots.

The outside turns are Ferry Forst & Co. who does a series of large illusions. The two girls in his act seem to be dual beings with unbelievable transfers from one enclosure to another. The turn wins mass approval. Ronnie Ronalde yodels and whistles in the Swiss sequence for a likeable episode.

Raymond Paige has animated his "Festival Overture" with the presence of four femmes billed as the Imperial Harp Quartet. Alan Cole baritone and emcees at various times in the show, Donald Dixon tenors and is aided in several se-

quences by Dolores Davis sopranoing portions of "La Traviata." There are enough highlights of Europe in this show to satisfy a lot of wanderlust. Jose.

Alhambra, Glasgow

Glasgow, Aug. 6.

Stewart Cruikshank presentation of "Five-Past Eight" revue starring Bob Monkhouse, Yana, David Hughes. Features Dennis Spicer, with Two Earls, Judy Collins, George Mitchell Singers, Tiller Girls (16), Bernard Jamieson, Russell Arness; Geraldo orch. under direction of Erik Ogden. \$2 top.

The glittering décor and costumes almost drown the humans in this second edition of the Howard & Wyndham summer revue, on which impresario Stewart Cruikshank has again spared no coin. To follow up the click and sockeroo performance of English comedian Max Bygraves, who was virtually a one-man show in himself, he brings in three toppers in suave comedian Bob Monkhouse, glamor chirper Yana and singer David Hughes.

Result is a show which achieves much in teamwork, and cannot be justly compared with its immediate predecessor. It adds up to value for its \$2 top admission.

The Monkhouse style of humor is worthy of study, especially since this personable comedian was originally a scribe. He shows long training in the scribe dept., by dashing off gag after gag, and in his absorption of local dialect and references, on which he obviously spent some time, even to the place-names, which provide him with a clever travesty.

He scores with quips on tv commercials, Westerns, etc., and tosses in a few saucy lines, mainly geared for the adult section. On this showing, Monkhouse has the potential to work in the U.S. and would be a useful nitery asset.

He works diligently and with a flair for mime in a scene with Yana, blond thrush, while the duo are seated in a prop automobile against fast-moving back-projection of a highway ride down hairpin bends and through Oriental greenery. This brings maximum mirth.

Yana, more composed than on previous occasions, has only to warble and look her loveliest, which is saying something, to please the outfronters. Distaff scores with "Made Me Love You," "Night They Invented Champagne," and also in a Spanish scene, backed by the singers and dancers. David Hughes registers warmly with a relaxed and mature songalot, and should please the femmes considerably.

One of the show highspots is the ventriloquial act of Dennis Spicer, English performer recently booked by Ed Sullivan for a string of tv dates. Using both dolls and glove puppets, nicely varied, he adds a new dimension to ventriloquism by developing it more as a comedy act, and even brings on audience participants to throw his voices into their mouths. Act won solid palming on opening night and had to beg off.

Judy Collins, a redhead, dances well and is decorative in the colorful bits, notably in a flamenco scene and also in the Can-Can. She leads the Tiller Girls in various items, though the latter are a standout line on their own, and give the show most of its impact and verve.

Others who score in the dance dept. are the two male principals Russ Arness and Bernard Jamieson, while the George Mitchell Singers give accomplished choral backing. The Two Earls, Canadian duo, add their comedy routine for solid results as the main specialty, and register strongly.

Showbacking is by the Geraldo orch under baton of Erik Ogden. Dick Hurran has again devised the layout, keeping a fast pace. But, as noted heretofore, it's hard for humans, however talented, to better the eye-catching gasp-appeal of the sets and costumes of the "Starlight Room" setting.

On this showing, "Five-Past Eight" at Glasgow Alhambra looms as one of the world's outstanding live shows, a fact recently acknowledged by British royalty and visiting Americans at the recent Royal gala when two U.S. headliners, Alan King (in particular) and Connie Francis, both scored solidly. Gord.

New Minimum Age Law In W. Germany to Shed Jobs From Teenage Strippers

Bonn, Aug. 6.

West Germany's peculiar age regulations, which state that a girl has to be 21 before she can turn up in a nightclub and order Scotch and soda, but that her boy friend can be served and "entertained" by a teenage B-girl and, if he is over 21, can view an act by 18-year-old unclothed beauties and teenage strippers, are due for a change.

The shortsighted federal officials, who permitted these discrepancies in the past, have brought up a new regulation through the Labor Ministry. It states, "Females under 21 may not be employed in enterprises of any kind as night dancers, beauty dancers, veil dancers, or in any other morally dangerous activity in which they appear undressed or almost undressed."

The proposed legislation will also prevent nightspot managers from hiring girls under 21 to encourage customers to buy food and drinks by dancing with them.

Lone loophole remaining in the law is that there is no proposed age limit invoked against the B-girls, who stand around in throngs in most German nightclubs and pubs and urge the customers to drink—but do not dance with them.

The Frankfurt city government, however, has proposed its own tightening of the law in this respect, by urging that all the girls who work in bars and nightclubs must come up to the 21 age limit—the same age as the girls who are admitted as paying customers. The proposed legislation is being submitted to the West German parliament and will go into effect only at the end of this year. Meantime, the 18-to-21 year olds are still permitted to retain their night-time jobs.

Reno's Riverside Hotel Resumes After New Owners Get Casino OK

Reno, Aug. 6. Reno's historic Riverside Hotel, shuttered last December with bankruptcy problems, has the lights on again—and is featuring a complete new look.

The entire first floor casino-theatre-restaurant-lobby-bar area has been remodeled and smartly decorated, the hotel rooms have all been renovated and refurbished, and a gourmet room has been added to supplement the coffee shop.

Official public opening under the new management was July 25. Response from both locals and tourists was impressive.

The Riverside, Reno's oldest hostelry, located on the banks of the Truckee River, has experienced many financial difficulties in the last several years.

Latest owner was Raymond Spector of New York, who put the operation into bankruptcy just before Christmas of 1962. The hotel was dark until new management opened last month.

The Hughes Porter Corp., the landlord firm, took over the hotel earlier this year, but spot remained closed until current operators won approval of the Nevada Gaming Commission to operate the casino.

New owners are Jack Streeter, Reno attorney; Calvin Swift, Lake Tahoe real estate developer; Freddie Sievers, owner of a Lake Tahoe lodge and partner in a Stockton, Calif., airconditioning firm; Lenard J. Wykoff, Lake Tahoe rancher and real estate developer; Donald T. Hall, also a Tahoe land developer; Richard Fraser, owner of the Fraser Air Conditioning in Stockton; James W. Ensign, owner of a motel in Modesto, Calif.; and Dr. Neill P. Johnson, Stockton surgeon. None has had prior gaming experience.

General manager is Jack Sommers, and casino manager is John Sanford. Both were formerly associated with the Holiday Hotel in Reno but neither has a financial interest in the hotel nor are they listed on the gaming license.

Big change from the former layout is an expanded casino area.

(Continued on page 59)

Andy Griffith May Lift '63 Attendance to Record 700,000 Gate, CCE Hopes

Ottawa, Aug. 6.

Central Canada Exhibition is counting heavily on Andy Griffith to garner record attendance at the 1963 CCE. Fair opens Aug. 23 and closes Aug. 31, the Griffith-topped grandstand show running 26 to 31. Jack Clarke, CCE g.m., hopes for a 700,000-person gate.

With Griffith on the outdoor stage will be Ronny Howard, "Opie" in the Griffith video skein; Anita Bryant, Wier Bros., Half Bros., Paul Kohler as emcee and the Hal Sands Manhattan Rockets (20) line. Richard Hyman will baton the pit band.

Grandstand shows Aug. 23-24 will be all in French. Topping will be canary Claire Gagnier, w.k. on Canadian tv, with Denise Filiatrault and Dominique Michel, also chirpers; chanters Jacques Desrosiers and Donald Lautrec; Le Joyeux Camarades choir; Lecompte & Godin, 88ers; Don Devoye terp trio; Henri Bergeron, emcee, and the Hal Sands line.

World of Mirth midway will be back to supply rides and shows under canvas. The U. S. Air Force band and its Singing Sergeants are to occupy the bandstand for their sixth year. Sir Ralph Perring, Lord Mayor of London, will officially open the exhibition.

CCE's policy of booking familiar television names paid off with Tennessee Ernie Ford and George Gobel the past two seasons. Clarke expects Griffith to collect cutomers in larger numbers than ever before.

Clark Wow 17G, Cincy

Cincinnati, Aug. 6.

Dick Clark's one-nighter July 30 at Cincinnati Gardens with an array of teenage recording talent, including Johnny Tillotson, Gene Pitney and the Dovells hit a high for his tour and rock-and-roll shows here.

A near capacity attendance of 12,000 grossed close to \$17,000 at \$1.50-\$2 admission.

Set Mrs. America Pageant For St. Pete Next Spring

St. Petersburg, Aug. 6.

A contract has been signed between the St. Petersburg Suncoasters and Mrs. America Pageant Inc. which will bring the pulchritude parade to the Sunshine City next spring. Negotiations have been underway for several months between the Suncoasters, group of lading business and professional men of the area, and pageant officials.

Chamber of Commerce of St. Pete guaranteed \$19,000 to insure obtaining the event; Suncoasters are responsible for the balance. A fulltime Mrs. America office will open about March 1, 1964. Prior to that time, planning will be conducted at pageant headquarters in New York City.

Hilton 6-Mos. Net Falls to \$2,495,920

Federal crackdown on expense account deductions is believed to be a major factor in the sharp earnings drop of the Hilton Hotel Corp. for the first six months of 1963. The chain's board voted last Thursday (1) to omit the regular quarterly common stock dividend of 37½¢ to "preserve the company's financial strength."

President Conrad Hilton said that operating revenues for the first six months fell about 30% compared to a year ago. Profit divided to \$2,495,920 or 70¢ a share from \$4,081,675 or \$1.04 per share in the similar '62 period when more shares were outstanding. Gross revenues were down to \$106,917,041 from \$114,789,910.

Company earned \$1,550,000 for the first quarter of '63 equivalent to 44¢ per share including 1¢ per share from sale of properties. Meantime, it's seeking to stabilize its earnings by expanding internationally so that fluctuations in the domestic economy will not be felt as much as in the past. Chain's blueprints call for 75 hotels throughout the world by the end of 1965.

Duchscherer to Frisco

Boston, Aug. 6.

James Duchscherer, general manager of the Statler-Hilton, Boston, for the past three years, will be general manager of the San Francisco Hilton Hotel, starting Sept. 1. The 1,200-room inn, now under construction, is slated for completion in the summer of next year.

Duchscherer had been resident manager of the Statler, Washington, before his Boston assignment. A. H. Zuger, now general manager of the Pittsburgh Hilton, will be Duchscherer's successor at the Statler-Hilton.

LOMBARDO'S FLA. SPOT ALTERS NAME SLATE

St. Petersburg, Fla., Aug. 6.

Summer lineup of guest stars at Guy Lombardo's Port-O-Call on nearby Tierra Verde has been drastically altered. Slated appearances of George Gobel, the Chad Mitchell Trio and Stan Getz, Helen O'Connell and Charlie Dornan, as well as Tony Martin have been "postponed until a later date."

Lombardo, after fulfilling commitments at Jones Beach and elsewhere, flew in for brief weekend but had no comment on the name dropping.

No alteration has been made in skedded appearance of Marlene Dietrich, Aug. 27 to Sept. 1; Vaughn Monroe, his orch. and revue, Sept. 3-22; and Charlie Spivak Orch and revue, Sept. 24-Oct. 13. Returning to the Port Aug. 13 will be Bill Bernardi, who will share the bill with Suzanne Lake through Aug. 25; and Jennifer Marshall reappearing, with dance team of Tanya & Biagi, July 30-Aug. 11.

Other changes include replacement of Carl H. Tamm as manager of the niter by Alex DiCroze, who has been on the scene in other capacities and who has long been associated with the Lombardos.

Twin Cities Night Clubs, Sans Names Since Nov., Acquire Fresh Showcase

Minneapolis, Aug. 6.

With a metropolitan area population of 1,486,030, the adjoining Twin Cities of Minneapolis and St. Paul for the first time since last Nov. 15 now again have a nightclub boasting a policy of playing name acts regularly, the local Chalet.

It's a brand new policy for the spot. However, the management makes no bones of the fact that "it's a medium-priced name act policy." The word has gone out that "only those acts working for salaries permitting the maintenance of the present \$1 cover charge" will be booked. The determination is not to up the cover, the management states.

Henny Youngman is current for two weeks, having followed one of the "Ink Spots" contingents which have been set for two return engagements. Other acts already inked are Sally Rand, Rickey Lane with "Velvet," Art Perry and Johnny "Scat" Davis. Billy Eckstine is a tentative booking.

Until late last year Minneapolis was getting the bigger name acts regularly in two of its supper clubs, the Hotel Radisson Flame Room and Freddie's. But with cover charges running as high as \$2.50 and acts commanding what were considered huge stipends, the policy came a financial cropper for both spots.

Flame Room entertainment now comprises locally produced shows featuring a large ensemble of violinists. Freddie's is shuttered.

Major Financial Shakeup Rocking Julius Monk's, Chi

Chicago, Aug. 6.

Julius Monk's, the Gotham tab revue impresario's Chi namesake niter, is in the throes of a major financial shakeup after only two months of operation. In a complex transaction, a Chi lawyer repping Monk's Orion Corp. (which produced the show) has taken over a sizable interest in the Abbey Corp., the Chicago group which financed the club and has the lease on the property. The stock transfer (40%) is understood to represent Abbey Corp.'s indebtedness to the Orion producing company.

The first show, "Struts and Frets," which was mostly a collection of sketches from other Monk shows, opened May 9 to mixed reviews, and never got off the ground. It's a serious setback for Monk, who envisions a chain of the petit revue clubs across the country.

Explanations of the failure of the club generally boil down to its out-of-the-way location and to a promotional campaign that failed to capture the excitement inherent in Monk's first full-scale venture away from New York. The niter is located on Huron St. at Dearborn St. in a virtual show biz no-man's land one block from the Clark St. strip.

The club is housed in a small old church, and its refurbishing received unanimous praise. Decor is Victorian, with red felt wall covering and rows of Tivoli lights framing the stage and a series of boxes along the walls.

Sam Freifeld, the Chi barrister repping the Orion Corp., said that they intend to keep the club open, but that there will definitely be a different show. "Struts and Frets" closes Aug. 10, and Freifeld said that he was not sure when the new show would open.

Knoxville Cafe's New Mgr.

Knoxville, Tenn., Aug. 6.

C. L. Schenck has been named executive manager of the Executive Club, Knoxville's plush niter. He replaces Gordon Sams, who maintains an interest in the club and will continue to book talent in the southeastern area.

Schenck was formerly in the restaurant and wholesale food business in New Orleans. The policy of bringing in top entertainers will be continued, Schenck said.

EMA to Fight N.Y. State Ruling On Act's Unemployment Insurance Case

The New York State Unemployment Commission and the Entertainment Managers Assn. are

readying to fight a case which will have considerable impact on the entire variety industry. The State is seeking to force club date producers to pay unemployment insurance taxes on all acts which they hire for conventions and club dates.

EMA is set to maintain the status quo which is that most acts performing in the field are independent contractors and therefore are not subject to the tax. Should the club date producers and bookers lose on this question, then it's likely that employers will also have to deduct withholding taxes. Possibility is that it may spread to the cafe and hotel field as well.

The start was made recently when N. Y. State inspectors went over the books of Ray Evans, who produces club date and convention shows. Inspection indicated that Evans was liable for the acts' unemployment insurance, and served notice that he had until Aug. 5 to answer the charges. The EMA took up the fight. At a meeting Wednesday (31) meeting it directed its counsel, Henry M. Katz, to go all the way in the matter.

Although the State inspection involved transactions that went back only two years, it is empowered to look into the books for the past five years and collect all taxes for that period. This would mean a healthy wad of retroactive coin for all club date and convention bookers.

In the middle of this matter is the American Guild of Variety Artists, which has always contended that its members are employees rather than independent contractors. However, it obtained a set of rulings which puts the act in the independent contractor

(Continued on page 56)

Yank Circus May Play Paris Palais Des Sports

Paris, Aug. 6.

Promoter Morris Chalfen reportedly has made a deal with the 5,000-seat Palais Des Sports to house his American Circus in Paris from sometime in mid-September to early November when the Red Army Chorus returns under Ferdinand Lumbroso's aegis.

It will presumably be made up mostly of acts from the Ringling Circus, but probably not the same group that recently visited Moscow. Booking may be on a percentage basis.

Belafonte Smash \$215,000 in N'west

Seattle, Aug. 6.

Harry Belafonte & Co. is doing biggest business in history in the Pacific Northwest for Northwest Releasing Corp. (Zollie Volchok-Jack Engerman), with gross to hit at least \$215,000 for two-week, three-city tour.

Following top biz done by Andy Williams' show last month, Belafonte was sold out in Vancouver, Seattle and Portland before opening, with extra matinees added in Vancouver and Seattle.

The Belafonte tour totals 14 performances, compared to Williams' 12 performances in same towns. Williams' gross was \$150,000. Belafonte biz total is bigger because of higher scale. Williams' gross was \$94,000 in Seattle at the Opera House—Belafonte's \$104,000.

Belafonte tour began in Vancouver July 24 at the Queen Elizabeth Theatre, ending there July 27 and opening July 29 in Seattle's Opera House, with closing show Aug. 3. Portland stand, at Portland Civic Auditorium, is August 5-7.

Volchok said the Pacific Northwest now offers good field for big name attractions, with three city tieup of new and adequate theatres presenting great potentials. Northwest Releasing has roadshow "Camelot" booked into Seattle and Vancouver for five-week stand, opening in Seattle at the Opera House Aug. 12 and advance sale is big.

MPLS. TRIB CHILLS ON '70 MINNESOTA FAIR

Minneapolis, Aug. 6.

The fact that wheels have been set in motion to obtain federal funds for a proposed 1970 world's fair in Minnesota didn't deter the Sunday Tribune, the only sabbath day sheet here, from editorially questioning the value of such expositions and whether they're worth their cost.

In its lead editorial, the Tribune even went further. It seriously questioned if a Minnesota world's fair is at all desirable. The comment was prompted by the fact that some New York World's Fair officials have "made caustic cracks about countries which haven't felt able to participate."

"Promoters of such international exhibitions—which seem to come more and more closely spaced—have no right to assume that every nation has some divinely imposed duty to participate in what can be very expensive activities," declared the editorial.

Incidentally, those behind the New York exposition's Minnesota exhibition structure have been experiencing much difficulty in selling space to this state's manufacturing and other business interests and the amount to be expended represents only a comparatively small part of the cost.

Calzada to Ponce de Leon

San Juan, Aug. 6.

Miguel Calzada has been appointed general manager of the Ponce de Leon Hotel now under construction on Ashford Ave. on the Condado strip.

Hotel officials are pointing towards an Oct. 15 inauguration date.

Everything's Up to Date In K.C. as Eddy Bros. Devise VIP Cover Plan

Kansas City, Aug. 6.

A new bright idea in nightclub promotion, the VIP Cover Plan, is being put into operation here by Eddys' Restaurant since its recent refurbishing and reopening. Holder of a VIP Cover Plan Card is entitled to view the floorshows at the niter without paying cover charges.

Cover Plan Card is obtained by paying dues, monthly rate of \$11.30, or advance yearly dues of \$113. Member then may bring any number of guests to see the show without paying covers Monday through Friday nights, and on Saturday nights is permitted a party of eight without cover charges.

Just started, the plan already has a couple score of members and is expected to have several hundred when full scale promotion is devoted to it, the Eddy brothers report. The plan permits an alternate member of a corporation or business firm also to use the card.

VIP plan is designed for heavy entertainers and can result in considerable savings. Eddys' is operating with a \$2 cover charge now, and has booked a string of substantial names through the fall-winter season, including Pat Suzuki, Guy Marks, Ford & Reynolds, Dave Barry & Susan Barrett, Four Lads and Carmel Quinn.

While the cover charge has raised no objections since the reopening, a number of business clients had previously asked for some type of package plan on the entertainment cover, the restaurant owners said. The VIP Plan has been devised as the answer for this type customer, although it will serve the individual and family as well, according to Sam Eddy, middle brother of the three.

Pearl Bailey's Strep

Los Angeles, Aug. 6.

Pearl Bailey, who opened at the Cocoanut Grove here last week, came down with a strep throat Saturday (3) too late for a replacement so the management removed the cover charge for 1,150 diners.

Freddy Martin filled in with a "Salute to Big Bands." No walk-outs were reported.

TV Exposure Reviving Roller Derby, Plan League With National Playoffs

Pittsburgh, Aug. 6.

Roller Derby, an old arena attraction that got a new lease on life with tv exposure, will expand in a new form to practically every big building in the country in the fall as a league with both regional and national playoffs.

The International Roller Derby League is the brainchild of Leo Seltzer, originator of the Derby, and his son, Jerry, who has prospered with the sport in the San Francisco Bay area due to the aid given him on live telecasts on KTVU on Frisco. The Derby is also seen live on KONA, Honolulu.

However, its nationwide popularity has stemmed from the tape syndication of the games which now are in every major market in the U.S. When the league opens in the fall, the New York outlet will be WPIX with games probably being held in Madison Square Garden, where the Derby enjoyed huge success.

Outside of New York, the Derby tapes are now being shown on WJIC, Pittsburgh; WBKE, Chicago; KPLR, St. Louis; WTVN, Indianapolis; KBTB, Denver; KSL, Salt Lake City; KFDX, Wichita Falls, Tex.; KPTV, Portland, Ore.; KNT, Seattle; KXTV, Sacramento; KXLY, Spokane; KNDO, Yakima; KNDU, Pasco; KJEO, Fresno; WEAT, W. Palm Beach; WCCO, Minneapolis; WTVN, Columbus; WKRC, Cincinnati; WTMJ, Milwaukee and KPRC, Houston.

The elder Seltzer, whose tem-

porary office is now at New York's Hotel Astor, reported that he is in the middle of negotiations with stations in Fort Wayne, San Diego, Albany, Buffalo and Providence.

Seltzer's present plans call for league play only in the cities where there is local tv exposure. There will be no teams identified with a single city but will have area representation with all the major cities falling into a geographical classification. One team will represent all of California, another in the Pacific Northwest with the team playing in Seattle, Portland, Tacoma and cities in that area.

There will be a Rocky Mountain team that will be called "The Rockies" and will play everywhere from Salt Lake City to Albuquerque. "The Mustangs" will play all over Texas and Oklahoma. Another section will extend from Minneapolis and St. Paul to Kansas City, Mo.

The Midwestern team will play in Milwaukee, Chicago, Indianapolis, Detroit and Cleveland. St. Louis, Pittsburgh, Louisville, Cincinnati, Columbus, Evansville and Dayton, O., will be in the Tri-State area.

The "Easterners" will have as its home area New York, Washington, Baltimore, Providence, Philadelphia and Boston.

The League will start play the last week of October and will have its sectional playoffs in March and the national playoffs in April.

Steel Pier

Continued from page 54

every section of the Pier that the operation seems to have a heavy draw all its own. The management does better with a name to generate biz and frequently it can mean a noticeable amount of extra loot, but not always.

High Talent Standards

The Hamids often make savings in their shrewd buying methods. Sometimes they slip in a lesser name and still do well. But they will not go below the standards that bear out their belief that the Pier is the "greatest entertainment value in the world."

Hamid also points out that in line with his belief in the eternal draw of vaudeville he is providing one of the few places which can develop variety talent. He says his children's theatre, now with Tony Grant as producer, was instrumental in grooming such headliners as Connie Francis, Kitty Kallen, Fabian and Frankie Avalon, among others.

The pier, it's pointed out, has to be prepared for any emergency. Last week, for example, Bobby Darin dropped out as headliner because of throat trouble. The Hamids got Dee Dee Sharpe as sub, and 24-sheets were printed overnight, along with window cards and a banner from a plane flying over the resort.

The same steps were taken when Miss Sharpe had to leave after two days and Jerry Vale came in. When Allan Sherman headlined, the process was repeated. Sherman, however, instead of playing in the Music Hall, worked in the ballroom which has an 8,000 capacity (most of the viewers stand) compared to the 4,000 in the theatre.

The Hamids, in their talent buying, shop for names on the rise and try to tie them up. They used that technique on many bookings in the past and have come out ahead of the current market prices. But they do feel that the price of talent has risen considerably.

Rene Black

Continued from page 54

Philippe got his first job as one of Black's aides.

Black started in America operating a class restaurant in Pasadena, Cal., then opened the culinary operations at the then new Mark Hopkins Hotel, N. Y. From the Central Park Casino he shifted to the Sherry-Netherland, then Louis Sherry's in New York, before becoming restaurant and room-service supervisor at the Waldorf. Once again Philippe's career paralleled his, latter becoming the successor to "Oscar (Tchirsky) of the Waldorf."

In recent years, Black gave Miami's class Fontainebleau cache and distinction.

Every summer, however, his birthday was marked by Philippe at the Peekskill farm as a triple-birthday event since it coincided with Claudia Philippe's (his daughter) and also that of Mrs. Crosby (Cecelia) Gaige's birthdays. Philippe bought the Peekskill farm from the late producer who was also renowned internationally as a gourmet and a wine-and-food authority, having written several books on the subject.

When a VARIETY man at one time affectionately referred to Black's venerable service, he observed "age should only refer to furniture and wine."

Black's widow survives.

Establishment

Continued from page 54

Troupe consists of three men and two girls, runs in such wicked taboos as attacks on Royalty, the British class system, the Common Market, President Kennedy, Prime Minister Macmillan, Khrushchev and Profumo; such subjects as pregnancy and abortions.

All are acceptable in Toronto, which is jamming 'em in, with no walkouts at naughty or serious lines of this satire. John Bird, as the Labor member of parliament, is outstanding; Jeremy Geidt is adept as the British advertising man. (they have them over 'ome as well as on Madison Ave.)

John Fortune is guilty of ill-defined speech—a quality that affects most English comedians in dropping the punch lines, although he has the longest and very enjoyable sketch wherein his hostess, the estimable Miss Bron, fights off the frustrated efforts of a British rake.

Carole Simpson, a sexy symbol poured into a black gown, had better stick to acting rather than singing—unless the stage-manager fixes up those mikes which the company brought with them.

John Krinsky, who is presenting "The Establishment" members with Peter Cook in Toronto, an Ottawa highschool auditorium and the hungry i, told VARIETY that "The Crucifixion" would be done in the latter nitery, even though it has been banned in Toronto. ("We were disappointed at its omission but the Eaton Auditorium said they did not wish us to do it; and there is a clause in our contract by which it may be cancelled on disapproval.")

Krinsky opined that the nine-day Toronto gross would amount to \$35,000, as compared with the Strollers Club, N.Y., weekly take of some \$16,000. McStay.

EMA

Continued from page 53

category. This is evident in the withholding tax situation in which the Bureau of Internal Revenue held that for purposes of the withholding tax acts may be independent contractors.

It is also vital to AGVA that official court rulings hold the acts to be employees, inasmuch as an association of indie contractors would be a trade organization and not a trade union.

The move toward the classification of talent as employees came during the recent hearings of the Senate Subcommittee on Permanent Investigation headed by Sen. John McClellan (D-Ark.). Its report on A.G.V.A. reiterated "organizations of independent contractors cannot qualify as labor organizations under this act" (National Labor Relations Act as amended by Taft-Hartley). During the hearings Sen. McClellan frequently queried AGVA officials on collection of withholding taxes.

When Broadway Discovered Radio

(A Recall On the Death of Arthur Lyons)

Death last week in Hollywood of Arthur S. Lyons at 62, following by 22 years the passing of his brother Sam Lyons, recalled some of the colorful agents of another day. When Lyons & Lyons, then in New York's Paramount Bldg., found some of their vaudeville personalities in demand by that newfangled thing called radio, and the Broadway agents were somewhat obtuse in mien and manner to the chromium-slick, ivy league, Madison Ave. aura, it was Sam Lyons, who never quite lost his Lindy's brogue, who observed, "They'll understand me real good when they want to talk to me about Pheel Baker or Jeck Banny." As a matter of fact it was Sam Lyons' earthy candor which quickly enchanted many of the Mad. Ave. set. Eventually it became the A. & S. Lyons agency when they followed show biz to the Hollywood capital.

The yesteryear agents had color and flair and unpredictability. If one agent felt affluent enough to simulate an office which had intrigued him on the fashionable east side, he had no compunction in telling his interior decorator, "And here I want five feet of red books." The i.d. wanted to know what kind of books and the agent said, "Never mind the titles so long as the bindings are red and they fill up this shelf."

Then there was the fashionplate agent who so overwhelmed his acts with sartorial splendor that one comedian predicted in earnestness that "when so-and-so dies they'll have to bury him in the Brill Bros. window." (This was the West 49th St. counterpart of Brooks Bros. and, in fact, the Brill Bldg., citadel of tin pan alley, is a heritage of that former haberdashery).

As show biz matured, agency wheeling-dealing assumed big business proportions but the pioneers were the colorful centers of the Lyons & Lyons brand.

Vaude, Cafe Dates

New York

Pearl Bailey set by Joe Glaser's Associated Booking Corp. for the Dec. 31 assignment at the Americana's Royal Box. Caterina Valente into the Plaza Persian Room Feb. 26. Milton Berle assigned to El San Juan Jan. 19 for 11 days. Juliet Prowse to work the Vapors, Hot Springs, Sept. 12. Earl Wrightson & Lois Hunt tapped for the Drake Hotel, Chicago, Dec. 31. Louis Armstrong to take an eight-week vacation following his current stand at the Riviera, Las Vegas.

Morris Stoller, manager of the Coast Morris Agency, planed back after a brief in New York. Bobby Darin had to cancel out of the Steel Pier, Atlantic City, following a near collapse at Freedomland. Vocal chords need at long rest. Don Sherman to work the Tony Bennett concert at the Concord Hotel, Kiamasha Lake, N. Y., Aug. 17. Chubby Checker to the Mocambo, Montreal, Oct. 25. Vaughn Monroe staked out for Oct. 28 at Elwood Casino, Windsor. Sergio Franchi to the Palmer House, Chicago, Feb. 15. Roberta Sherwood inked for the Southern Club, Hot Springs, Feb. 15. Jack Durant set for the Desert Inn, Las Vegas, Sept. 3 and the Roosevelt Hotel, New Orleans, Oct. 12.

Chicago

Johnny Desmond down for the Edgewater Beach Sept. 9, followed by Mary Kaye Trio Sept. 30 for two frames. Jennie Smith and Bill Cosby skedded for Mister Kelly's Aug. 26-Sept. 2, and the Smothers Bros. and Carol Sloane Sept. 3-22. Pat Suzuki plays the Drake Hotel Jan. 14 for two weeks. Newton Bros. into the Palmer House Oct. 1 for a fortnight, and Phyllis Diller into the same spot Nov. 29-Dec. 21. Lewis & Christy slated for Suttmillers, Dayton, Oct. 14-19, and the Caravan Club, Austin, Tex., Nov. 4-10. Rex Benson at the Fourth Dimension, Winnipeg. Susan Smith, currently at the N. O. Playboy, goes into the Living Room, N.Y., Aug. 12 for two weeks, and plays Eddys', K.C., Oct. 31 for two weeks with George Kirby, Jackie Gayle set for three weeks at Eddys' Oct. 7.

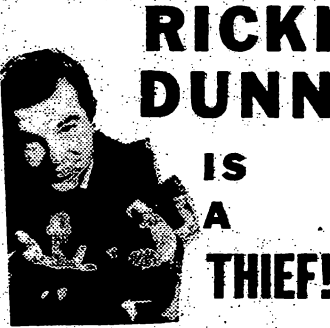
Philadelphia

Readying its fourth season, the Latin Casino, theatre-restaurant in Cherry Hill, N.J., has set "Sight & Sounds," starring Nat King Cole, for the opening session, Sept. 9-29;

Tony Marti, Sept. 30-Oct. 9; Abbe Lane, Xavier Cugat, George Kirby, Oct. 10-20; Shelley Berman, Barry Sisters, Oct. 21-30; Ella Fitzgerald, Oct. 31-Nov. 13; Tony Bennett, Nov. 14-26; Ray Charles & his orch, Nov. 27-Dec. 10.



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850 Seventh Avenue
New York 19, New York

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Dennis Bell is doing an exceptionally fine job in our big show room at the Silver Slipper. His youth and enthusiasm match his good looks and tremendous singing talent. Best of all he is a little gentleman.

I predict a very fine singing career for Dennis and will welcome him back in 1964.

With kind personal regards, I remain,

Yours sincerely,

Eddie

Edward R. Fox
Director of Entertainment

VARIETY

New Acts July 31, 1963

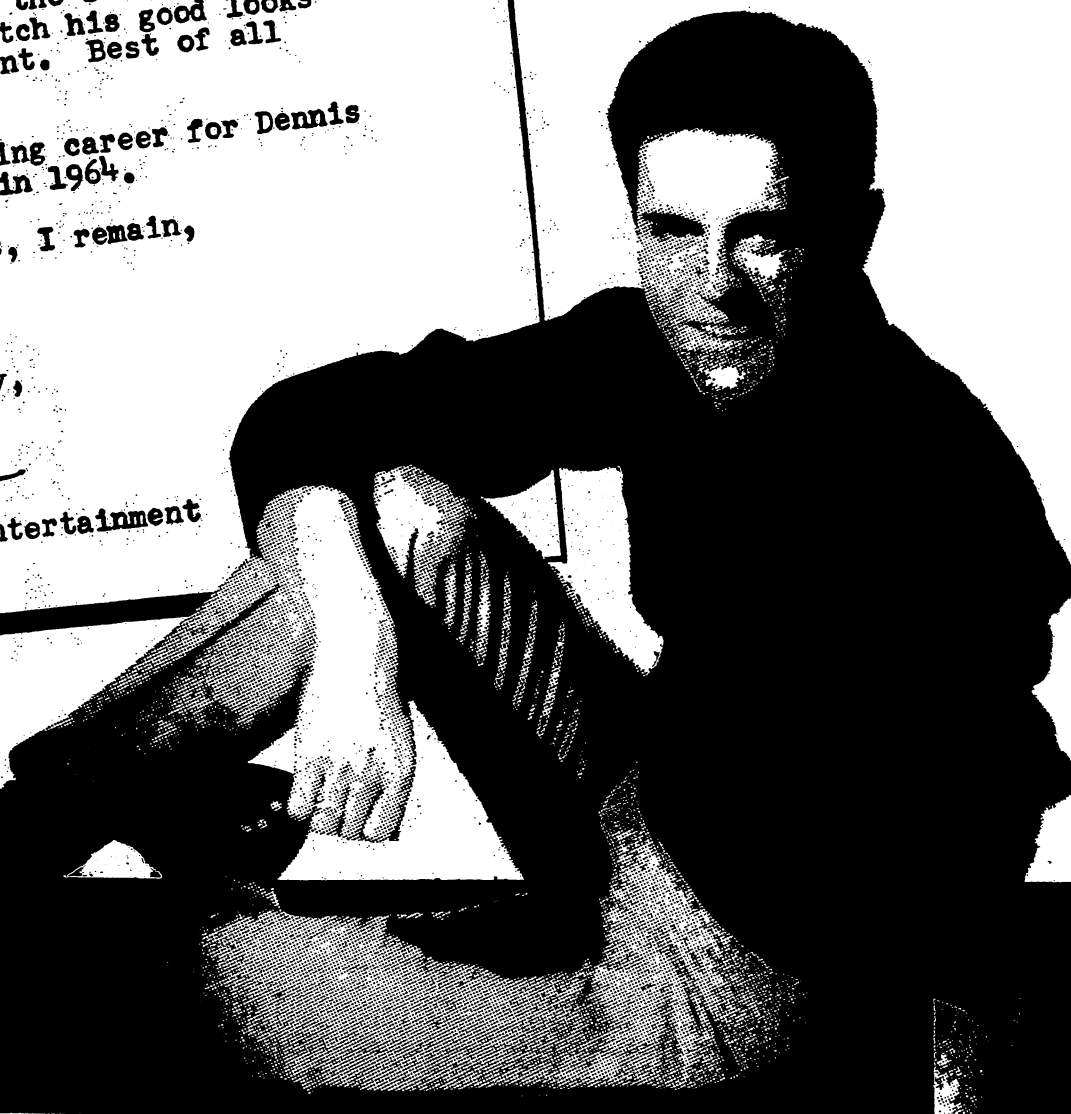
DENNIS BELL

Songs
15 Min.

Silver Slipper, Las Vegas

Impresario Eddie Fox has introduced another singer to Las Vegas who has strong potential. Dennis Bell, who looks to be in his late teens or early 20s, is a handsome youngster, personable, a good song stylist, and he gives the proper interpretation of a lyric.

Bell's well-balanced songalog includes "All Right With Me," "Fool Am I?" "Luck Be A Lady" and "Rockabye." Duke.



Direction



My sincere thanks to EDDIE FOX, HANK HENRY and the wonderful cast at the SILVER SLIPPER for making this a memorable engagement.

Dennis

Personal Management

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Yank Diskers' British 'Invasion' Mostly On Paper—Only 10% Ever Arrive

London, Aug. 6. The host of American disk artists proclaimed as coming to these parts over the next few months may mislead the outside observer as to the actual state of the current British vaude scene. For while it may appear that promoters here are overloading themselves with American rock performers, one w.k. agent estimates that only 10% of the projected visits actually mature.

He is Harold Davison, a long-time London operator, and major importer of American talent. He believes that several British promoters express interest in a particular Yank performer as and when that act has a disclick, or looks to be about on the verge of one.

But by the time necessary dickers are completed and tentative dates arranged, the shortlived beat song has a tendency to drop out of sight and the Yank artist loses his appeal to the British market. And, duly, the local promoter loses interest in the performer.

Davison, however, operates from a different premise. He deals with more established and stable art-

ists—of the calibre of a Sarah Vaughan, a Count Basie, a Duke Ellington, an Ella Fitzgerald, an Erroll Garner, et al.—and he arranges between eight and 10 tours a year.

With Davison, the imported American is strictly of the top-of-the-bill kind. A fact which is at variance with some other show promoters. It is becoming an increasing practice here, for instance to mount package shows with the Yank artist taking second or featured billing, with local waxers topping the bill.

In other cases U. S. performers who do tour here are subject to costar status as in the instances of Tommy Roe who has tour dates with Britain's Billy J. Kramer, and Duane Eddy who is due here in October to trek with Gerry & the Pacemakers.

Although they are now getting rarer, package shows headed by American popsters still stimulate interest around the business. For instance, promoter Don Arden is currently greatly excited by his upcoming 'round U.K. tour with the Everly Bros. in a package with Bo Diddley and one or two other performers.

Arden, who brings in about six Yank disk stars a year, expects to snare Brenda Lee, and Jerry Lee Lewis for return visits in the fall. Also expected in to head their own shows are Johnny Mathis and Andy Williams, through the Vic Lewis and Alan Blackburn agency.

But outside the aforementioned, and the handful of artists booked by Davison, there is very little that is positive in promoter-theatre-circles concerning the booking of American talent—even as an "added attraction" to the all-British packaged beat show.

AGVA's B'ham Benefit Marred by Collapse Of Makeshift Stage

Birmingham, Aug. 6. The collapse of an improvised wooden stage here last night (Mon.) during the AGVA "Salute To Freedom, '63" benefit performance injured two persons and shook up 30 performers and guests. On-stage when it collapsed were Rev. Martin Luther King and his brother, Rev. A. D. King; authors James Baldwin and Harry Golden; and former heavyweight boxing champ Joe Louis, Nina Simone, Johnny Mathis, Ray Charles among others.

It was a makeshift stage on the local Miles College (Negro school) football field. Benefit was switched when the local Civic Auditorium "suddenly" decided to have a paint job done that night.

About 14,000 paid \$5 to get in and brought their own chairs.

Swedish Nudist

Continued from page 1
their pay because they had been on call, and that's when SEG entered the picture, with two guild reps rushing to the set to try to settle matters and ascertain the facts. Gals complained that the nature of their work had been misrepresented.

After a lot of discussion, a Metro spokesman said the case was being taken to arbitration, but a SEG rep said no, the matter was still being discussed with Metro. A studio spokesman said Newman is covered with a towel in the sequence, and as for the virtually nude extras, only rear shots were taken.

Commented producer Pandro Berman: "I think Central Casting forgot to tell them they were to work in the nude. We had plenty of girls, and the incident didn't hold up production."

It's Dion DiMuci Now

The monotonized Dion is bringing his surname into his show biz activities. Contracts calling for the services of the Columbia Records diskier will hereafter stipulate that he be billed as Dion DiMuci instead of just "Dion" as he has heretofore been billed.

Inclusion of DiMuci, his real name, will pertain to his recording, tv, nitery, concerts, pix, and other commitments. DiMuci is scheduled for his first legituner assignment Aug. 14-25 in the production of "Wish You Were Here" at Cleveland's Cane Park.

Newport Folk Fest

Continued from page 2

booming instrument business the past few years).

Clark participated in a discussion whether folk songs should be P.D.,—public domain, i.e.—but he pointed to one folio publisher who, for all his propagation of the P.D. cause, made sure that his music books were protected by copyright.

In fact, many of the P.D.s, including "We Shall Overcome," while originally a turn-of-the-century Baptist hymn called "I'll Overcome Some Day"—Hall-Mack Co. copyrighted it in 1901, with authorship credited to C. Alpert Tindley—today holds the names of four other coauthors. They are Frank Hamilton, Guy Carawan, Pete Seeger and the late Zilphia Horton. Ludlow Music is the copyright owner, and the four authors have designated that their royalties be allocated to "freedom" causes.

Clark discussed just what is a P.D. Any number of artists and interpreters, from Harry Belafonte with his Jamaican, African and southern ethnic paeans to the recent crop of folkniks, invariably copyright their own "versions" or "interpretations," so that royalties accrue to them.

Promoter George Wein hosted a party in a posh Newport mansion, "undoubtedly once owned by somebody of the Old Guard," said Clark.

Inside Stuff—Vaude

Patterning their sales approach after that of the Catskill resorts, singer Ginny Simms and her husband, Don Eastyold, new owners of Breezy Point Lodge in northern Minnesota, have been lining up special entertainment features and offering two-day, and longer, bargain packages. Results have been highly favorable, it's reported. They're the first resort operators in the Minneapolis area to do so. The couple is using large newspaper ads in nearby big cities to tell about their current "bargain"—two "glorious" days at the Brainerd resort in a "complete package" for \$29.95, based on husband wife sharing double accommodations. Included are all transportation, meals, guest accommodations and tour of 1,500-acre Breezy Point.

Bikinis are out for "The Canadettes," 52-girl precision line at the evening grandstand show of the Canadian National Exhibition (Aug. 16-31) in Toronto, following mixup of costume photos released to newspapers for a spectacle which caters to a "family audience." Jack Arthur, producer of the show, denied that bikinis were ever considered by "The Canadettes." He added that the pilot costumes would be worn by only four showgirls and the garments would be supplemented by flesh-colored leotards. Furor was started by publication of photos in the Toronto afternoon dailies.irate members of "the family trade" complained to CNE officials and Arthur explained it was a "misunderstanding."

Stunt student Adrian Catarzi has become what is believed to be the 13th aerialist in circus history to perform the triple somersault from the flying trapeze. Catarzi, a Florida State U. student, tripled July 26 in an FSU Flying Circus performance at Callaway Gardens near Pine Mountains, Ga. Feat was witnessed by a small but appreciative audience. Flier Catarzi and his catcher, Ivan Williams, had concentrated for several weeks on perfecting routine.

Nearly \$27,000 will swell the coffers of the Scottish Theatrical & Variety Artists' Benevolent Fund as a result of the recent Royal gala performance of the Howard & Wyndham "Five-Past Eight" revue, staged before Queen Elizabeth and the Duke of Edinburgh at Glasgow's Alhambra Theatre. Both Connie Francis and Alan King planned from the U. S. to take part. Alma Michaels, already in Glasgow for the "Five-Past Eight" revue, presented her canine act, "Excess Baggage."

King, who also scored at the similar Royal show in 1958, had the British queen laughing heartily at his domestic gags. He was generally acknowledged to be the hit of the show. Connie Francis also scored. England's Max Bygraves and Scotland's Jimmy Logan were among other artists who clicked before a tuxedo-clad, evening dress VIP audience. It was the second Royal show biz event here in five years. Show, for which all artists gave services free, was generally agreed to be one of the best yet.

There has been no change in the ownership of the Establishment Club, London, since its opening in October 1961, and a report in the July 24 VARIETY that Nicholas Luard, one of the original partners, had sold his interest to Raymond Nash, was inaccurate. There is a deal pending for impresario William Donaldson to buy into the club, but there is a six months' deferment on the project.

A press rehearsal of the 1964 world premiere of "Holiday On Ice" will be held at Knoxville (Tenn.) Civic Coliseum Aug. 13. Newsmen from part of the country where the show is booked have been invited to the showing. The prem is Aug. 14, with a 10-day run in Knoxville before starting a 40-week tour of 42 cities followed by six weeks in South America. A cadre of the show, along with props, will later go to Europe filling out the 1964 season. A different troupe will be used abroad.

Out to 'Insure' N.Y. 'Fun' Fair

Continued from page 2

as among the show biz craftsmen in on the Fair.

Early Fall Previews

In September or early October the Fair plans to preview some of its entertainment components in practice or on the planning board.

"Son et Lumiere," a la the European "sound and lights" tape-recorded displays in Rome, Paris, Athens Philadelphia and elsewhere is expected to be such a boffo lure that, to quote Judge Samuel I. Rosenman (one of the prime aides to Moses in the overall planning), "we may have difficulty getting people across the bridge," i.e. into the Entertainment Area.

Fair spokesmen also accent that there will be enough fancy foreign gastronomy to keep the posh as well as the mass patronage happy—and out late.

While perhaps there was too much accent on the educational, industrial and scientific aspects which, in themselves, are expected to produce the top "entertainment," the Fair is aware of its "fun" appeal.

1,000,000 Advance Tickets

Berns quotes almost 1,000,000 tickets sold in advance, via travel agents, banks, etc. The Time-Life Exhibit in Rockefeller Center has produced combo sales of the official guidebook, which Time-Life is publishing and selling in combination with adult and children's admissions. The exhibit is being shifted Sept. 8 to the First National City Bank on Park Ave. and may be "put on the road" because it has had such public impact. Single admissions are \$2, children \$1; combination tickets at reduced rates.

Judge Rosenman clarifies the Monorail as a "ride," vis-a-vis Greyhound Bus' transportation franchise, although it is presumed the American Machine and Foundry people, working in collaboration with the French engineering firm which put up the Seattle

Monorail, during the Century 21 Expo in the northwest, hopes perhaps to sell the City of New York on the Monorail system for urban transportation to supplement the buses, subways, etc.

Italian & Spanish Pavilions

The Italian Pavilion, just consummated by Edward Corsi and potent Italian-American industrialists going to Rome last week, has heartened the "foreign" flavor. The Spanish Pavilion and West Berlin are looked to take up the slack or lack of the British and French participation. (There is still a move anew to revive the "French Pavilion" as a commercial enterprise).

It is no secret that, as Fair opening approaches, there may be revisions on some of the hidebound attitudes although the "girlie" shows, per se, are regarded as tabu (1) for reasons of taste, and (2) because of their b.o. impotency. The "girlie" shows didn't fare so well in Seattle. Showmen, of course, contend that the fact they were permitted to operate, even in a blue-law city like Seattle, was enough to telegraph the fact to the public that things were being geared for "fun." Moses & Co. are convinced there will be plenty of good clean fun.



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CURRENT BILLS

WEEK OF AUGUST 3

NEW YORK CITY

MUSIC HALL — Dolores Davis, Paul Dixon, Alan Cole, Ronnie Ronalde, Ferry Forst, Helen Wood, Rockettes, Corps de Ballet, Raymond Paige Symphony Orch.

AUSTRALIA

MELBOURNE (Tivoli)—Dianne Barton, Robert Gard, Colin Croft, Ormonde Douglas, Ernie Bourne, Jeanne Battye, Fredrick Potter, Kevin Doherty, Judy Champ, Eileen Hattam, Joan Thomas, Simon Cain, Arthur Gorman, Evan Dunstan, David Hamilton.

SYDNEY (Tivoli)—Suzanne Steele, John Weaving, Cynthia Morey, David Gray, Gordon Wilcock.

NEW ZEALAND (St. James), AUCKLAND — Penny Nichols, Bob Andrews, The D'Angels, The 2 Pirates, The Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Maureen Wilson, Wendy Faulkner, Jackie Griffiths.

BRITAIN

BRIGHTON (Hippodrome)—Dickie Henderson, Eva Roswell, Charivels, Tiler Girls, Aleta Morrison, Eddie Vitch, George Mitchell Singers, Peter Vernon, Jimmy Curries Tropical Cascades.

LONDON (Palladium)—Arthur Haynes, Frank Ifield, Susan Maughan, Nicholas Parsons, Ken Morris & Joan Savage, Bob Wallis & His Storeville Jazzmen, Rudy Cardenas, Walter Gore, Ballet Group, Ross Taylor Dancers, Dorothy Dampier, Leslie Neves.

MORECAMBE (Winter Gardens)—Jimmy Jewel & Ben Warris, Ted Lume, Polka Dots, Elizabeth Larner, Skylons, Twelve Lovelies, Bill Shepherd Singers.

VICTORIA (Palace) — George Mitchell Minstrels, John Boulter, Tony Mercer & Dai Francis, Reg Varney, Margo Henderson, George Chisholm & Jazzers, Schaller Bros., Television Toppers, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Tad Truesdale, Ritchie Haven, S. Johnny Barracuda.

BITTER END — Juan Serrano, Mike Settle.

CAFE SOCIETY — Gloria DeMarco, Pettiford & Chiles, Danny Apollinar Trio.

CHATEAU MADRID — Duendos Gitanos, Pedro Vargas, Emilio Reyes Orc., Los Guaracheros.

COPACABANA — Al Martino, Forbes & Villa, Ralph Young, Joseph Mele Orc., Frank Marti Orc.

EIGHTH WONDER — Rosetta Tharpe.

GRINZING — Kalman Banyaik, Henry Butz.

HAWAIIAN ROOM — Judy Scott, Denis Regor, Keolu Beamer, Fai & Huabellies.

HOTEL AMERICANA — Carmen Cavalero, Betty Madigan, Al Conti 3, Charlie Fisk Orc.

HOTEL ASTOR — Eddie Lane Orc.

HOTEL NEW YORKER — Joe Furst.

HOTEL PARK SHERATON — Janet Vaughan Trio.

HOTEL PLAZA — Dorothy Sarnoff, Milt Shaw Orc., Mark Monte.

Room: Julius Monk, Carol Morley, Gerry Matthews, Rex Robbins, Lovelady Powell, Susan Browning, Gordon Connell, William Roy, Robert Colston.

HOTEL ROOSEVELT — Lenny Herman Orc.

HOTEL ST. REGIS — Charles Turecamo Orc.

INTERNATIONAL — "Latin Fire Revue," with Miguelito Valdez, Mike Dursio Orc.

LATIN QUARTER — Bernie Allen, Mambo Aces, Sportsmen, Jack Durant, Gladia Leigh, William Johnson, Five Williams Troupe, Jo Lombardi Orc., Sam Bidner Orc.

LIVING ROOM — Lenny Kent, Bobby Colt, Bob Ferro Orc.

NO. 1 FIFTH AVENUE — Hankinson & De Maio, Stan Freeman.

SABRA — "Land of Milk & Honey," Yoel Shan, Lily Cevell, Menasha Baharn, Leo Fuld, Bob Phillips Orc.

SQUARE EAST — "To the Water Tower," Bob Dishy, Paul Dooley, Anthony Holland, Andrew Duncan, Barbara Harris, McIntyre Dixon.

SWEET CHARIOT — Ellison Singers, Herman Stevens.

UPSTAIRS & DOWNSTAIRS — Ronnie Graham, David Rounds, Barbara Quaney, Jon Stone, George Coe, Bob Rogers, Sam Pottle, Mabel Mercer.

VERSAILLES — Tyrrie Glenn Jr., Imperials.

VILLAGE BARN — Doc Morgan, India Adams, Zeb Carver, Lou Harold Orc.

CHICAGO

BLUE ANGEL — "Calypso Jamboree," Marliza Pons, Fayray Shelar, Lord Christo, Lord Smiley, Lord Tiger, Lord Charlton, The Duke, Al D'acey Orc.

DEL PRADO HOTEL — "Hits of Broadway" revue.

DRAKE HOTEL — "Vaudeville '63," Bill Starr, Bert Vallencourt, Shirley White, Joy Hawkins, Jimmy Blade Orc.

EDGEWATER BEACH — Geezinslaw Brothers, Lurlean Hunter, Edgewater Beach Guys & Dolls, Don Davis Orc.

GATE OF HORN — Gaslight Singers, Peter Morse, The Innkeepers.

LE BISTRO — Joe Williams, Connie Milano Trio.

LONDON HOUSE — Oscar Peterson, Jose Bethancourt Trio, Larry Novak Trio.

MISTER KELLY'S — Sheeky Greene, Tobi Reynolds, John Frigo Trio, Marty Rubenstein Trio.

NEW LIVING ROOM — Don Jacoby Orc.

PALMER HOUSE — Nelson Eddy & Gale Sherwood, George Tapps & His Dancers, Ben Arden Orc.

PLAYBOY — Lillian Briggs, Will Mercer, The Bookends, Bill Boren, Paul Gray, Danny Rogers.

SECOND CITY — "20,000 Frozen Grenadiers," Jack Burns, Dennis Cunningham, Ann Elder, Sally Hart, Dick Schaaf, Avery Schreiber.

LOS ANGELES

COCONUT GROVE — Pearl Bailey, Freddy Martin Orc.

CRESCENDO — Frances Faye & Jerry Lester.

DINO'S — Carol Brent, Jack Elton, Steve LaFever.

JERRY LEWIS — Bet E. Martin.

LOSERS — Bobby Short.

MELODY ROOM — Frankie Ortega Trio.

INTERLUDE — Pat Collins, Joanne Graier Trio.

SLATE BROS. — Tommy Roberts Gospel Train.

STATLER HOTEL — George Arnold Rev.

TOWN HOUSE — Red Nichols & Five Pennies.

TROUBADOUR — Miriam Makeba.

YE LITTLE CLUB — Billy Storm & Marilyn Burroughs, Jack Smalley Duo.

LAS VEGAS

BOURBON STREET — Lyn Keath.

DESERT INN — McGuire Sisters, Charlie Manna, Lounge: Ted Lewis, Johnny Puelo, Les Baxter, Mafalda 3, Violins of Mexico, Peterson-Baker, Silver Strings.

DUNES — Kingston Trio, Louis Nye, Bill Reddie Orc. Lounge: "Vive Les Girls," Gil Bernal, Merri Ellen.

FLAMINGO — Gordon & Sheila MacRae, Mattinsons, Russ Black Orc. Lounge: Billy Eckstine, Louis Jordan, Cleopatra's Belly Dancers.

FREMONT — Newton Bros., Ray Smith, Emblems, Bill Britton.

GOLDEN NUGGET — Rose Maddox, Diplomats, Cut-Ups.

HACIENDA — Les Poupees de Paris, Grover Shore Trio.

MINT — Pat Moreno's, "Artists & Models of '63," Tex Williams.

NEVADA — Carol Jean Thompson, Jeri Lynne Fraser, King of Limbo.

NEW FRONTIER — "Oriental Inferno," Lounge: Clara Ward Singers, Ink Spots, Sunny Spencer.

RIVIERA — Louis Armstrong, Jane Russell, Connie Haines, Beryl Davis, Dick Humphreys, Joyce Roberts, Humphreys Dancers, Jack Cathcart Orc. Lounge: Billy Williams Revue, Tony Thomas as, Phil Palumbo 5, La Verne Baker, Dave Rodgers.

SAHARA — Shelley Berman, Mills Bros., Moro-Landis Dancers, Louis Basil Orc. Lounge: Don Rickles, Freddie Bell, Robert Linn, Tom Cavanaugh, Russ Cantor.

SANDS — Steve Lawrence, Eydie Gorme, Corbett Monica, Bill Carey, Copa Girls, Antonio, Morelli Orc. Lounge: Jackie Heller, Yacoubian Co., Red Norvo, Morry King, Strings, Ernie Stewart.

SHOWBOAT — Bob Luman, Johnny Paul, Silver Slipper — Hank Henry, Sparky Kaye, Danny Jacobs, Eddie Innes, Brandy Long, Viennas, Slipperettes, Geo. Redman Orc. Lounge: Funtastics, Beverly Marshall, Skeets Minton, Johnny La Monte.

STARDUST — "Lido de Paris," Eddie O'Neal Orc. Lounge: Roberta Sherwood, Don Cornell, Nalani Kele, Bernard Bros., Andriani Bros.

TALLYHO — Patti Kim, Eduardo Sasson, Marty Heim.

THUNDERBIRD — "Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Nat Brandwynn Orc. Lounge: Kirby Stone 4, Teddy Randazzo, Gil and Nikki, Doris King, Lou Rawls.

TROPICANA — Folies Bergere '63, Ray Sinatra, Orc. Lounge: Jerry Colonna, Gene Sheldon, Hi-Lo's, Al DePaulis 4, Dubonnet 3.

RENO-TAHOE

CAL-NEVA (Tahoe) — Tony Bennett, Larry Storch, Lynn Arden Show Girls, Matty Malneck Orc. Lounge: Trini Lopez, Buddy Rich, Dave Burton, Sonny King and Vido Musso.

CRYSTAL BAY (Tahoe) — Lancers, Jack Schaefer, Frank Fanelli with Re Brunell.

GOLDEN — Davis & Reese, Sue Carson, Nita Cruz, Verna and Venturas, Tony Martini, Wingy Manone, Available.

HAROLD — Severio Saridis, Kuban Cossacks, Blue Ribbon Belles, Don Conn Orc.

HARRAH'S (Reno) — Sam Butera and Witnesses, DeCastro Sisters, Top Notchers, Cousins, Pia Beck, Red Coty.

HARRAH'S (Tahoe) — Dinah Shore, Bob Melvin, Moro-Landis Singers and Dancers, Leigh Ann, Nore, Mary Kaye Trio, King Sisters, Big Tiny Little, George Rock, Peter & Hank, Joyce Aimee.

HOLIDAY — Four Lads, Ginny & Gal, Hons, Connie Mitchell with Monte Bleu Quartet, Michael Kent and Singing Strings.

MAPES — Jan Garber Orc and Show, Deedy & Bill, King's IV, Silver Strings, Joe Karnes.

NEVADA LODGE (Tahoe) — "Vive Les Girls," Al Bell Orc, Deedy & Bill, Beverly St. Lawrence, Eddie Lawrence.

NORTH SHORE (Tahoe) — International Murray Arnold, Sue Flanders Quartet.

PRIMA DONNA — "Paree, Ooo La La" revue with Wick & Brand, George Riveras, Al Tronti Orc.

RIVERSIDE — Novelites, Phyllis Inez, Randy Van Horn Singers, Belegor Strings.

SPARKS NUGGET — Sergio Franchi, Edgar Berger, George Arnold Singers and Dancers, Foster Edwards Orc.

WAGON WHEEL (Tahoe) — Characters, Louis Jordan, Frank Moore Four, Bobby Page Show, Town Pipers, Bob Rimard, Juan Esquivel Orc., Gaylord & Holiday, Orrin Tucker Orc., Ron Rose.

SAN FRANCISCO

BIMBO'S 365 — Anen & Broderick, Lois Ray, Lielt Chorlton.

COMMITTEE — Kathryn Ish Irene Rior, dan, Scott Beach, Bobby Camp, Gary Goodrow, Larry Hankin.

EARTHQUAKE McGOON'S — Turk Murphy, Clancy Hayes.

FACK'S — Earl "Fatha" Hines, Arthur Lynn.

FAIRMONT HOTEL — Venetian Room: Keely Smith.

HOLIDAY INN (Oakland) — Frank Gorshin.

HUNGRY I — Stiller and Meara, Chan Canasow, Don Washington.

JAZZ WORKSHOP — Jazz Crusaders, Jack McDuff.

OFF BROADWAY — Four Freshmen.

PURPLE ONION — "Parade," Carole Cook, Tucker Smith, Beverly Sanders, John Castello.

SHERATON-PALACE — Tudor Room: Bola Sete.

SUGAR HILL — Olatunji, African Dancers and Drummers.

TIN PAN ALLEY (Redwood City) — Frank O'None, Geni Shaw.

TRIDENT (Sausalito) — Vince Guaraldi.

MIAMI-MIAMI BEACH

AMERICANA — Jack Young, George Arnold's, "Artists and Models On Ice," Marsh & Adams, Jinx Clark, Phil Richards, Vic Charles, Wilton Clay, Mal Malin Orc.

CARILLON — Lou Walters, "Ooh La La," Ruth Wallis, Jerry Newby, Pierre Jacques, Eddie Garson, Jacques Donnet Orc. Line (10).

CASABLANCA — Buck Buckley, Mario & Florida, Bob Regent Orc.

CASTAWAYS — Ring-A-Ding 6, The Per-

dots, The Wreckettes (12), Ralph Font

O.L., Jimmy Roma.

DEAUVILLE — Chico & Cubans, Les Rhodes Orc., La Playa Sextet.

DIPLOMAT — Van Smith Orc., Pupi Campo Orc., Kay Stevens, Eddie Barnes.

DORAL BEACH — The Interludes, Mal Malkin Orc., Townsman, Luis Varona Orc.

EDEN ROC — Don Rondo, Johnny Musick Orc., Stan Hayman, Pupi Campo Orc.

Val Olman Orc., Monroe Kasse Orc., Leslie Hudec Strings.

FOUNTAINBLEAU — Len Dawson Orc., Chauncey Gray Orc., Dean Murphy, Ziggy Lane, Racha Rodell, Frank Natale 3, Tony & Lucille, Chero & Orc.

PLAYBOY — Bill Ricco, Parul Gray, Dick Haviland.

PEPPERMINT LOUNGE — The Coasters, Artells & Swinging Rocks, Ruby

SEA GULL — Jimmy Holmes, Inkspots, (4), Jimmy Grippio.

THUNDERBIRD — Berj Vaughan Quartet, Richie Bros., Dick Smith, E. Lois Forman.

SAN JUAN

AMERICANA — "Spice On Ice Revue," Adams & Marsh, Lolo & Lita, Pepe Lara Orc. Lounge: Sylvia D'Sayles 3, Humberto Morales.

CARIBE HILTON — Juan Carlos Copes Revue, Miguelito Miranda Orc., Luis Benjamin 5, Lounge: Renee Barrios.

CONDADO BEACH — Peggy Robertson, Pepito Torres Orc., Lopez Vidal 5, Lounge: Floriana Alba, Juan Luis Rev.

LA ONCHA — Winnie Hoveler Rev., Pedro Roman, Nore Morales Orc., Nestor Torres 5, Lounge: Nilda Terrace.

EL CONVENTO — Salvatore, Pilar Avila, Pepito Arvelo 5.

EL SAN JUAN — "Tropicore Folies of 1964," Cesar Concepcion Orc., Julio Gutierrez 5, Lounge: Bobby Paris Revue, Mandy Campo 6, Tito Lara & Los Hispanos.

OCHO PUERTAS — Carmen Torres.

Profumo LP

Continued from page 1

hq., Blackwell runs Surprise in conjunction with another, more productive, label called Island Records. He releases a couple of disks a month comprising West Indian tunes which he markets through selected stores in London, Birmingham and other parts of the country where there is any sizeable Negro population.

Retailing at \$5, the initial pressing is being eaten up at a runaway hit tempo.

A BBC ban seems inevitable in view of the disk's contents which are not only satirical but, in parts, unashamedly blue. It further satirizes news reportage of the affair in the characterization of a certain "Edward R. Furrow" and a "Richard Rumbleby," the latter suggesting BBC's top commentator who is the automatic choice for describing Royal occasions, and other auspicious events demanding reverence.

Performed in the main by Noel Carter, Joe Milner and Wendy Varnals, it is related in American newstyle with interjections by the artists who portray Profumo, Christine Keeler, naval attaché Capt. Ivanov, and "Lucky" Gordon, among others.

In the early passages of the piece, "Edward R. Furrow" sets the scene with: "Never has a love affair so rocked the Government and shocked the world as the one entering its tragic-farical performance. It concerns a Minister of the Crown of England, a Muscovite and a girl called Christine."

Later, with a reverence devoted normally to Coronations and such like, Richard Rumbleby "describes the scene at Cliveden when Profumo first meets Miss Keeler; it comments 'she is wearing a towel and I can just see Miss Valerie Hobson, Mrs. Profumo, the wife of the War Minister, has graciously handed her a bathing costume and she is saying a few words and smiling graciously. Capt. Ivanov being introduced by Dr. Stephen Ward to the guests and, indeed, to Lord Astor and his wife, formerly a well known model. There's an air of cordiality here at Cliveden.'"

Satirising British Intelligence—M15-agent 007 (James Bond) is referred to as "darling" by his boss. Disk goes into intimate, bedroom conversation between Miss Keeler and the War Minister.

Satire takes on an international flavor as President Kennedy, Premier Macmillan and General De Gaulle are brought in. "Furrow" commentates: Pleading the international situation as a pretext, Premier Macmillan persuaded President Kennedy to deviate from his schedule for visiting Europe for a few hours."

Kennedy's reaction? "I am glad to be in this country again to see you, however brief my fame may be. . . I am especially pleased to be here after reading about your problems in our press—I look forward to discussing this topic at great length with you, Mr. Prime Minister, and Lady Dorothy. Some people say that life in England is unexciting—let them come to London!"

New Acts

TOMMY ROBERTS "GOSPEL TRAIN REVUE"

Songs, Dances, Instrumentals

60 Mins.

Slate Bros., Los Angeles

It takes a lot of space to fit the 13-member Tommy Roberts "Gospel Train Revue," a lively group who go through frenetic, gyrating pace typical of jazz-oriented collaborations.

Roberts, alone, works constantly in rhythmic rocks, rolls, bounces and jumps that carry him across the room. Coupled with a trio of scantily sepi dancers, background group of handwaving, footstomping singer-dancers and a four-piece band lead by jazz organist Evelyn Freeman, there are more people up there than at the tables.

Roberts and Miss Freeman, teamed in L.A. clubs for past several years, apparently look to cashing in on new gospel craze. Yet, the revue features very little real Gospel music. Aside from few numbers in second half, including frenetic "Up Above My Head" and rapid paced "Didn't It Rain?," the offering is a general mixture of rock 'n' roll, rhythm and blues and academically arranged standards.

Roberts, himself, is fine rocker, Miss Freeman an adequate organist, and "Sweet Lips" Clifford Solomon a good sax man, though his blues selection is a quiet tune that deadens the act. Vocal blend on choral backgrounds is uneven and voices light and generally untrained. Unusually poor taste shows in costuming and in a frenetic attempt at choreography. One hefty woman stands out for natural gospel singing. Dale.

JUDITH ORBAN

Songs

47 Mins.

Le Hibou, Ottawa

Judith Orban chirps folk songs to her own guitar. She's cute, blond, has good pipes and uses them with precision reminiscent of an instrument. As with too many folk singers, her gab is ad lib, she has no routine and selects tunes as the stanza proceeds. This adds up to okay sound but a general looseness in the over-all stint.

Since coffee and folk rooms charge admission like most other entertainment spots, their paying customers should get a show with some continuity, architecture and thought. Folk buffs often overlook the absence of staging and savvy but when they do show up the difference is vivid and collects plenty attention.

Miss Orban works during vacations from university, just in from a swing of folk rooms in western Canada. An acceptable feature of her sessions is the inclusion of considerable Canadian folk song. Her guitar is only adequate and she canaries some items sans accompaniment. Chirper's pipe control and clicko sound make her potentially okay for pops but to get to the nitery, lounge and television circuits would need plenty upping of staging and showmanship. Right now she's good for disk and radio, plus the coffee and folk rooms. Gorm.

CARL LINDSTROM

Songs

20 Mins.

Rendezvous Room, Los Angeles

Cpl. Carl Lindstrom, recent winner of the all-Army Europe vocal contest, debuts during a month's leave from military duties in Heidelberg, Germany. Vocally, Lindstrom has all the equipment he needs—a solid, well-trained voice that indicates secure preparation. One can forgive his selection of "Vesti La Giubba," even though it doesn't fit on a night club floor, because it shows the extent of his capacity. It is, however, his delivery of "Maria" and "Gigi" that show the future lies in the Broadway musical area. Coupled with extremely handsome features, he could well follow the same pattern being set by Robert Goulet.

It will take a great deal of work. Right now Lindstrom is stiff, stogy and awkward. He stands as if in a military drill, the tightness also affecting the smooth flow and rich body of his voice. With more experience, he should relax sufficiently to make a particularly striking and communicative performer. Dale.

JUAN SERRANO

Flamenco Guitar

35 Mins.

Bitter End, N.Y.

The Bitter End, a Greenwich Village coffeehouse, has a class act in flamenco guitarist Juan Serrano. He seems like a natural in appearance and performance for the posh spots. Handling his guitar with dexterity and sensitivity, Serrano produces a dramatic sound with a succession of infectious melodies which bear such titles as "Flamenco Variations of Autumn Leaves," "Flamenco Impressions of New York," "Bulerias," "Zapateado," "Solares" and "Amina."

Although potent, Serrano's stint could be shortened for greater effectiveness. A 35-minute spread of six numbers takes on the feeling of a concert. Serrano, who's Spanish and apparently doesn't speak English well, kept mum throughout his performance and nobody else spoke up for him. Consequently, the names of the pieces played by him were not disclosed. Such info would presumably be of interest to those catching his act. Jess.

TEEK ADAMS

Songs

20 Mins.

Frolic, Revere

A tall-stemmed lissome lass with an unusual moniker, "Teek" for "Patricia," who's had pro voice training and has served time in the choruses of Broadway shows, "Music Man," and "Bye, Bye Birdie," is breaking in a new act at the beachfront Frolic here with some unusual material songs featuring feline trills. Handsomely costumed in ice blue sheath, gloves, earrings, raven-haired tail, 5-9, she has sophisticated know-how, excellent stage presence and shapes a chesty belter in most of her songolog.

She nabs biggest returns from novelty "Tabby, the Cat," an oldie which she's revised with Kitty sounds and purrs. With a blues voice, she's a mood singer, and does fine job with "Almost Like Being in Love." She gives out with slick "Days of Wine and Roses," a rousing "San

Hotel Plaza, N. Y.

Dorothy Sarnoff, with Frank Owens & Chuck Wayne; Milt Shaw and Mark Monte orchs; \$2.50-\$3 cover.

Dorothy Sarnoff, of operatic and music-comedy background, and long a staple in the class saloons, has been away but her Monday night (5) comeback was a resounding click. She's back in stride, in spades, easily a midwinter socko attraction, and not merely a mid-summer stopgap. Unquestionably her impressive virtuosity will bring her return to the Plaza's Persian Room. Additionally, it would appear that Miss Sarnoff, like many another b.o. pro, knows her way around cash customers because the room was 250 full-up, very black-tie, and very much a fall-winter type of clientele, seemingly there in personal deference to Miss Sarnoff.

Latter made only fleeting reference to another namesake present, RCA's Gen. David Sarnoff (incidentally, no relation) but wisely refrained from the intros. Instead she steadied down to a solid one-hour songlog of versatile special and standard material, all deftly scripted by Lyn Duddy and Jerry Bresler, now easily among the ranking nitery name authors. Duddy knows his way around special material and tunesmith-arranger Bresler ditto. Both manifest this with the slick routine which kicks off Miss Sarnoff with their original "I Just Wanna Sing," whereupon she goes out to prove it. And how.

Whether it is the "Mondo Cane" excerpt "More" or Arlen, Duke, Porter, Rodgers & Hart, Rodgers & Hammerstein, Kern or the new Newley-Bricusse team, she clicks all the way. She mixes up "Hava Nagila" (new words) with Puccini. She salutes Harold Arlen's "Happiness Joe" and waxes saucy with "13 Men." She segues from ballad to Mad. Ave., latter a special by Harold Rome-Milton Raymond, "The Advertising Song," a marathon pot-pourri of brand names that rivals Danny Kaye's Russian medley. And of course her "King and I" medley from the show in which she was long prominent on Broadway) takes her off like A-O-K.

"An Evening With Dorothy Sarnoff," as she bills it, can play Carnegie or the Copa, the varieties or Vegas, with equal facility. Further support comes from Frank Owens, personable young Negro pianist-conductor, and Chuck Wayne, special guitarist, to beef up the crack Milt Shaw combo. In short, Miss Sarnoff is no summer one-to-fill but a highlight booking.

While Enzo Stuarti rounds out the summer fill-ins, it is noteworthy that the Persian Room may rate as the highlight hotel boîte in town next season, parring the Waldorf's Empire Room, if not eclipsing it.

Robert Goulet's boffo biz last semester gave the Hotel Plaza new stature which bids fare to continue, judging by this roster of talent: Xavier Cugat-Abbe Lane reopening the fall season (when Emil Coleman returns, incidentally) followed by Barbara Streisand, Ethel Merman (marking her Gotham nitery bow), Kaye Ballard (return; she too was an outstanding summer business-getter), Leslie Uggams, Juliet Prowse, Caterina Valente and Eartha Kitt. There's an open semester when, it is presumed, Goulet may return.

A little footnote observation: why hasn't somebody before thought of adorning the mike with floral decoration as Miss Sarnoff did. Incidentally, in New coliff and Fontana Soeurs (Rome) couture, the thrush's sartorial turnout matches her vocal prowess.

Abel.

Dunes, Las Vegas

Las Vegas, Aug. 2.
Kingston Trio, Louis Nye, Shelia Cass, Corinna Reichel, Dunes Dancers (10), Bill Reddie Orch (16); presented by Major Riddle; stage direction, Eddie Lynch; lighting, Freddie Tabor; costumes, Irene Tabor; \$4 minimum.

The new show here, starring the Kingston Trio (Nick Reynolds, Bob Shane, John Stewart) and featuring, in his Las Vegas debut, Louis Nye, plus two handsome production numbers, should prove to be pleasant music-comedy fare, even if it doesn't attain blockbuster status.

The Kingstons, high priests of certain youthful hippie sets, are

also palatable to the expense account crowd, and in their second outing in this room, register high in the sheer entertainment slot. As is their usual forte of steering clear of standards, they offer such folk (or "intellectual hillbilly") tunes as "Hard, Ain't It Hard," "Wagoner Lad," "Reuben James," "Wimoweh," "Where Have All The Flowers Gone?" "Scotch and Soda," "Tiajuana Jail," and their only salute to squaredom "Saints Go Marching In."

They even have the audacity to omit their big "Tom Dooley." It's a solid act, punctuated by good throwaway dialog ("We're going to see 'Cleopatra' tomorrow—we never miss a Roddy McDowall movie") which probably will lure much repeat biz. Dean Reilly assists the trio as bassist.

Nye, with his subtle brand of humor and wonderful facial expressions, is an ideal teammate. A standup comic, the likes of which has never been seen here before, he has a refreshing approach to offbeat story telling. Not of the boff one-liner school, he leaves a rewarding impact with his versions of an army sergeant, a German Field Marshal, an Arabian, and the Japanese characters in the film "Roshomon." If he wants it, Nye has a bright future as a nitery attraction.

Bill Reddie, whose orch (16) backs the festivities, wrote a dandy song called "You'll Be Smiling Today" for one of the production numbers, which is sung by exotic looking chirper-terper Sheila Cass. Miss Cass and dancer Corinna Reichel backbone both miniature musicals (the other is dubbed "The Sweetest Sounds"). The entire production, presented by Major Riddle, is guided smoothly by stage director Eddie Lynch, with dramatic lighting by Freddie Tabor, and smart costumes by Irene Tabor. Frankie Laine and Rip Taylor open Aug. 30. Duke.

500 Club, A. C.

Atlantic City, July 31.
Enzo Stuarti, Harry Shafan, Wallace Bros., Johnny Civera Orch (6); \$3 minimum, \$5 minimum weekends.

Enzo Stuarti does 40 minutes of songs in the big Vermillion room of the 500 Club, ranging from pops to arias. He's no stranger to resort niteries although playing his first engagement in the 500 Club. In appearances here the past two summers, he built a considerable following which is reflected in attendance at the Missouri Ave. bistro.

Stuarti particularly scores with "This Land is Mine" from "Exodus" and the prolog which precedes it. "For the First Time" is done in Italian and English as is "Arrivederci Roma." In a lighter vein are such tunes as "What Kind of Fool," "Wonderful Girl" and "Jealousy." His fine voice and gracious manner on stage wins his audience immediately and during his songfest there is no letdown.

Harry Shafan, another new face in the Vermillion Room, proves he can stand up with the best of the comics who have appeared here the past several seasons. His brand of humor holds the payees throughout his 25-minute stint.

The Wallace Bros., Scott and Norman continue on the bill and give it strong support with their patter and acrobatic dance numbers. Show is backed well by Johnny Civera orch. Walk.

Bitter End, N. Y.

Mike Settle, Len Maxwell, Juan Serrano; \$2 cover.

This Greenwich Village coffee house can hold its own in the area of entertainment with some of the more sophisticated bistros in Manhattan. The current show, a pleasant affair which runs nearly two hours, combines the talents of folksinger Mike Settle, comedian Len Maxwell and flamenco guitarist Juan Serrano.

All three have played the spot before, but Settle and Serrano are reviewed under New Acts as they've not yet been covered as such by VARIETY. Maxwell, who recently concluded an uptown engagement at the eastside Blue Angel, scores with some funny material. At the beginning his routine seems directed toward the collegiate set, but he's soon on firm ground for most of his 35-minute stint.

The spot, which substitutes coffee and ice cream soda for booze, was packing 'em in when caught last Thursday night (1). Jess.

Cocoanut Grove, L. A.

Los Angeles, July 31.
Pearl Bailey, Freddie Martin Orch (13), Rhythmic Strings of Allyn Ferguson (12); \$3-\$3.50 cover, \$3 minimum.

Upon the conclusion of her act opening night of this three-week stand, Pearl Bailey received a standing ovation from the near-capacity Grove throng. In this wave of appreciation, one sensed a tribute not only to the unusually good form she'd just exhibited in her work, but to the fact that Pearly Mae is passing into a new and illustrious phase of her career—from entertainer to show biz institution.

Furthermore, the transition is taking place at a critical period in the history of the American Negro, a circumstance that adds fresh lustre and stature to a veteran Negro performer. All these elements seemed embodied in the stirring expression of audience gratitude.

Miss Bailey is in fine fettle. She seems to improve with age. Her act is basically the same—the masterfully-timed homespun observations and asides, the deft phrasing, the disarming song salesmanship, the reliable Bailey standards mixed with the new specialties in her patented, one-of-a-kind style.

Emphasis of her material is still on kidding the problems and vanities of the female sex and its relationship with the fickle, fast-fading male. But it appears that, in mellowing, she has begun to extend somewhat her performing horizon—reaching further into the realm of sentimental and dramatic balladry.

Her "Without A Song," for example, is a sweet and poignantly bluesy triumph delivered while perched on the lip of the stage a la Judy Garland, and her "Love Is A Many Splendored Thing" takes on a gospel-like dimension in her treatment. The usual trump cards remain: among them the "Bill Bailey" Twist and the "New Shoes" comedy routine. Probably the outstanding number in her set is "He's Gone." It's Bailey at her best.

There's expert backing and dance tempos by the Freddy Martin Orch (13), with aid in the latter category from the rhythmic strings of Allyn Ferguson (12), to round out a pleasurable evening. Tube.

Flamingo, Las Vegas

Las Vegas, Aug. 1.
Gordon & Sheila MacRae, The Mattisons (2), Russ Black Orch (17); presented by Morris Lansburgh; choreography, Miriam Nelson; lighting, Hugo Granata; \$4 minimum.

Gordon & Sheila MacRae, long-time faves on the Vegas scene, have come up with a brand new act which tops their previous efforts. From the beginning, when they stroll in from the rear of the show-room, the act is all top drawer quality. Some sparkling special material put together by Shirley Henry, Jack Lloyd, and Harry Crane embellishes the fine singing and mimicry of MacRae and his talented wife.

Special credit should go to Miriam Nelson for molding the choreography, interpreted with finesse by Roy Palmer, Jerry Rush, Charlie Gray, and Steve Preston, who back the stars.

They are accurate carbons of such celebs as Garry Moore, Rex Harrison, Elizabeth Taylor, Frank Fontaine, Zsa Zsa Gabor, Carol Channing, Peggy Lee, Arthur Godfrey, Dean Martin, Jackie Kennedy, and JFK.

Curtain-raiser is a pair of exciting dance patterns by the Mattisons, two male terpers who offer "Bolero" and a sampling of footwork in various parts of the world. Harry Frohman directs the Russ Black orch (17) with aplomb, and the lighting for the Morris Lansburgh presentation is by Hugo Granata.

Pearl Bailey and Joe Louis open here Aug. 29. Duke.

Holiday House, Pitt

Pittsburgh, Aug. 2.
Myron Cohen, Barry Sisters (with Bobby Shankin), Sue Scott, Ralph DiStefano's Orch (10), Al Morell's Organ Trio; \$1.50 cover.

Myron Cohen's appearance in this classiness is bringing out the spenders and he regales them with bottomless bag of funny stories. At first it appeared that Cohen would be at a disadvantage because of the solid 45 minutes of entertainment put on by the Barry Sisters in the second spot.

But Cohen never minded, and

kept up the sparkling pace and added to the momentum as he went along. Way ahead after doing another 45 minutes, he had to beg off with an anecdote about Robert Goulet who heard his story about the fly on the ice cream.

The Barry Sisters, two ofay Lena Hornes with an international flavor, are a surprise smash. The girls started slow but when the large audience began responding, the duo moved into high gear and had the place rocking with approval as they sailed through a tasteful song session and for seasoning added songs in Russian, Italian and Hebrew. Their few lines also get big yocks.

Sue Scott, a strong acro turn, opens the show in fine style. The Ralph DiStefano Orch (10) plays the music for Miss Scott and the Barry girls, energetically aided by the driving power of the girl's drummer, Bobby Shankin. Al Morell's Organ Trio plays the lulls. Layout in till Aug. 10. Sophie Tucker due Aug. 16. Lit.

Eddys', K.C.

Kansas City, Aug. 2.
Stanton & Peddie, Marian Montgomery, Fred Muro's Continentals (5); \$2 cover.

Second bill since the reopening of Eddy's Restaurant is two act show with comics Stanton & Peddie back after seven years and singer Marian Montgomery in her first stand here. Combination in 52 minutes is nicely paced and pleasantly entertaining. Fred Muro doubles as emcee and the band adds important backing to the heavily musical show.

Miss Montgomery leads off singing a bevy of pop and standard tunes in her own stylized manner. Her vocalling is in a deeper range with a hoarse-like haze around the edges of her notes, some ad-libbing of the melodies and a personal style of phrasing.

Her variety swings from "I Only Have Eyes for You" to a "Porgy & Bess" medley, "Just in Time" and from her Capitol album, "My Buddy" and "The Exciting Mr. Fitch," among others. Of the younger crop of singers, she's of the jazz school, though not of the way out type. An attractive brunette; she gets a warm hand for her fine round of 25 minutes.

Stanton & Peddie have been reunited after going separate ways for several years. After six months or so back together, they have the route pretty well smoothed out on their forte of cutting up songs and music. Danny Stanton handles the straight man assignment and warbles a tune in a capable baritone. Eddie Peddie does the buffoon bit, tossing in a few moments on the harmonica, thumping a half bass to back Stanton's singing and joining in on the warbling.

They clown up songs such as "Ol Man! River" and "Wagon Wheels." Stanton works in some mimicry of King Cole and Tony Martin, and Peddie does his bit as Johnnie Ray and Vaughan Monroe. Their 27 minutes moves at rapid pace, and they close to a strong reception.

Current bill holds through Aug. 14 when Pat Suzuki is in for the week following. Biz holding a buxom pace since reopening. Quin.

Jerry Lewis', L. A.

Los Angeles, Aug. 1.
Bet E. Martin, Sheldon Horowitz, Irv Edelman; no cover, no minimum.

Bet E. Martin displays considerably more assurance in her return visit to Jerry Lewis' than was evident during a previous stand, although her group of selections is less than choice. The pretty brunette shows best with a pair of oldies—an upbeat "Let There Be Love" and a smooth "My Romance."

The sassy lassie with the classy chassis is a visual asset to the plush room, dressing for it, but she would make a more lasting impression with listeners with better programming and elimination of much of her patter.

Her song pattern leans towards the "best things in life are paid for by Daddy" philosophy—well and good, but this is a tricky field with a paucity of good material. She has a good ear for the authentic ballad but should avoid such lyric-poor pseudo-blues as "Just For A Thrill."

The piano and bass of Sheldon Horowitz and Irv Edelman back her beautifully, plus providing diners some excellent music.

Singer is in for three weeks. Singer.

Basin St. East, N. Y.

Duke Ellington with Ray Nance, Johnny Hodges, Cootie Williams, Jimmy Hamilton; Lambert, Hendricks & Bavan, Gildo Mahonis Trio; \$3 music charge.

Basin St. East, open weekends only during this time of year, has a bill which could pull heavily even with weekday operation. The major item is Duke Ellington who came in with a big band of gifted sidemen, and who will be on tap for three successive weekends, although there will be a change of surrounding talent. His current colleagues are Lambert, Hendricks & Bavan.

Ellington is a landmark in American music. With roots in tradition and ear for the present, he seems to represent the eternal verities of today's rhythms. The Duke, who has been noted since Cotton Club era, has a talent on the performing and writing fields and gives his work tremendous distinction.

Ellington, not unmindful of the musical movements that hit the scene now and then, seems to be able to harness the best influences to come along. For example, his work is filigreed with Latin influences. And his opener, "Afro-Bossa," is described as a gut-bucket bolero. He has adapted cha-cha to his style. There's also a chile-country beat to vary the tempo on other occasions.

But it's his oldies comprising some of the more popular evergreens, that make the assemblage realize that he remains one of the greats. Tunes like "Sophisticated Lady," "Caravan," "Mood Indigo" and others provide the Duke with a stirring getaway.

In the Ellington entourage are such talented players as trumpeter Cootie Williams, Ray Nance who trumpets and fiddles and comedies all in the same session; Johnny Hodges on the alto sax, and Jimmy Hamilton on clarinet. Virtually every member of his ensemble, provides brilliant solo work. In all, the Duke dishes up a monumental performance on this occasion.

Lambert, Hendricks & Bavan have unique harmonics with Miss Bavan going off into orbit in the shrill reaches of the upper register to supply some unusual colorations. But sometimes this trio appears to go off on an out-of-the-world kick that leaves earthlings behind. Long interludes of scat singing seem overdone and concessions to the less astral inhabitants are needed. The Gildo Mahonis Trio gives them strong backing and, like the vocalists, makes no concessions for the more earthbound listeners. Jose.

Basin Street West, L.A.

Los Angeles, Aug. 2.
Gerald Wilson Band (17), featuring Donna Lee, Joe Comfort Quartet; \$1 admission plus 2-drink minimum.

Big brassy jazz bands are a nitery rarity these days. Thus Gerald Wilson's 17 pieces, including several top sidemen in their fields, come on strong, fresh and exciting in the lounge-like Basin Street surroundings.

While the band itself is a great draw, the major impact comes from singer Donna Lee, who mingles jazz sounds with soul wailing of her own that vibrate with strength, power and pure excitement. Sexy Miss Lee has an image perfectly suited to jazz musician-ship.

Whether on a high voiced, near scatty "Time Was" or a growling "Alone Together," she sells and sells hard with a deeply communicative style and voice that should put her on the top rungs of the biz soon.

Wilson himself does amazing things to the trumpet, sustaining in long, smooth tones that characterize the individuality of his band. Brassy, loud sound of the group—including star soloists Teddy Edwards, Joe Mani and Jimmy Woods, sax; Laroy Vinegar, bass; Lou Blackburn, trombone, and Dupre Bolton, trumpet—mingles well with the bright, tinkling piano of Mike Melvoin. Band really swings with a Wilson composition dedicated to matador Jose Ramon Tirado.

For complementary change of pace, Joe Comfort Quartet (Jimmy Miller, Med Flory, Jerry Wiggins) provides support with soft, easy jazz with a solid beat. Group works well on pleasantly arranged versions of "All the Things You Are" and "Love Walked In."

Show is in two weeks, should prove a hefty attraction. Dale.

Sands, Las Vegas

Las Vegas, July 31.
Steve Lawrence, Eydie Gorme, Corbett Monica, Bill Carey, Shirley Kirkes, Copa Girls (12), Antonio Morelli Orch (23); produced & staged by Jack Entratter; choreography, Renne Stuart; stage direction, Harold Dobrow; \$4 minimum.

Jack Entratter has what could easily be called a tripleheader in his new show: the blockbuster team of Steve Lawrence and Eydie Gorme, plus one of Vegas' all-time fave standup comedians, Corbett Monica.

Lawrence and Miss Gorme, both powerhouse singles here before marriage elevated them to a socko combo, are hitting a new peak in the vocal department and delightful Mr. & Mrs. patter.

For many in the first night audience, Lawrence's only mistake was singing what has become known as a "groaner" to Vegas nitery regulars—"What Kind Of Fool Am I?" (When that number and "Heart In San Francisco" are announced, you can hear the groans: "Oh no, not again!") Otherwise, his repertoire is smoothly balanced, and he shows why his records are among the top sellers in Vegas.

Miss Gorme has a radiant charm, is smartly gowned, and her pipes seem honed to a maximum pleasant sound. Some of her songs are soloed, and some are dueted. Included are such tunes as "Laugh It Up," "Baby, That's Love," "Night and Day," "I Believe In You," "Go Away Little Girl," "Blame It On The Bossa Nova," "Swing Low Sweet Chariot," and "Start Of Something Big." As usual, Joe Guercio impeccably plunks the 88 for the stars, fronting the Antonio Morelli orch. (23).

Monica, a performer with flawless timing and appropriate facial expressions for each of his comedy lines, is a perfect example of savoir faire. His abundance of anti-wife gags immediately win over the men, and even have the femmes yocking. His version of "What Kind Of Fool Am I?" (in excellent voice) is done the way it is best accepted here—as a parody. He uses the music to describe a "musical headed for Broadway which is about an unhappy egg in an ice box."

A colorful holdover production number, concocted by Renne Stuart, featuring Bill Carey, Shirley Kirkes, and the dozen Copa lovelies, is the curtain-raiser.

Next: Joey Bishop, Tommy Sands, Aug. 24. Duke.

Cork Club, Houston

Houston, Aug. 1.
"South Pacific," Houston Theatre Center production produced by Jim Mendenhall; director, David Davis; musical director Mel Arvin; choral director, Wayne Forrest; choreographer, Patsy Swartz; production manager, Jim Manteris; stage manager, Tony Raven; sets, Roy O'Valle, Harley Tate; lighting, Tate. With Marietta Marich, Jack Hilliard, Leonard Stone, Elizabeth Abbey, Al Travis, Cynthia Hull, Joe Moss, Dick Finney; Mel Arvin Orch (16); \$2.50 entertainment charge.

Oilman Glenn McCarthy, who has operated a hotel, his Cork Club nitery for years and who has produced films, has taken a flyer on bringing in a local theatre production of "South Pacific" for four weeks.

It's a switch for McCarthy, who generally books only big names into the Cork (Robert Goulet, Jack E. Leonard, Sid Caesar, Eleanor Powell, etc.). The dollars and cents returns aren't in yet, but production-wise the show could be rated between fair and good.

The set problem is solved by a swinging panel at rear of stage. While one scene is playing, the other side of panel backdrop is being prepared for the next.

While her pipes aren't really big enough for musicals, lead Marietta Marich (Ensign Nellie Forbush) is experienced band and tv thrush. She has her own tv interview show, has played several local theatre musical productions, and is a looker. Jack Hilliard, as Emile de Becque, has a voice better suited for stage; he makes a handsome French planter.

Leonard Stone takes charge in the meaty part of Luther Billis, the mercenary Seabee. Others, particularly Elizabeth Abbey as Bloody Mary, perform capably. Mel Arvin's beefed-up house band does well with the SP score.

On night caught mid-week house was below break even point, and auditors are slow to respond early, but gradually build enthusiasm to show good returns for hard-work-

ing cast. And attention span is good, holding throughout.

Shortened version of Hammerstein-Logan show was clocked at two hours, 14 minutes playing time, with 25 minute intermission. It is scheduled for four frames.

Skip.

Crescendo, L.A.

Los Angeles, Aug. 2.
Frances Faye, Buddy Lester, George Acevedo Band (9); \$2.50 cover, two-drink minimum.

Frances Faye has returned to the Crescendo for a two-week engagement, supported by comic Buddy Lester. It's a wild, unruly show that isn't always entertaining, but is noisy and overpowering enough to seem like entertainment at all times.

An air of informality and improvisation characterizes Miss Faye's act, but she never loses complete control of it. Whenever things seem to be getting lax, she cracks the whip and restores a semblance of order, purpose and direction. One must, however, be tuned in on her wavelenght or her stop-and-start, staccato style can be plenty irritating. Her linking patter rotates around one basic joke—her looks—which she kids unmercifully.

The unpredictable, impulsive songstress, who accompanies herself skillfully at the keyboard, frolics through eight or nine slam-bang selections, most of which she is identified with. Stickouts are her classic "Drunk With Love," a raucous "Good Man Is Hard To Find," rollicking "Just In Time," and flashy bit of Ellingtonia on "Do Nothin' 'Til You Hear From Me." The solid George Acevedo band (9) has to keep on its toes throughout. Miss Faye has a good jazz ear and is a pretty stern taskmaster.

Lester's routine is hinged largely on funny hats and trumpet licks. There's an inconsistency about his material this time out; some of the gags he relies on have been around. But Lester has an ingratiating, unpretentious style that keeps the audience at ease and on his side throughout. Tube.

Harold's, Reno (FOLLOWUP)

Saverio Saridis, the New York cop who defected his 18th Precinct beat for a nitery career, is provoking a strong lure in his Reno debut in this intimate room—and he's showcasing a talent that lives up to the advance billing.

In this intimacy he's right at home, and he gives tablers full sample of his authoritative way with a song. Diction, lyric consciousness are evident, be it either forte or pianissimo. He roams the extreme ranges with skill and ease. And projection indicates he could easily work this room sans the electronic aids.

Stage personality is warm, non-aggressive, and tenor wisely eschews over emphasis on between-the-while chatter. Historionics are studied and effective, particularly on the dramatic offerings. Tabler reactions suggest that Saridis could become a regular on Nevada nitery floors.

Held over are the Kuban Cosacks and the Fran Malione's Blue Ribbon Belles in two productions on State Fair Frolics theme. Rusty Draper due Aug. 20. Long.

Troubadour, L.A.

Los Angeles, Aug. 2.
Miriam Makeba, Peter Evans; \$2.50 admission, one-item minimum.

South African song stylist Miriam Makeba will be uncorking her vocal artistry here for the next three weeks (through Aug. 24) and Doug Weston's coffeehouse will be the "in" spot with the "ethnic" buffs for that period.

Miss Makeba manages to retain her artistic integrity and be commercial at the same time—no easy feat. The handsome songstress renders a few of her numbers in English ("Forbidden Games," "Love—Full Of Wonders") but executes most of her material in her native Xosa dialect. A surefire crowd pleaser in the latter category is her "Click Song."

Her reliable, rangy and dramatic voice, vivacious personality and striking sense of staging combine to fashion a rewarding act. Miss Makeba seems motivated by jazz as well as folk origins.

Supporting act is Peter Evans, an expert young flamenco guitarist who sensibly precedes his classic stylings with short expository statements. Tube.

Hotel Roosevelt, N. O.

New Orleans, Aug. 1.
Four Aces, Bev & Jack Palmer, Leon Kelner Orch (11); \$2.50 weeknight minimum; \$4 Sats.

The Four Aces, marking their first appearance in Seymour Weiss' plush Blue Room, headline a solid, fast-moving show that generates plenty of audience enthusiasm for the full 45 minutes.

Aces (Fred Diodati, Dave Mahoney, Sol Vaccaro and Lou Silvestri) are a versatile quartet who work over a long list of songs featuring the voice blending for which they are noted. They embellish the tunes with frequent choreography and instrumentals, returning to their origin as an instrumental group.

Their hit Decca platters draw the biggest hand, including "Tell Me Why," "Love Is A Many Splendored Thing" and "Three Coins In The Fountain." Boys also mix in a wide variety of standards, such as "Stranger In Paradise" and "When the Saints Go Marchin' In."

"Saints" proves a fitting vehicle for their instrumentals and they turn into a Dixieland combo that would do credit to Bourbon St., with Diodati on trombone, Mahoney on clarinet, Vaccaro on trumpet and Silvestri on drums.

A spiritual, "Building A Building," gives them a peg for some terping, as does "Primrose Lane," which they perform in oldtime vaude style complete with straw hats and canes.

Boys close with heavy applause all around. Show should keep turnstiles clicking merrily at this nocturnal rendezvous for next two weeks.

Teeing off new layout are energetic dancers Bev & Jack Palmer, acrobatic specialists. Team has plenty of showmanship and their routines put them in the plus column. Net plenty of applause at the windup.

Maestro Leon Kelner and musical crew give show excellent backing and draw customers to floor ards. Returns were excellent. Skip.

Gallery Room, L. A.

Los Angeles, Aug. 2.
Mickey Deems; no cover, no minimum.

Straight from a lengthy stand at Jilly's in New York, Mickey Deems makes his Coast bow with a Gotham personality piano that could turn this newly-manned room into a swingin' community spot.

Deems plays a knowledgeable piano, has a wide repertoire that mixes show tunes with standards, ballads, jazz and swing to capture and hold every musical taste. As a singer, he delivers quietly and with a distinctive speech style that kind of rolls in a soft, clipped beat.

Major attraction is his ability to achieve solid rapport with the customers. He has an easy, relaxed personality, ability of a pro to mix comedy reactions with his work and to individualize his tunes while making them appeal generally at the same time.

"Everything Happens to Me" was particularly solid in set caught, along with two versions of "Bye Bye Blackbird." Performer works best with a crowd, should hit it strong with the late nighters. Bass Jerry Pulerna works with him.

Deems is first entertainer to work at the room, recently taken over by Walt Schneider and B. M. Alex. He's in two weeks with options. Dale.

International, N. Y. (FOLLOWUP)

Current show at Jack Silverman's International Theatre Restaurant, the "Latin Fire Revue," has changed little since it opened about three weeks ago except for the addition of Miguelito Valdez. But it is a smart addition because he makes this lineup jell for it needed a name.

Valdez' presence makes the whole lineup more palatable. Best known as "Mr. Babalu," he shows why he is regarded as a top interpreter of Afro-Latino rhythms. Time has greatly improved his act since his initial appearance some 20 years ago as a single after originally being with Xavier Cugat's orch.

Whether just chanting or hitting high notes, Valdez sells himself via his smooth style and ingratiating personality. His "Brazil" and "For Me" are standout with the auditors. Similarly, his sambas and bossa nova numbers are effective as well as his handling of "I

Love Paris," which he uses for change of pace.

Backgrounding by the congo drums of Manny Remose and Raymond Mantilla is a big asset. "Babalu" tag, of course, comes from the fact that his version of the song was its initial click. Valdez winds by playing two of the drums as accomp to one of his tunes.

Production numbers of the "Latin Fire Revue" are much the same as originally, but the work of the Renny Trio has been speeded and better spotted in this show which Tony Raye staged. The two femmes of this threesome show to better advantage, too. Renny continues standout with his vivid terping.

Bernie Allen, also a holdover, is a much improved comic compared with his opening here. He has grouped his material more effectively and developed the climax when he appears as a German space expert. The line of six comely Latinesque-type femmes is another asset. Mike Durso's crew, as usual, cuts a deft show. Wear.

Players' Tavern, W'port

Westport, Conn., July 31.
"The Partyliners," with Jan Tempelton, Nancy Priddy, Bruce Hyde and Jim Rusk; conceived and directed by Rusk; \$2 minimum.

Some fast and wonderful talent is to be found in Westport, where "The Partyliners," four imps from Chicago, are selling out nightly at the Players' Tavern on the grounds of the Langner-owned Country Playhouse. This is the third summer of post-theatre entertainment here and the first bill that has clicked. Extra tables are added each night under direction of Ed DiStassi, ski-instructor turned restaurateur.

Jim Rusk, an extraordinary youth who won the 1961 prize for Northwestern U. for the best college revue that year, rounded up three classmates for "The Partyliners" and wrote most of the material and most of the music. He has staged it and runs the show from the piano, with expert light cues provided by Sheilah Graham's son, Bob Westbrook. Show-wise Westporters are among repeaters showing up since Rusk changes material every few nights.

The Traop Family Singers, any Meredith Willson musical, Princeton U. and the New York Summer Festival are among the imaginative new targets rumbled by Rusk. A lethal blow to the Peace Corps seems to have been cribbed but it is funnier here than it was in West 56th Street.

The three principals, Jan Tempelton, Nancy Priddy and Bruce Hyde, are delightful; Miss Tempelton rates special attention as a potential singing lead. She has striking looks, an appealing and accurate soprano and is musical comedy material. Miss Priddy is a wonderful hoyden and Hyde a swiftie with the best lines in the show.

The Baroness von Traop may win a little at the implications of her salute, while the alleged homage to Meredith Willson is superior to almost anything to be found in current Manhattan cafe revues.

Westport, despite its resplendent population, has always been an uncertain cafe town; all of a sudden it has produced a class act. DouL.

Tidelands, Houston

Houston, July 30.
Totie Fields, Sammy Manis, Don Goldie Orch (4); \$1.50 entertainment charge.

A chubby comedienne, Totie Fields, is making her first appearance here, but it undoubtedly won't be her last. She catches on quickly harvests peck of plaudits. She plays on her size, and throughout develops characterization bit about every man being madly in love with her.

Femme's experience shows, and her mobile face and raucous laugh are plusses. But above all, material is fresh and her own, and most of it is excellent, particularly a high school reunion number. She plays to auditors, and even victims seem pleased which isn't always the case. She appears to have good pipes, but uses them too seldom.

Sammy Manis, also a newcomer here, opens show and demonstrates surprising pipes. He can belt with near operatic range, and is at ease with ballads, show tunes and stand during dance periods. Liuz.

Americana, N. Y.

Carmen Cavallaro, Betty Madigan Charles Fiske Orch (7), Al Conte Trio; \$3 cover.

The parlay of schmaltz and slick piano technique, that has been Carmen Cavallaro's stock in trade over a 25-year show biz span, is getting a lengthy and sometimes flashy showcasing at the Hotel Americana's Royal Box. It's a mid-summer booking and for those who find New York a "Summer Festival," Cavallaro should be right up their entertainment alley.

However, his 55-minute set makes a lot of demands on the audience. It's an all-instrumental turn and the pile-up of one song after another, even though there are segues from bossa nova to balad to pop rhythm to the inevitable "Polonaise," tends to become wearing and much like listening to an LP recording at home without the freedom of movement.

The visual values are limited to his ingratiating smile, snappy fingerwork (which can only be seen by a few ringsiders), and some intricate lighting effects that change the color of his white jacket to blue or red or lavender, etc., to fit the mood of the song. It's hardly enough to keep the eye, and even the ear, from drifting.

Cavallaro works with his own sidemen; bassist Frank Martines, and drummer Jack Savage, as well as the house's Charles Fiske Orch. All hands are firstclass musical technicians and follow the leader with unusual verve.

Betty Madigan opens the bill with a 25-minute songalog that is a moderate affair at best. Thrush has scored a couple of times on disks but still hasn't developed a bigtime flair for "live" songbelting. She gets by, though, with some cute mannerisms that win occasional aud response. Her repertoire runs from a standard like "Over The Rainbow" to her recent disclick, "Dance Everyone Dance," a free adaptation of "Havah Nagila." She, too, gets an able assist from Fiske's crew.

Al Conte Trio, lammisters from the Roosevelt Grill on the other side of town, is an old hand at hotel room music styles and continues to dish out the rhythms for easy dancing and listening. Gros.

Ash Grove, L. A.

Los Angeles, July 31.
Jack Elliott, Bess Hawes, Frank Hamilton; \$2 admission.

Ed Pearl's cultish folknitery is the scene for the next three-weeks of a three-ply "hoot!" featuring leading figures in the local folk movement: Jack Elliott, Bess Hawes and Frank Hamilton.

Solos by the three vocalists, all of whom pick guitars, are interspersed with selections in which they improvise together. This largely impromptu unification adds a welcome dash of showmanship to the presentation. Elliott is a hill country type given to low pressure.

Hamilton is more of the urban breed, and occasionally even gravitates to jazz, as on his fine treatment of the old jelly roller, "I Thought I Heard Buddy Bolden Say." Recitative yarn-spinning seems to be the specialty of Miss Hawes, who might be described as a folk version of Elsa Lanchester.

The entertainers usually encountered here operate under a different code of performing standards. The general idea is to be as authentic and unaffected as possible. Tube.

Trolley Ho!, L. A.

Los Angeles, Aug. 2.
Vickie Carr, Curtiss & Tracy, Eddie Paul Trio; no cover, no minimum.

Ray Anthony's former bookends seem to be wending their way toward the Trolley Ho! these days, possibly because one of club's regular comics, Jackie Curtiss, has been a writer on the Anthony teleshow. Second of the chirps to open is Vickie Carr, lively, lusty singer who shows lotsa experience.

Miss Carr particularly concentrates on strong, belting swing. She shows good control, a knowledge of speech and fine lyric rapport. Top number in set caught was a bright "Where Are You."

Curtiss and partner Tracy, after 14 months at the club (which they now co-own with pianist Eddie Paul and Jerry Kelavos), continue to work hard and fast through a lengthy and hilarious act. And the customers keep coming in. Paul trio backs handsomely throughout. Dale.

Shows Abroad

Skyvers

English Stage Co. presentation of a three-act (seven scenes) drama by Barry Reckord. Staged by Ann Jellicoe; decor, Jocelyn Herbert and Suzanne Glanister. Opened July 23, '63, at the Royal Court Theatre, London; \$2.50 top.

Cragge David Hemmings
Brook Philip Martin
Colman Nicholas Edmund
Adams John Hall
Jordan Lance Kaufman
Freeman Bernard Kay
Webster John Woodnutt
Headmaster Dallas Cave
Helen Chloe Ashcroft
Sylvia Annette Robertson

"Skyvers" was first performed at one of the Sunday night tryout performances at which the English Stage Co. gives new or unfamiliar works a public airing, without committing itself to a full-scale production. This Barry Reckord piece was well received then, and it seems likely to win an audience during its Royal Court run, although it lacks the dramatic horsepower for a successful West End transfer.

The slight story concerns a raucous gang of boys coming to the end of their education in a London school, and the question whether one of them will be encouraged and thereby saved. The author, a West Indian, understands juvenile motives and impulses, and he expresses them unerringly. The young hero's unease brings him a beating-up from his classmates, when he refuses to join them in sexual frolics with a couple of girls in a graveyard. And he also refuses to be the headmaster at the final prize-giving, although he is punished in spite of it.

The point that emerges is that the system encourages a gap between master and pupil, and it is underlined in some cunning and shrewd moments of clash, which do not, however, carry the punch they seem to promise. The third act, in particular, is split into five brief scenes, and prevents the piece from rising to a climax. The level of interest and involvement does not soar.

Ann Jellicoe's direction is first-rate, and she extracts fine performances from a largely unknown cast. David Hemmings makes a touching portrait of the uncertain hero, and his loutish comrades are well led by Philip Martin and Nicholas Edmund. The bare and functional sets of Jocelyn Herbert and Suzanne Glanister admirably set the mood, and "Skyvers" convinces as an occasionally moving and always faithful slice-of-life which just lacks the craft and the content to turn itself into a slice-of-theatre. *Otto.*

Behan-Synge Triple-Bill

London, July 30.
New Pike Theatre Co. presentation of a triple-bill of "The Big House," by Brendan Behan, and "The Shadow of the Glen" and "The Tinker's Wedding," by J. M. Synge. Staged by Alan Simpson; decor, Michael Toedili. Features Kate Binchy, Jack Cunningham. Opened July 29, '63, at the Theatre Royal, Stratford East, London; \$2.10 top.

THE BIG HOUSE
Rio Fanning Mrs. Baldock
Kate Binchy Ananias Baldock
Ronnie Ibbes Looney
Gerry Duggan Sergeant
Jack Cunningham Guard
Rio Fanning Angel
David Baxter Chuckles Greenockby
Tony Doyle Eyes of Green
Frank Caules Porter
Richard Sullivan Granny Groll
Eileen Colgan Granny Grunt
Maggie Fitzgerald Granny Gargle
Maureen Halligan Barman
Richard Sullivan Men
Jack Cunningham, Rio Fanning, Frank Caules

THE TINKER'S WEDDING
Michael Byrne Tony Doyle
Mary Bryne Maureen Halligan
Sarah Casey Kate Binchy
Priest Jack Cunningham

THE SHADOW OF THE GLEN
Dan Burke Jack Cunningham
Nora Burke Eileen Colgan
Michael Dara Tony Doyle
Tramp Richard Sullivan

The highlight of this triple bill, launching a series of Irish comedy presentations by the New Pike Theatre Co., is Brendan Behan's one act, "The Big House." First commissioned by the BBC as a radio play after the success of "The Quare Fellow."

It is a rambling, untidy, boisterous and shapeless piece, but loaded with the humorous qualities of observation and dialog which distinguished "The Hostage." The bill is completed by the revival of two short pieces by J. M. Synge. The whole makes an interesting theatrical experience, though with dubious commercial potentialities. "The Big House" has no plot of

the conventional sort. The title is not used in the American sense but literally. The mansion in question has been in one family for three centuries, and was filched from Cromwell's men, who won it by the sword. Behan has gathered an assortment of eccentric characters answering to odd names and uses them in a romp with choice titbits of dialog.

It's radio origin is evident by its episodic nature. That has partly been overcome by Alan Simpson's nimble direction, but it's plain that Behan started with only a suggestion of a plot, and made little or no attempt to provide a positive story line.

Of the two Synge one acters, "The Tinker's Wedding" is the more successful. It is an amusing little tale of couple who try to persuade a priest to marry them for free. It has moments of refreshing Irish humor. "The Shadow of the Glen," possibly a more literary work, is less successful on stage. It is a brief item about a farmer who feigns death and traps his young wife with a lover.

Alan Simpson's direction of these two items is also skillful, and Michael Toedili has provided a variety of sets within limited resources. The standard of acting is generally high with Kate Binchy, who stars in two of the pieces, especially impressive. She is a talented young actress, at home playing an Irish slut or a member of the upper classes. Jack Cunningham succeeds in all three, but Tony Doyle, who is also fully employed, is slightly less effective. *Myro.*

A Midsummer Night's Dream

London, July 18.
David Conville (for the New Shakespeare Co., Ltd.), presentation of a comedy in two acts, by William Shakespeare. Staged by David Williams; decor, Henry Burdon; costumes, Dawn Pavitt; choreography, Geraldine Stephenson; lighting, Richard Pilbrow. Features Michael Blake-more, Patrick Wynne, Jill Dixon, Gilbert Wynne, Amanda Grinling, Octavia Hunt, Russell Hunter, Bernard Lloyd, Jennifer Daniel. Opened July 17, '63, at the Open Air Theatre, Regents Park, London; \$2.10 top.

Theseus Michael Blake-more
Hippolyta Toni Anall
Philstrate Murray Gilmore
Egeus Michael Lynch
Demetrius Gilbert Wynne
Lysander Bernard Lloyd
Helena Amanda Grinling
Quince James Ottaway
Bottom Patrick Wynne
Flute Russell Hunter
Starveling Simon Carter
Snout Bill Corlett
Snug Ronald Camille
First Fairy Suzanne Egl
Puck Terry Wale
Titania Jennifer Daniel
Oberon David Williams
Peaseblossom Patricia Martine
Cobweb Roy Heymann
Moth Nichollette Hicks
Mustardseed Yvonne Swift
Others: Isabel Brown, Jessica Claridge, Sandra McCormick, Zienia Merton, Nigel Edmonds, Richard Kane, Brian McGrellis, Derek Needs, Stephen Yardley.

Apart from a few changes in cast and more elaborate costumes, this is virtually the same production of "A Midsummer Night's Dream," staged by David Williams, that clicked in last year's open air season at Regent's Park. It is delightful, marred on the first night only by the chill weather, grey skies and threatening rain that are occupational risks at any open air event in Britain, particularly during the summer.

Regarding costumes, this "Dream" is handsomely mounted and stands up well to the fine production of "Much Ado About Nothing" which opened the season. William, who repeats his performance of Oberon, has also staged the comedy at a brisk pace and has drawn out some fluid, lively and poetical performances. The fairy sequences and love scenes are particularly effective. The comedy scenes, with Patrick Wynne as Bottom, are uneven but provide a plentiful yocks.

Wynne manages to overcome one disadvantage as Bottom. He plays with spirit but is neither dressed nor made up to register the period of the rural craftsmen. He tends to look more like a healthy Texas Ranger than a bucolic Shakespearean buffoon. James Ottaway's Quince and Russell Hunter's Flute are more in keeping.

Of the humans, Gilbert Wynne scores as Demetrius and Jill Dixon and Amanda Grinling as Hermia and Helena, respectively, are charming to the eye and pleasant on the ear. William is a stylish

Oberon, but Jennifer Daniel, though registering well dramatically, lacks vocal ability to do justice to Shakespeare's verse. Terry Wale as Puck and the fairies of Titania's court are gay and nimble.

If the weather is favorable, "Midsummer Night's Dream" will provide an enchanted evening. *Rich.*

The Provok'd Wife

London, July 25.
Bob Swash (by arrangement with J. A. Gatt) presentation of the Prospect Production of a three act comedy by John Vanbrugh. Staged by Toby Robertson; decor, Alan Barrett; music, Madeleine Dring. Features Trevor Martin, Eileen Atkins, Ann Bell, June Brown, Dinsdale Landen, John Warner. Opened July 24, '63, at the Vaudeville Theatre, London; \$2.95 top.

Sir John Brute Trevor Martin
Lady Brute Eileen Atkins
Bellinda Ann Bell
Lady Fancifull June Brown
Cornel Gillian Hargreaves
Mademoiselle Josephine Woodford
Treble Edward Evansko
Heartfree Dinsdale Landen
Constant John Warner
Lord Rake Robin Humphreys
Capt. Bully Antony Brown
Razor Robert Arnold
Tailor Edward Hardwicke
Constable Robert Arnold
Watch Michael Faulkes
Justice of the Peace Edward Hardwicke

This Restoration comedy, not staged commercially in the West End since 1797, lacks much of the style of its contemporaries. But John Vanbrugh, going all out for a swift, bawdy farce, concocted a mixture which produces laughter with smooth ease. Toby Robertson's staging also helps a great deal. He gets the thing moving at a good lick and has encouraged vivid hamming from his thespians which aids the project considerably.

The plot is a fairly slim affair about cuckoldry, which would well serve a current Whitehall farce. It relies largely on the gusto of its players. Trevor Martin gives a larger than life performance as Sir John Brute, particularly in his scene in drag with the Justice of the Peace.

June Brown is too exaggerated as Lady Fancifull, but Eileen Atkins as Lady Brute and Ann Bell as Bellinda, her niece, are a delight, particularly in one scene together. The dialog and their respective looks, brunette and blonde, provide yocks which presumably relate to recent events concerning Christine and Mandy.

Dinsdale Landen, John Warner, Edward Hardwicke, Robert Arnold and Josephine Woodford contribute useful support. Alan Barrett has provided a simple set with sliding panels and odds and ends of scenery carried on by the cast enabling the action to flow briskly, through four different settings. *Rich.*

Bits of London

London, Aug. 6.
Alec Guinness, Natasha Parry, Googie Withers and Eileen Atkins are named for the English Stage Co. production of Eugene O'Neill's "Exit The King," probably the presentation at the Royal Court before the theatre is remodeled.

"Blitz" has just notched its 500th performance at the Adelphi. Philip Langner, Theatre Guild co-director, arrived in London last week to discuss a possible British production of "Dear Me, the Sky Is Falling."

Clive Morton will take over the lead in "All In Good Time" at the Mermaid Theatre, succeeding Bernard Miles, who leaves in a few days to play "Schweik in the Second World War," which will follow it at the same house.

Douglas Morris has been appointed general manager of the Bristol Old Vic, succeeding Nat Brenner, who now heads the group's school.

Hugh Beaumont, managing director of H. M. Tennent, gave a party for Charles Boyer, who is to star in "Man and Boy," and Jane Downs, who will play his wife.

Wolf Mankowitz has returned from the U.S., having set up an Anglo-American deal for his musical version of Frederic Morton's novel, "The Rothschilds." The author-producer also huddled with David Merrick on a Broadway presentation of "Pickwick" with the date dependent on the availability of Harry Secombe, who plays the lead in the West End production.

Georgina Ward, James Fox and Jeremy Kemp will star in David Peltman's presentation of "The Afternoon Men," which opens Aug. 21 at the New Arts. Roger Graef will stage the play.

Show Out of Town

Zenda

San Francisco, Aug. 6.
San Francisco-Los Angeles Civic Light Opera presentation of Edwin Lester production of a musical drama in two acts (21 scenes), with book by Everett Freeman, lyrics by Lenny Adelstein, Sid Kuller, Martin Charnin; music by Vernon Duke, based on the Anthony Hope novel, "The Prisoner of Zenda." Staged by George Schaefer; choreography and musical staging, Jack Cole; scenery, Harry Horner; costumes, Miles White; musical direction, Pembroke Daye; arrangements and orchestrations, Irwin Kostal. Stars Alfred Drake, Anne Rogers, Chita Rivera; features Carmen Mathews, Frederic Worlock, Earl Hammond. Opened Aug. 5, '63, at the Curran Theatre, San Francisco; \$7.25 top.

Penelope Susan Luckey
Judy Virginia Tuckus
Sally Gloria Mills
Celeste Wanda Shaunon
Diana Jean Deeks
Gwynne Barbara Andrews
Richard Rassendyl Alfred Drake
Customs Officials Rudy Vejar
Newsboy David Bean
Hawker Eddie Gasper
Woman Tourist Luce Ennis
Capt. Tarlenheim Karl Redcoff
Rupert of Hentzau Earl Hammond
King Rudolph V Alfred Drake
Col. Zapt Frederic Worlock
Dr. Wesling Truman Gaige
Josef Eddie Gasper
Princess Flavia Anne Rogers
Queen Mother Carmen Mathews
Gen. Michael Talchef Jock Livingston
Michael's Aides Rudy Vejar, John Carver
Chita Rivera Chita Rivera
Brazilian Attache Marc Wilder
British Ambassador Horace Guittard
Ambassador's Wife Lynn Archer
Gobelik Truman Gaige
Maria Madero Joanne Horne
John Tenor John Robinson
Madama Sciallati Gloria Ender
Premiere Danseur Marc Wilder
German Horace Guittard
Others: Melanie Alexander, Millie Hamm, Odette Phillips, Brooke Robson, Wanda White, Heike Witting, Lorene Yarnall, Dorothy Emerson, Stephanie Hill, Robert Bakano, David Bean, Terry De Mari, James Senn, Michel Stuart, Phil Crummett, Larry Dean, William Gibson, Heber Jentzsch, Jack Martin, Evans Ray.

Musical numbers: "Bounce," "No More Love," "My Royal Majesty," "The Night Is Filled with Wonderful Sounds," "Alone at Night," "Now the World Begins Again," "Zenda," "A Whole Lot of Happy," "Here and There," "A Royal Confession," "I Wonder What He Meant by That," "When Athens Dances," "Zenda's Forgotten," "Let Her Not Be Beautiful," "Artists," "Born at Last," "No Its! No Ands! No Buts!" "Why Not?" "Enchanting Girls," "Words, Words, Words!"

Although dress rehearsals were reportedly such a shambles that producer Edwin Lester couldn't resist making a cop-out speech before the opening curtain, he needn't have done so. The premiere audience stood still for all curtain calls, and it's evident that despite its flaws, "Zenda" is good, and can become first-rate. The Civic Light Opera presentation starts with many plusses. It has singable, danceable music by Vernon Duke, generally sharp lyrics by Leonard Adelstein, Sidney Kuller and Martin Charnin, elegantly appropriate costumes by Miles White and fast dances by Jack Cole, all held together by a smooth, believable book by Everett Freeman, with slick dialog and an updated twist finish.

Delivering the strong material is hard-to-beat team of troupers headed by Alfred Drake, never more in his element since "Kiss Me, Kate" and "Kismet," Anne Rogers who makes Princess Grace of Monaco seem a hillbilly from Philly, and dancer Chita Rivera. In the modernized story, Drake plays Richard (changed from Rudolf) Rassendyl, an English song-and-danceman cousin of King Rudolph via an indiscretion two generations back. He subs for the drugged monarch at the wedding and desperately fights off the amour of the new queen, for whom he's fallen. Then the king is kidnapped, and the imposter has to keep fighting.

The dual role allows Drake lots of effective mannish but tender emoting, roughish double-entendre. It's case of man and part coming together, and it would be hard imagining anyone else as at home in the dual part.

Miss Rogers is appealing as the young queen, who resembles Grace of Monaco, but sings and dances better. Her wedding-night ardor provides the foil for some of Drake's best comedy, and her tenderness should melt the hardest hearts. Miss Rivera is a tigress as Rudolf's mistress. Identification as a ballerina gives her chance to show off her dancing talent and fine legs. She sings and acts the scorned woman to the hilt.

A coronation ball number matches Miss Rivera and Drake in a sort of Ruritania square dance where hands touch and eyes dart fire while each tries to dope out the complex situation. The contemporary story allows dialog that pokes fun at the now unstylish

king business, and also sharper exchanges on love and politics than might be appropriate in a period piece. This way, it's more believable.

Rassendyl's chorus line provides a sexy background for his song-and-dance routines, chicanery on-stage at a command performance as he switches Richard-Rudolf roles and stalls for the return of the kidnapped king. Outstanding are Jock Livingston as a bulllike general who schemes to overthrow Rudolf, and Earl Hammond as his charming, villainous sidekick, Frederic Worlock is impressive as the king's devoted, elderly aide.

In effects, special mention is due the coronation parade on a sliding scrim, bridging scenes a la UPA cartoon technique. Add a top supporting cast and ingenious sets by Harry Horner, and all the other hit ingredients present.

As for the minuses, there's too much of everything. The dance sequences, though superb, are not always appropriate. A brassy, sexy number with wiry Marc Wilder at the coronation ball could be cut, as the point it underscores has already been made. And a modern jazz ballet at the command performance fails to advance the action. What's more, it begins after 11 P.M., with several numbers still to come.

Carmen Mathews scores as the Queen Mother, and gets off some of show's best lines, including a refrain of "My Son-In-Law, The King," but her flighty characterization isn't that of a woman who's schemed all her life to put daughter on the throne.

Less emphasis on some subsidiaries and more on the three main characters, along with general tightening, assure "Zenda" of permanent place in the legit musical field. Like "Kismet" and "The Song of Norway," this new tuner should be a CLO show that goes places. *Esté.*

London Shows

(Figures denote opening dates)

Allie, Duchess (7-22-63).
All In Good Time, Phoenix (4-12-63).
Angels Fear Tread, St. Martin's (6-4-63).
Bad Sittins, Comedy (3-30-63).
Beyond Fringe, Fortune (5-10-61).
Big House, Royal, Stratford, E. (7-29-63).
Black Nativity, Strand (7-2-63).
Blitz, Adelphi (5-8-62).
Boeing-Boeing, Apollo (2-20-63).
Brecht Season, Mermaid (7-18-63).
Cambridge Circus, New Arts (7-10-63).
Daniel Lords, Prince Charles (8-1-60).
Enrico, Piccadilly (7-3-63).
Half a Sixpence, Cambridge (3-21-63).
Holiday in Japan, Prince Wales (7-19-63).
How to Succeed, Shaftesbury (3-28-63).
Lock Daughters, Her Majesty's (5-17-62).
Mary, Mary, Queens (2-27-63).
Masters, Savoy (3-29-63).
Midsummer Night's, Regent's (7-17-63).
Minstrels, Vic Palace (5-25-62).
Mousetrap, Ambassador (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Oh, What Lovely, Wyndham's (3-19-63).
Oliver, New (6-30-60).
One for the Pot, Whitehall (5-2-61).
Pickwick, Saville (7-4-63).
Private: Public, Globe (5-10-62).
Private Lives, Duke York's (7-3-63).
Rattle of Man, Garrick (9-19-62).
Repertory, Aldwych (12-15-60).
Severed Head, Criterion (6-27-63).
Six Characters, May Fair (6-17-63).
Skyvers, Royal Court (7-23-63).
Sound of Music, Palace (3-18-61).
Swing Along, Palladium (5-17-63).
Through Wall, Westminster (3-20-63).
Windfall, Lyric (7-2-63).

CLOSED

Dr. M. Banks, Prince Charles (6-7-63); closed 7-14-63 after 40 performances.
Doctor's Dilemma, Haymarket (5-23-63); closed last Saturday after 83 performances.

SCHEDULED OPENINGS

Idea of March, Haymarket (8-8-63).
Chips With Everything, R. Crt. (8-15-63).
Manuela Vargas, Strand (8-19-63).
Afternoon Men, New Arts (8-21-63).
Man and Boy, Queens (9-4-63).
Double Bill, New Arts (9-18-63).
What Goes Up, Royal E. (9-17-63).
Funny Thing Happened, Strand (10-3-63).
Boys Syracuse, Drury Lane (11-7-63).

Scheduled B'way Preems

Oh Dad, Poor Dad, Morocco (8-27-63).
Irregular Verb, Barrymore (9-18-63).
Rehearsal, Royale (9-23-63).
Luther, St. James (9-25-63).
Dangertield, Lyceum (9-26-63).
Spoon River, Booth (9-29-63).
Student, Gypsy, 54th St. (9-30-63).
Chips With, Plymouth (9-1-63).
Libel, Longacre (10-2-63).
Here's Love, Shubert (10-3-63).
Piaf, Hellinger (10-3-63).
Private Ear, Morocco (10-9-63).
Advocate, ANTA (10-13-63).
Ballad of Sad Cafe, Beck (10-14-63).
Tambourines, Little Theatre (10-15-63).
Jennie, Majestic (10-17-63).
Marie Bell Co., Atkinson (10-21-63).
Rainy Day, Belasco (10-23-63).
Barefoot in Park, Biltmore (10-23-63).
10 in Shade, Broadhurst (10-24-63).
Owl and Pussycat, Booth (10-31-63).
Man and Boy, Atkinson (11-12-63).
Cuckoo's Nest, Cort (11-14-63).
Marathon '33, Actors Studio (11-21-63).
All In Good Time, Lyceum (11-23-63).
Zenda, Hellinger (11-26-63).
Girl Came to Supper, B'way (11-28-63).
Dolly, St. James (1-16-63).
Dylan, Plymouth (1-21-64).
Habimah, Little Theatre (2-1-64).
What Makes Sammy, 54th St. (2-4-64).
Funny Girl, Winter Garden (2-13-64).
Girl to Remember, Hellinger (5-26-64).

Vancouver Opera Breakdown

The following are the respective figures on the number of performances, attendance, production cost and losses on the three operas presented last fall by the Vancouver Opera Assn.

Title	Performances	Attendance	Cost	Loss
Tosca	5	12,691 (90.5%)	\$ 59,906	\$ 8,703
Faust	5	12,347 (88.2%)	61,517	11,710
Aida	6	16,500 (98.2%)	83,600	None
Combined	16	41,538 (92.7%)	\$205,023	\$20,413

Vancouver Had Best Season

'Aida' Was Top Draw — Opera Assn. Schedules 4 Productions for 1963-64

By SAM SHAW

Vancouver, Aug. 6. Fourth season of the Vancouver Opera Assn. last fall and winter was the most successful in the organization's brief history, according to the annual report of Robert Philips, president. The figures show a steady growth and stability, reflecting sound business administration in adhering to budgets set for the productions.

The total actual expenditure for all eight operas presented since the VOA began in 1959 is now \$454,870. The total attendance has been 102,638, or 91.6% of the 112,000 available seats during the four seasons.

The average loss per production in 1961-62 was \$8,688, representing the difference between box-office receipts and production expenditure, and also including overall administrative cost of the operation. The average loss diminished in '62-'63 to \$6,804 per production, and the average cost of selling a ticket dropped to 25c., based on the average price per ticket of \$4.74.

The VOA, like all opera organizations, does not and cannot expect to operate at a profit or break-even basis, but is whittling down the annual subsidies required to offset the differences between revenue and expenditure. Gifts

(Continued on page 65)

Theatre Nations Folds; Paris Critics Dish Out Beaucoup 'Best' Awards

Paris, Aug. 6. The 10th Theatre of Nations ended its 16-week season July 17 on the consensus that there were too many nondescript dramatic, lyric or dance troupes invited as fillers, but that there were also enough outstanding groups to have made it worth while. The International Circle of Young Critics also handed out awards, with Britain getting the main citation.

The COYC top prize, the Challenge, was split between two British entries, namely the Royal Shakespeare company for Peter Brook's mounting of "King Lear," starring Paul Scofield, and Joan Littlewood's London Theatre Workshop for the revue, "Oh, What a Lovely War."

Other Challenges went to the folk dance company from the Cameroons in Africa for its traditional fidelity, to Carl Orff for his opera "Die Kluge," presented by the Stuttgart Opera of West Germany; to Peppino Filippini for best direction of the Italo "Metamorphosis of a Musician."

Other awards were the musical direction nod to Ferdinand Lettner for musical direction of Orff's opera, "Oedipus Rex," with the Stuttgart Opera; best actor to V. A. Lepko in Mayakovsky's "The Bedbug," presented by the Satire Theatre of Moscow; best singer to Odette, the American blues, jazz, gospel and folk singer, and top terper to Van Manen with the German Essen Ballet and Manuella Vargas in his Hispano ballet.

The local French Legit Critic Syndicate also gave nods to "King Lear," "Oedipus Rex" as the best lyric offering and to choreographer Kurt Joos for his Essen Ballet. The TON itself does not give awards. Attendance was good this year with some, like "Lear" and "War," breaking previous records.

A. M. Julien will stay on as head of the TON, with Claude Planson as secretary general. However, it may be a shorter season next year with more unusual fare and less ordinary, if ethnically interesting, spectacles.

'Madly' Tryout in Philly, Not at Mike Ellis Barn

"Madly in Love," trying out this week at the Playhouse in the Park, Philadelphia, is one of the plays Alexander H. Cohen and Michael Ellis have under option for Broadway presentation. The vehicle, in which Gene Raymond and Celeste Holm costar, is an adaptation by Ruth Goetz of Andre Roussin's "Lamour Fou."

The Philly tryout is unusual in that Ellis has his own strawhat operation, the Bucks County Playhouse, New Hope, Pa. That spot is noted for the presentation of new plays, but apparently there was no room in its schedule this season for a tryout of "Madly." The cast for the Philly presentation also includes Patricia Harty.

N.Y.-London Mgr. Execs In Parlay

London, Aug. 6. While vacationing in London last week, Irving Cheskin, executive director of the League of New York Theatres, had informal talks with top brass of the Society of West End Theatre Managers on common problems. He met with Leslie Macdonnell, president of the Society, and Chapman Mortimer, secretary.

Cheskin said the main purpose of the talks had been to establish contact between the two bodies, but no decisions had been taken on any issues. He hopes, however, that the talks will lead to increasing cooperation between the London and New York organizations.

They did not discuss the two-way talent traffic across the Atlantic because, in Cheskin's words, each country has its own immigration laws, and there was no immediate solution in sight. He hopes, however, that each organization will make its facilities available to the other, and that there would be an increasing interchange of plays between the two countries.

So far as Cheskin is concerned, the important thing is that official contact has been established for the first time. He has invited Society officials to meet League execs in New York at a future date.

PHYSICISTS' DOUBTFUL FOR B'WAY THIS YEAR

Friedrich Duerrenmatt's "The Physicists" may not be done on Broadway this season, as planned. It had been scheduled for a Nov. 14 opening at the ANTA Theatre, N.Y., but the booking has been cancelled. Casting of the male lead is apparently causing the delay, with stager Peter Brook preferring to wait until the leads in the London production are available.

The Duerrenmatt play is to be presented on Broadway by Robert Whitehead, Roger L. Stevens & Lewis Allen.

Colorado Univ. Opening 2 Weeks of Shakespeare

"Measure of Measure," "Richard III" and "Much Ado About Nothing" will be the Univ. of Colorado's Shakespeare Festival repertory this summer at the Mary Rippon Outdoor Theatre, Boulder. The Festival runs two weeks starting last Saturday (3).

J. H. Crouch, executive director of the festival, is stager of "Measure," while the directors of "Richard" and "Much Ado" are James Sandoe and Howard M. Banks, respectively.

Chas. Nolte at College, Wants to Be an Author

Minneapolis, Aug. 6. Charles Nolte, a former Broadway actor currently taking graduate studies at the Univ. of Minnesota for a master's degree in theatre, wants to forsake acting for playwriting. The 37-year-old Yale graduate had a script, "The Summer People," presented here last week by the college theatre. Two of his short plays were done here last winter. For his master's degree, he's now writing another drama, "Alexander's Death."

Nolte says he has become "very depressed thinking of the professional actor's life." He thinks that "life is made difficult by the scarcity of good plays, boredom between jobs, long runs' tedium and the television work it's necessary for an actor to do in order to survive." It's a "hard life," he concludes.

The actor-author's "The Summer People" was produced in England in 1962. Its reviews at that time were mixed and the run was short.

Congress Allows 3 More Years On D.C. Culture Coin

Washington, Aug. 6. The House yesterday (Mon.) passed and sent to President Kennedy legislation giving the National Cultural Center board three more years to collect enough funds to build a Washington home for the performing arts. On a 293-33 roll-call vote, the House cleared the bill which adds 15 more members to the present 15 member board, as well as granting additional time to garner contributions.

The original authorization for the Center, still only halfway to the \$30,000,000 goal, was scheduled to expire in September. In passing the extension, House culture buffs overrode the objections of some Congressmen that the Government would end up financing the Center.

Among the dissenters was perennial budget cutter Rep. H. R. Gross (R-Iowa), who predicted, "It'll be extended another three years, then another five years, until finally they can get the load onto the back of the taxpayer. You can build cultural centers until Hades freezes over, and then you can skate on the ice. But count me out," he declared.

Dallas Civic Opera Sets 'Coronation of Poppea,' Patrice Munsel Stars

"The Coronation of Poppea" will be given its first presentation by a major American opera company Nov. 8 and 17 by the Dallas Civic Opera. Luciana Novaro, maitress d'ballo of La Scala, will direct the offering, for which the sets will be designed by Attilio Colonnello. The event will mark Miss Novaro's first U.S. assignment. Colonnello, an Italian designer, did the sets for last year's DCO production of "Otello."

English designer Peter Hall, who's been with the Dallas operation the last three seasons, will do the costumes for "Poppea," which was written in 1642 by Caludio Monteverdi. American soprano Patrice Munsel will play the title role in the opera, with an international cast including Chilean baritone Ramon Vinay, Italian soprano Caterina Mancini, Greek basso Nicola Zaccaria, Italian mezzo Adriana Lazzarini and Italian lyric coloratura Margherita Guglielmi.

Other DCO productions this year will be "Carmen," with Regina Resnik, Nov. 10, 15 and 23, and Verdi's "A Masked Ball," starring Antonietta Stella and Giuseppe di Stefano, Nov. 22 and 24. Lawrence Kelly is general manager of DCO and Nicola Rescigno is artistic director.

"Chips With Everything," which Morton Gottlieb has booked for an Oct. 1 opening on Broadway, will return to London from a lengthy tour of the provinces for a three-and-a-half-week run at the Royal Court Theatre, starting Aug. 15, then a week at the larger Hippodrome in Golders Green, prior to embarking for the U.S.

German Legit Has Strawhats, Too; Use Old Churches, Historical Sites

By HAZEL GUILD

\$422 Million Legit, Opera B.O. During '62, Gov't Says

Washington, Aug. 6. The Government has reported \$422,000,000 was spent on admissions to legitimate theatres and opera during 1962.

The Commerce Dept. said the figure was \$22,000,000 more than in 1961 and marks a continued advance from the \$339,000,000 in theatre and opera admissions during 1959.

Aussie 'Wildcat' In So-So Preem

Melbourne, Aug. 6. "Wildcat" has opened at the Princess Theatre here for Garnet H. Carroll with luke-warm notices. It will apparently not have a comparable success as the same management's current presentations of "Sound of Music" and "King and I."

The staging by Milton Lyon is adequate, but not outstanding. The Lucille Ball role is filled by local tv comedienne Toni Lamond, who lacks the stature and authority needed, and is frequently overshadowed by other members of cast. Gordon Boyd, brought from England as leading man, shines brightest, and there are nice fill-ins from Moira Carliton as the Countess and Keith Peterson as Sookie, and also by Wim Jonker as Hank, North Halliday as Jane Jackson and actor-dancer Ernest Parham as Oney.

It's doubtful if show will stand the test of touring, as Miss Lamond won't have the following she has in Melbourne. Carroll has scheduled "Carousel" and "No Strings" as future productions at the Princess.

AGMA AGREES TO FILE LABOR DEPT. REPORTS

The American Guild of Musical Artists has informed the Bureau of Labor Management Reports that it will file financial statements of the union as required by the Landrum-Griffin Act. According to an opinion handed down by the Labor Dept. solicitor Charles Donahue, the opera-concert-ballet group is engaged in interstate commerce and accordingly must file.

AGMA had taken the position that it was a small union comprising 3,000 members engaged primarily in cultural pursuits and consequently not in interstate commerce, and therefore not subject to the financial reporting requirements of the law.

AGMA is the second affiliate of the Associated Actors & Artistes of America to hassle with the BLMR. The American Guild of Variety Artists had been sending reports unsigned by two elected officers. The reports had been signed by Joey Adams, the elected president, and Bobby Faye, national administrative secretary. The BLMR protested that Faye is an appointed official and consequently not eligible to sign. The agency notified AGVA that the treasurer or an elected equivalent must sign the report. The union subsequently agreed to conform to the regulation.

Twin Cities Getting New Theatre in Firehouse

St. Paul, Aug. 6. The Twin Cities area, already lively with legit, gets another entry with the opening soon of the Minneapolis Firehouse Theatre. The converting firehouse will open with "The Connection," will stress experimental, original and avant-garde drama.

The area already has the Tyrone Guthrie Theatre, Theatre Guild-American Theatre Society subscription setups in both St. Paul and Minneapolis, the professional Old Log Theatre Stock company, the Univ. of Minnesota Theatres, including its summer Showboat, a dozen non-professional theatre groups and half a dozen other college drama departments.

Frankfurt, Aug. 6.

During July and August just about any out-of-work German actor and actress smart enough to learn two lines of dialog or to cross a rough wooden stage without stumbling can be assured of a couple of months of pay. The German theatre, richly supported by the villages, the states and the federal government, and most of all richly supported by an audience rugged enough to endure four hours of camp chair sitting, and an occasional thunder and lightning storm, takes to the outdoors.

At present, for a top price of 21 marks (\$5.25), a visitor can buy a seat to see Shakespeare's "Midsummer Night's Dream," staged by Hollywood director William Dieterle at the spectacularly beautiful 1,200-seat house built among the ruins of the Stift Church, some parts of which date back over 1,200 years, and with the swallows darting through the wide-open wings and tweeting their own accompaniment to the Shakespeare comedy in the forest.

This six-weeks festival alone is providing jobs for 45 actors and actresses, most on summer vacation from their 10-month-a-year contract jobs with the city-sponsored stages throughout West Germany. And an additional 200 technicians hired from the city stages are keeping the lights and action going.

"Midsummer Night's Dream" at the Bad Hersfeld Fest is providing an interesting controversy with the tradition-minded German public, because it is done in a relatively modern translation, and performed without a break for a two-hour total show. The same play is also being done at the Hirsau Cloister Gardens near Stuttgart, with Wilhelm Speidel staging the 300-year-old play in the true Renaissance setting, using the old trees and Gothic figures from the garden as part of the stage.

"Saint Victor," a century-old drama by Paul Wanner, is being done in the village of Birten to celebrate the 700th anniversary of the Xantener Dome of the church, with the drama performed in the church courtyard.

The traditional Hans Sachs play

(Continued on page 67)

Lawrence-Lee Project To Spur Production Of New Plays at Colleges

Hollywood, Aug. 6. The American Playwrights Theatre is being formed by Jerry Lawrence and Robert E. Lee, with the cooperation from a number of leading dramatists, to foster the production of new plays in universities. The project will be presented by Lawrence and Lee and Arthur Miller at the American Educational Theatre Assn. convention Aug. 26-29 in Minneapolis.

Lawrence and Lee plan to inaugurate in colleges. Playwrights are to get into the same royalty as on Broadway, and the rights will revert to them a year after the campus production.

Lawrence and Lee, whose Broadway successes include "Inherit the Wind" and the dramatization of "Auntie Mame," figure their plan will get productions for many scripts that now fail to reach the stage, and would thereby serve as showcases for potential Broadway entries. The present tendency of authors is to withhold scripts from college groups.

Ohio State Univ. will be the administrative headquarters of APT, with J. Osborne Fuller, dean of the college of arts and sciences, as chairman. The committee in charge of the project includes Stanley Young, exec director of the American National Theatre & Academy; George Freedley, curator of the New York Library theatre collection; George Savage, head of the theatre arts of the Univ. of California at Los Angeles; Arthur Balet, exec secretary, Office of Advanced Drama Research, Univ. of Minn.; Marston Balch, exec secretary of the National Theatre Conference, at Tufts College, and Theodore Hoffman, Stanford Univ. drama professor and chairman of the executive committee of the Theatre Communications Group.

Legit Followups

Who's Afraid of Virginia Woolf?

(Billy Rose, N.Y.)

The audiences are less sophisticated and the aura of a brand new hit is gone, but after 10 months in New York, "Who's Afraid of Virginia Woolf?" still packs a dramatic wallop greater than any Broadway play in several seasons.

The keystone of the evening company is Arthur Hill, the only one of the four original actors currently appearing. From the opening scene, in which he plays the masochistic professor as a genial drunk, flapping his elbows like the wings of a dizzy turkey, to the coldblooded intensity of the climactic moments, he is superb.

Filling in for Uta Hagen for the summer, Nancy Kelly gives a performance of depth and power. She is a bit more sympathetic than Miss Hagen and not quite as electrifying, but she does full justice to the difficult role of Martha.

Rochelle Oliver, as the simple-minded younger woman, is both pathetic and hilarious. And although Ben Piazza's portrayal of the younger husband is uneven, he does a generally commendable job with the most awkward of the four parts. The staging, by Alan Schneider, still impresses as being a model of the craft.

On a second or third visit the theatrical brilliance of Edward Albee's drama, and of the savage, compelling dialog, is striking anew. The sheer sickness of the characters, the lack of clarity, the excessive length of the third act, and of the weaknesses of content behind the facade are still evident. But despite its flaws, "Virginia Woolf" is still stunning. *Kenn.*

Allie

(Duchess Theatre, London)

After a week's layoff, Bill Naughton's comedy has transferred to the West End after getting raves and strong business at the Mermaid Theatre. The switch involves a change from an open proscenium to the more conventional stage.

Although there is a tendency for the comedy to become repetitious, John Neville in the all-dominant role is still extracting the laughter. At times his performance flashes exciting with Cockney wit and mannerisms.

Adapted from a radio play, Bill Naughton's play is basically a monolog and, additional characters in the piece could stand more development to bring them into line with Margaret Courtenay's role, superbly crystalized, as the hero's unabashed, sex-loving, rich mistress.

The tale of a Cockney lad whose life is littered with part-filled love affairs is mainly carried by Neville, a Shakespearean actor making the transition to popular theatre with great gusto. *Watt.*

The Second City

(Square East, N.Y.)

Two years ago, the Second City troupe blew into town like a cool breeze during a heat wave. The performers and the material have changed since then, but the Second City still ranks as one of off-Broadway's treats. The players are superb, and the sketches are clever, literate, and consistently hilarious.

The basic show, now called "To the Water Tower," consists of set pieces, ranging in subject matter from Moby Dick to the Profumo scandal. Standouts are a dialog between a problem child and his counsellor at summer camp, expertly performed by Anthony Holland and Andrew Duncan, and a stunning portrayal of a young wallflower by the gifted Barbara Harris. Bob Dishy and rubber-faced Paul Dooley make the most of a blissfully foolish scene in a dentist's office.

Unique and funny is a long sequence about two vacationing businessmen looking for "action," who wind up in a night club that takes its cue from Jean Genet's "The Balcony." All the men (MacIntyre Dixon and Paul Dooley) want is a couple of girls, but the staff of the club offers them all sorts of fantasy situations. The skit is jammed with satire and parody, and is a bullseye except for some tasteless references to the First Lady.

On weeknights, after the regu-

lar show, the cast improvises at the suggestion of the audience. Much of the material has obviously been worked out before, and is retailed to fit the immediate bill. But that does not detract from the ingenuity and talent of the company.

At the performance reviewed, Holland and Dixon did a memorable parody of early Eugene O'Neill dramas, and Dishy and Dooley were amusing as a pair of garbage collectors, one experienced and temperamental, the other new and irreverent. Miss Harris was excellent as a Japanese girl, then as an Italian one, and she and Holland were hilarious as a picketer-for-peace and a Hungarian freedom-fighter who fall in love.

The final number, featuring the whole cast, recreated a meeting of teachers about to strike for higher pay. It was packed with clever details and entertaining insights. *Kenn.*

Stock Review

Annette and Two Guitars

Michael Ellis presentation of comedy in three acts (11 scenes), by Alfred Falca. Staged by Charles Bowden; settings, Clarke Dunham; lighting, Robert Brand; costumes, Georgeene; stars Mary McCarty, Eileen Brennan; features Gerald Hiken. Opened July 22, '63, at the Bucks Playhouse, New Hope, Pa.; \$4.75 top. Larry Maxwell Gerald Hiken Vivian Kemble Eileen Brennan Audrey Watts Paddy Edwards Fanny O'Neill Mary McCarty Raphael Shepherd Alan Alda

Despite amusing touches and an original approach, "Annette and Two Guitars" is a doubtful bet for Broadway. A major rewrite would be necessary before it could be even considered for the big time, and there is some question whether it would be worth the effort.

But Alfred Falca, in his first play, reveals a comic flair which could indicate a bright future if he can harness his talents for the right type of vehicle. "Annette" is an unlikely comedy involving three hard-boiled dames who hope to get rich quick by stealing art treasures. Their adventures, while contrived, draw laughs, especially when two of the girls dress up in nuns' habits in picking up ransom cash in exchange for a painting.

The comedy takes on a Damon Runyon bent whenever Gerald Hiken, portraying a bungling but good-natured crook, comes onstage.

Some of the action is filled with humor, but there are periods, especially in the first act, when the play barely crawls. But Charles Bowden's staging helps a bit. Hiken walks off with the acting honors, with Paddy Edwards not too far behind. Mary McCarty is properly hearty, Eileen Brennan could give a little more depth to the role of the ringleader and Alan Alda is engaging as an art professor and consultant. *Bitt.*

Off-Broadway Shows

(Figures denote opening dates)

Albee plays, Cherry Lane (5-28-63). Best Foot, Stage 73 (4-2-63). Blacks, St. Marks (5-4-63). Boys Syracuse, Theatre 4 (4-15-63). Frecht, Sheridan Square (7-10-63). Brig, Living Theatre (5-15-63). Cages, York (6-13-63). Desire Under Elms, Circle (1-8-63). Fantastic, Sullivan St. (5-3-60). Pinter Plays, Provincetown (11-28-62). Premise, Premise (11-22-60). Riverwind, Actors Playhouse (12-12-62). Savoyards, Jan Hus (6-4-63). Six Characters, Martinique (3-8-63).

SCHEDULED OPENINGS
Color Darkness, Writers Stg. (9-30-63). Chase Manhattan, Theatre East (10-4-63). Morning Sun, Phoenix (10-7-63). Balled Himshire, Mayfair (10-15-63). Penny Change, Players (10-16-63). Burn Me to Ashes, Jan Hus (11-12-63). Mother Courage, de Lys (11-14-64).

Australian Shows

(Week Ended Aug. 3)

(Figures denote opening dates)

ADELAIDE
Sound of Music, Her Maj. (6-19-63).
BRISBANE
Orpheus Underworld, Majesty's (7-15-63).
MELBOURNE
Big Men Fly, Russell St. (6-12-63). Georgian Dance Co., Majesty's (7-15-63). G'night Mrs. Puffin, Comedy (7-12-63). The Keep, St. Martin's (7-10-63). Show Boat, Tivoli (5-15-63). Wildcat, Princes (7-10-63).
SYDNEY
Do You Mind, Phillip (5-10-63). Garden Dist., Ensemble (5-30-63). King and I, Tivoli (7-17-63). Playboy Western World, Tote (7-27-63). Sail Away, Majesty's (7-19-63). Come A'Waizings, Royal (7-10-63).

Tenn. Williams Tabus

So. African Segregation

New York.

Editor, VARIETY:

Tennessee Williams, who has just recently returned from abroad, is eager to join with various British and American playwrights in refusing to permit performances of any of his plays in segregated theatres in South Africa.

As a matter of record, at the time the original production of "A Streetcar Named Desire" was produced, Williams inserted in the production contract a clause insisting this play could only be produced in theatres with integrated audiences in this country. I am transmitting this as agent for the playwright.

Andrew Wood

(Ashley-Steiner-Famous Artists)

Off-B'way Review

Terror on Stage

Hollywood, July 27.

James Terry presentation of two one-act plays by Ronald Sands. Staged by James F. Collier; scenery, Nicky Nadeau; lighting, Lon Stucky; costumes, Sophie Sands; sound, Jerry Wilson. Opened July 26, '63, at the Grand Guignol Theatre, Hollywood; \$1.50 general admission.

A DAY WITH HENRY

Henry Tom Troupe
Marlene Yvette Vickers
Dallas Andrew Dahl

AN ACTOR PREPARES

Percy Charles Macaulay
Ethyl Yvette Vickers

James Terry's so-called "house of horrors," on the site of the old Lyman Restaurant and next door to the Huntington Hartford Theatre, could prove a real draw with its offbeat shows pitched primarily at the curious and adventurous young, the slightly jaded older adults.

The opening one-acters by Ronald Sands, under the collective title, "Terror on Stage," are not for impressionable types, and patrons must be 18 or over to gain admission. The 125-seat house, with twice-nightly performances except Mondays, has a general admission policy, with a price of \$1.25 week-nights and Sundays, and \$1.50 Fridays and Saturdays.

James F. Collier's staging emphasizes the melodramatic aspects of the vehicles and aims for technical perfection rather than visual opulence. There are assists from Lon Stucky's lighting and Jerry Wilson's atmospheric but inconsistent sound effects. Nick Nadeau's sets and Sophie Sands' costumes complement without distracting and are obscured by the bloody business on stage.

"A Day With Henry" pitches the audience headlong into the family life of a gentle, slothful male and his harried wife. Yvette Vickers is vixenish and her "well-drilled" demise is truly theatrical. Tom Troupe is pitiable enough to carry off some macabre but mirthful Lizzy-Bordenish moments as the sincerely solicitous spouse. As the mute, "Caretaker"-ish houseguest, Andrew Dahl is effective.

"An Actor Prepares," slower-paced than "Henry," reserves most of its punch for the end. This seems more in the Grand Guignol tradition, with the fast but lasting "shock and shudder" blackout contrasting with the first play's prolonged terrorism. Charles Macaulay's film star is out of a Lon Chaney epic and Miss Vickers' sexy siren, complete with cloche and slithers, also reeks of Hollywood, circa 1927. An unbilled "thing," played by Troupe, kept beneath the living room floor, and turned into a back-firing murder weapon by Macaulay, brings down the curtain. Both plays, with an intermission, run little over one hour. *Robe.*

Touring Shows

(Figures cover Aug. 4-18)

Beyond the Fringe (2d Co.)—Hartford, L.A. (Aug. 5-17).
Camelot—Queen Elizabeth, Vancouver (Aug. 5-10); Opera House, Seattle (Aug. 12-17).
Here's Love (tryout)—Fisher, Det. (Aug. 5-17).
How to Succeed in Business Without Really Trying (2d Co.)—Philharmonic, L.A. (Aug. 5-17).
Jennie (tryout)—Colonial, Boston (Aug. 5-17).
Man for All Seasons—Geary, S.F. (Aug. 5-17).
Milk and Honey—Biltmore, L.A. (Aug. 5-17).
My Fair Lady (bus-truck)—Shubert, Chi. (Aug. 5-17).
Never Too Late (2d Co.)—Opera House, Central City, Colo. (Aug. 5-17).
No Strings—Shubert, Boston (Aug. 5-17).
Sound of Music—National, Wash. (Aug. 5-17).
Stop the World—I Want to Get Off (2d Co.)—Auditorium, Denver (Aug. 6-10); Forrest, Philly (Aug. 13-17).
Zenda (tryout)—War Memorial Opera House, S.F. (Aug. 5-17).

Inside Stuff—Legit

Annual awards by the American Shakespeare Festival & Academy, Stratford, Conn., were presented July 28 to Helen Hayes, Oliver Rea, M. J. Rathbone and the Standard Oil Co. (New Jersey), and Dr. George F. Reynolds. A special award was also given to Armina Marshall in memory of her husband, the late Lawrence Langner, founder of the festival.

The annual citations, honoring works which stimulate appreciation of Shakespeare and classical theatre, were presented from the stage of the Stratford theatre by Joseph Verner Reed, chairman of the festival board. Miss Hayes was cited for her tour last season with Maurice Evans in "A Program for Two Players," Rea got the nod for his work in the founding and direction of the Tyrone Guthrie Theatre, Minneapolis, and the award to Rathbone and Standard Oil was for the firm's television programs, specifically its sponsorship of "An Age of Kings."

Dr. Reynolds, author of "The Staging of Elizabethan Plays at the Red Bull Theatre," was cited for his Elizabethan research and scholarship.

A collection of papers and other mementoes of the late Malcolm Miller, drama critic and booking agent, is now in the U. of Tennessee Library. He was drama and film critic for the Knoxville Journal for more than 40 years as well as being a promoter of shows in the East Tennessee area.

There was an overlapping of subscriptions at the Greek Theatre, Los Angeles, for "A Man for All Seasons," which ended a two-week run at the 4,400-seater last Saturday (3). Involved were Greek Theatre subscribers, as well as those on the Theatre Guild-American Theatre Society subscription roster.

The theatre's own subscribers were accommodated during the first week of the engagement, and the TG-ATS roster, normally spread over a two-week period for a show in L.A., was taken care of in seven performances last week. However, many of the TG-ATS subscribers are also Greek Theatre subscribers and in such cases of duplication refunds were made by TG-ATS.

All TG-ATS matinee subscribers were also given the option of attending the July 28 (Sunday) evening performance of getting a refund instead. The Robert Bolt drama, which began its road trek July 22 at the Greek, is currently at the Geary Theatre, San Francisco.

A play written by the greatest architect of the 17th century has been discovered by an Italian art scholar and published in Rome. Gian Lorenzo Bernini, who, in addition to palaces, fountains and churches, set up the mighty front of colonnade of St. Peter's, is the unexpected author. The manuscript was identified by Cesare D'Onofrio, the author of a beautiful volume on the fountains of Rome, and thereby a long-standing Bernini scholar. It was lying in a codex in the Bibliothèque Nationale of Paris together with other private papers of Bernini that must have found their way there at the time of the great artist's death three centuries ago. The script lay scribbled in a notebook bearing on its paper cover the words "Fontana di Trevi." The play written, or rather dictated, (the great Bernini never learned to read and write fluently) around 1644.

Repertory Review

Caesar and Cleopatra

Stratford, Conn., July 31.

American Shakespeare Festival revival of comedy in two acts (six scenes), by George Bernard Shaw. Staged by Ellis Rabb; scenery and costumes, Lloyd Burlingame; lighting, Gilbert V. Hemsley Jr.; music, Herman Chessed. Opened July 30, '63, at the American Shakespeare Festival Theatre, Stratford, Conn.; \$6.25 top.

Julius Caesar George Voskovec
Cleopatra Carrie Nye
Ptolemy Rosemary Murphy
Charmian Anne Draper
Iras Patricia Pearson
Rufio Philip Bosco
Pothinus Patrick Hines
Theodotus Nicholas Martin
Achillas David Byrd
Britannus Frank Converse
Bel Affris Richard Woods
Bel Affris Miller Lide
Major Domo Geddeth Smith
Music Master Terence Scammell
Egyptian Courtier Josef Sommer
Lucius Septimus Harold Cherry
Wounded Soldier John Devlin
Centurion Robert Benedict
Sentinel Donald Gantry
Apollodorus Rex Everhart
Apollodorus' Slave Girl James Ray
Auxiliary Soldiers Betty Bendis
Richard Mathews
John Milligan

Others: Anne Geo, Claire Richard, Elaine Sulka, Anne Waldman, Morris Alston, Donald Briscoe, Jack Davis, William Jackson, Stuart Michaels, Leonard Raymond, Norman Taffel, Dewey Amos, David Grimm, Don Hudson, Charles Lowry, Richard Carroll, Todd Drexel, John Erthal, William Jacobson, James McDonald, Keith Perry, Gene Nye, Alex Rossman, James Tripp.

The American Shakespeare Festival's ninth season, generally accepted as the best, has taken on added interest by deviating from the patron Bard for the first time to have a go at George Bernard Shaw with a "Caesar and Cleopatra" not to far removed from the Avon metier.

The presentation should be a successful latter-season draw at the Connecticut classic theatre mecca.

Although the play does not generate a high dramatic glow, it has much of the inimitable shavian sparkle, and several capable performances. Against effective backgrounds, impressively introduced by a Sphinx silhouette, Ellis Rabb's direction makes exploits the Stratford house's challenging topography, but stresses narrative and physical action at the expense of cerebral glitter. Despite the lack of intellectual stimulus, however, the Lloyd Burlingame scenic and garb and the Gilbert Hemsley Jr. lighting make it a good show to see, and Her-

man Chessed's incidental music abets throughout.

It is the title role treatment that will concern many attenders. Carrie Nye's characterization of the 16-year-old kitten who grows into an impervious queen is intriguing, but not exciting, and the absence of a strong sexy element is a vital omission. George Voskovec's benevolent dictator is a pleasant figure rather than a military and philosophical giant, and does not come through as an authoritative Caesar.

There is good support from Patrick Hines as the menacing regal guardian Pothinus, Philip Bosco as Caesar's general Rufio, Richard Woods as the slave Britannus, and James Ray as the dynamic Apollodorus. Rosemary Murphy seems too much the brooder as Cleopatra's maid servant. In general the approach seems Shakespearean rather than Shavian.

With this fourth and last production of '63, the American Shakespeare Festival Theatre has made it a wholly non-star season. Business has been mounting, after a rather slow start. Whether names would have helped accelerate the going is an academic question now, but the management will likely be weighing it in the future.

Seek Bard Anni Bally

Tieup of 3 Stratfords

Sailing to Europe tomorrow (Thurs.) on the Bergensfjord will be legit pressagent Sol Jacobson and his wife, as well as Associated Press drama critic Bill Glover and his wife, Isabele, who's with CBS. The Jacobsons intend spending six weeks overseas and their itinerary includes Norway, Paris and London. They're due back Sept. 23 and the Glovers are scheduled to return Sept. 10.

While in England, Jacobson plans to confer with the management of the Royal Shakespeare Co. on the possibility of a cooperative exploitation arrangement between that organization and the Bard festivals in Stratford, Conn., and Stratford, Ont. The project would be for next year in connection with Shakespeare's 400th anni celebration. Jacobson is pressagent for the Bard fest in Connecticut, as well as for Broadway shows.

Mary \$77,762, Hub; 'Love' 70½G, Det.; Coast: 'Man' \$103,369, 'Milk' \$51,896, 'Carousel' \$104,400, 'World' \$37,238

"Carousel" and "A Man for All Seasons" both topped the \$100,000 gross mark last week. The musical revival played the Civic Auditorium, Pasadena, following the end of its Civic Light Opera Assn. bookings in San Francisco and then Los Angeles. "Seasons" was in the second week of a fortnight's engagement at the Greek Theatre, L.A.

Last week's additions to the road list—the Broadway-bound musicals, "Jennie" and "Here's Love"—played to big business in Boston and Detroit, respectively. Also warming up for the Main Stem this week is another tuner, "Zenda," which opened last Monday (5) at the Curran Theatre, San Francisco. The touring lineup was also fattened this week by the opening of road editions of "Beyond the Fringe" in L.A. and "Never Too Late" in Central City, Colo. Another newcomer is "No Strings," which began its post-Broadway tour Monday (5) at the Shubert Theatre, Boston.

Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed.

BOSTON

Jennie, Colonial (MC-T) (1st wk) (\$7,50; 1,685; \$70,562) (Mary Martin).

Opened here July 29 to one approval (Maloney, Traveler), one yes-no (Norton, Record American) and three negative notices (Hughes, Herald; Kelly, Globe; Rogers, Monitor).

Last week, \$77,762 for nine performances, including a July 27 benefit.

CHICAGO

Blacks, Studebaker (D-RS) (3d wk) (\$3,80-\$4.50; 1,200; \$33,000). Previous week, \$14,970.

Last week, over \$12,000.

My Fair Lady, Shubert (MC-BT) (1st wk) (\$4-\$4.95; 2,100; \$63,000) (Ronald Drake, Gayle Byrne). Previous week, \$31,843 for five performances, Auditorium, Denver.

Opened third Chicago stand July 31 to two qualified approvals (Christiansen, Daily News; Syse, Sun-Times), one unfavorable review (Willis, Tribune) and one no opinion (Dettmer, American).

Last week, \$24,380 for six performances.

DETROIT

Here's Love, Fisher (MC-T) (1st wk) (\$7; 2,081; \$85,000) (Craig Stevens, Janis Paige, Laurence Naismith).

Opened here July 29 to one rave (Cook, Free Press) and one favorable notice (Gebert, News).

Last week, \$70,439 with Fisher Playgoer subscription.

LOS ANGELES

How to Succeed in Business Without Really Trying, Philharmonic (MC-RS) (1st wk) (\$6.25-\$7; 2,670; \$85,000). Previous week, \$66,780 with Civic Light Opera Assn. subscription, Curran, S. F.

Last week, about \$82,200 with CLO subscription.

Man for All Seasons, Greek (D-RS) (2d wk) (\$4.50-\$5.50; 4,400; \$106,000) (William Roderick, George Rose, Bruce Gordon, Albert Dekker). Previous week, \$72,175 for six performances.

Last week, \$103,369 with Theatre Guild-American Theatre Society subscription.

Stop the World—I Want to Get Off, Hartford (MC-RS) (4th wk) (\$5.50-\$6.50; 1,032; \$39,000) (Joel Grey, Julie Newmar). Previous week, \$35,643.

PASADENA

Carousel Civic Auditorium (MD)

(John Raitt, Jan Clayton). Previous week, \$83,500 with CLO subscription, Philharmonic, Los Angeles.

Last week, around \$104,400.

SAN FRANCISCO

Milk and Honey, Geary (MC-RS) (4th wk) (\$5.95-\$6.50; 1,483; \$59,000) (Robert Weede, Molly Picon, Terry Saunders). Previous week, about \$46,500 with TG-ATS subscription.

Last week, \$51,896.

VANCOUVER

Camelot, Queen Elizabeth (MC-RS) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, \$96,285 with CLO subscription, War Memorial Opera House, San Francisco.

Last week, \$57,238.

WASHINGTON

Sound of Music, National (MD-RS) (7th wk) (\$5.95-\$7.25; 1,673; \$63,455) (Barbara Meister, John Myhers). Previous week, \$42,094.

Last week, \$40,674.

Stock: O'Brian-'Music' \$70,000, Pitt.; Ont. Shakespeare Festival \$60,375

The Starlight Theatre, Kansas City, was the top grosser again last week among the summer theatres listed below. Holding steady at the 7,600-seater in the second frame of a fortnight's stand was "Gypsy," headlining Giselle MacKenzie and George Nader.

"Music Man," starring Hugh O'Brian, registered a nice take in Pittsburgh and business continued climbing at the Stratford (Ont.) Shakespeare Festival.

Estimates for Last Week

Parenthetical designations for stock refer, respectively to top prices (where two prices are given the higher is for weekend evening performances and the lower for weeknights), number of seats, capacity gross and stars. Prices include 10% Federal tax and local tax, if any, but as on Broadway and the road, grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

DALLAS

State Fair Music Hall (\$4-\$5; 4,120; \$84,000). Robert Goulet Revue (R) (Robert Goulet, Carol Lawrence) (2d wk), \$46,545 for seven performances.

Previous week, \$48,890 for seven performances.

Current, Apollo and Miss Agnes (MC) (David Wayne, Nancy Dussault, Reginald Gardiner) (1st wk).

INDIANAPOLIS

Starlight Musicals (\$3.50; 3,200; \$70,000). Carousel (MD), \$53,625 for seven performances.

Previous week, Bells Are Ringing (MC) (Julia Meade), about \$30,000.

Current, Carnival (Ann Blyth).

KANSAS CITY

Starlight Theatre (\$4; 7,600; \$110,000). Gypsy (MD) Giselle MacKenzie, George Nader, Lois Roberts) (2d wk), about \$80,000.

Previous week, around \$80,000.

Current, Unsinkable Molly Brown (MC) (Karen Morrow, Art Lund, New Christy Minstrels).

PHILADELPHIA

Playhouse in the Park (\$3-\$3.50; 1,437; \$28,529). Lord Pango (D) (Walter Pidgeon), about \$23,100.

Previous week, Little Mary Sunshine (MC) (Shirley Knight), about \$26,200.

Current, Madly in Love (C) (Celeste Holm, Gene Raymond).

PITTSBURGH

Civic Arena (\$4.95; 6,009; \$135,000). Music Man (MC) (Hugh O'Brian), almost \$70,000 for seven performances.

Previous week, Carousel (MD) (Robert Horton), \$54,714 for seven performances.

Current, Merry Widow (OP) (Patrice Munsel, Robert Wright).

STRATFORD, CONN.

American Shakespeare Festival \$6,25; 1,449; \$56,700) (Rep) (9th wk). Henry V-Comedy of Errors-King Lear-Caesar and Cleopatra,

Bumper Crop

Toronto, Aug. 6

It never rains but it pours; or them as has, gets. Or suggest your own moral. Anyway, Rosalind Ross, 21, stage manager of the local Theatre in the Dell, figured she might as well not overlook any chances, so she put in applications to study acting at three different drama schools—the Royal Academy of Dramatic Art, London; the Bristol (England) Old Vic, and the National Theatre School, Montreal.

She was accepted and offered scholarships by all three—natch—and will study for the next two years with the Bristol Old Vic.

Carol Stone to Teach, Direct at Albuquerque

Albuquerque, Aug. 6

Carol Stone has been engaged as director of a newly formed actor's workshop planned in connection with the Albuquerque Little Theatre. Bernie Thomas is director of the theatre group.

Miss Stone, youngest daughter of the late legit star Fred Stone, has been an actress on the Broadway stage and on television. She will teach a course starting this fall, limited to 15 students in each class.

B'way Slips, But Aug. Pickup Seen; 'Oliver' 51½G, 'Wolf' 30G, 'Mary' 20G, 'Loves Me' \$39,205, 'Tovarich' \$38,081

Business dropped last week for most of the 12 shows on Broadway. The generally moderate decline ran as little as \$4 for "Beyond the Fringe" and \$10 for "Who's Afraid of Virginia Woolf?" The biggest increase was registered by "No Strings," which departed for Boston following its evening performance last Saturday (3).

The exit of "Strings" cut the list of Main Stem entries to 11. Returning from vacations last Monday (5) were Zero Mostel ("A Funny Thing Happened on the Way to the Forum"), Georgia Brown ("Oliver"), Anthony Newley and Anna Quayle ("Stop the World—I Want to Get Off") and the original British cast of "Beyond the Fringe."

Boxoffice activity is expected to begin its traditional August upswing this week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net, i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe, Golden (R)

(41st wk; 325 p) (\$7.50; 773; \$34,073). Previous week, \$25,284.

Last week, \$25,280. The original British company returned last Monday night (5) from a two-week vacation and the touring troupe opened that evening at the Hartford Theatre, Los Angeles, after pinching at the Golden.

Enter Laughing, Miller's (C) (21st wk; 165 p) (\$6.90-\$7.50; 940; \$30,200) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, \$19,023.

Last week, \$19,148.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (65th wk; 519 p) (\$8.80-\$9.40; 1,334; \$65,086) (Jerry Lester). Previous week, \$31,023.

Last week, \$30,471. Zero Mostel resumed as star last Monday (5) after a four-week vacation during which time Lester subbed.

How to Succeed in Business Without Really Trying, 46th St. (MC) (95th wk; 753 p) (\$9.60; 1,342; \$66,615). Previous week, \$67,482.

Last week, \$67,443.

Mary, Mary, Hayes (C) (126th wk; 1,004 p) (\$6.90-\$7.50; 1,339; \$43,380) (Biff McGuire, Patricia Smith, Michael Evans). Previous week, \$18,540.

Last week, \$20,014.

Never Too Late, Playhouse (C) (36th wk; 287 p) (\$6.90-\$7.50; 944; \$37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, \$37,325.

Last week, \$37,175.

Oliver, Imperial (MD) (30th wk; 241 p) \$9.30; 1,428; \$69,000) (Clive Revill, Georgia Brown). Previous week, \$54,542.

Last week, \$51,579. Miss Brown returned last Monday (5) from a two-week vacation. Her substitute was Maura K. Wedge.

She Loves Me, O'Neill (MC) (15th wk; 119 p) (\$8.60; 1,047; \$53,700) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, \$38,494.

Last week, \$39,205.

Stop the World—I Want to Get Off, Shubert (MC) (44th wk; 349 p) (\$8.60; 1,461; \$61,000). Previous week, \$24,444.

Last week, \$24,001. Anthony Newley and Anna Quayle returned to their lead roles last Monday (5) after vacationing for two weeks. They were spelled by Kenneth Nelson and Joan Eastman. Produc-

tion moves in September to the Ambassador Theatre.

Tovarich, Majestic (MC) (20th wk; 160 p) (\$9.20; 1,616; \$80,000) (Vivien Leigh, Jean Pierre Aumont). Previous week, \$34,597.

Last week, \$38,081. Moves Oct. 7 to the Winter Garden Theatre.

Who's Afraid of Virginia Woolf? Rose (D) (43d wk; 337 p) (\$6.90-\$7.50; 1,162; \$46,845) (Nancy Kelly, Arthur Hill, Ben Piazza) (matinee company costars Elaine Stritch, Donald Davis). Previous week, \$30,044.

Last week, \$30,034. Miss Kelly, who'll tour in the play, is pinching until Aug. 31 for vacationing femme lead, Uta Hagen. Shepherd Strudwick, who preceded Davis in the matinee company, is now appearing opposite Miss Kelly, with whom he'll tour, as substitute for Hill who began a four-week vacation following the evening performance last Saturday (3).

Closed Last Week

No Strings, Broadhurst (MC) (73d wk; 580 p) (\$9.20; 1,214; \$62,037) (Howard Keel, Barbara McNair). Previous week, \$26,158.

Last week, \$30,692. Exited to tour last Saturday (3) at an estimated \$150,000 profit on a \$350,000 investment.

Other Theatres

Ambassador, ANTA, Atkinson, Barrymore, Beck, Belasco, Biltmore, Booth, Broadway, Cort, 54th St., Hellinger, Hudson, Little Theatre, Longacre, Lunt-Fontanne, Lyceum, Morosco, Music Box, Plymouth, Royale, St. James, Winter Garden, Ziegfeld.

Vancouver Opera

Continued from page 63

received in 1962-63 totalled \$25,225, including \$10,000 from the Canada Council, \$1,000 from the Leon & Thea Koerner Foundation of Vancouver and the balance from corporations and private individuals.

Also, the VOA maintains a permanent Endowment Trust Fund, which to ensure continuation of amounted to \$29,185 at the beginning of the year and now stands at \$45,753. Opera guild memberships, offering members ticket priority, have increased from 181 at the start of the season to 1,286, and indicate a good public response to this form of advance ticket selling. The city of Vancouver makes no financial contribution, and the organization's fund raising effort avoids competition with other groups.

The revised constitution of the VOA calls for an administrative elected executive, a small business-type management board and a large advisory council, the latter being in its first year.

The repertoire for the VOA's fifth year, starting in October, has been increased to cover four operas, but the number of performances stay at 16. The opening production will be "Norma" with Joan Sutherland essaying title role for the first time in her career, and her husband, Richard Bonyng, directing. Others in the cast will include Marilyn Horne, John Alexander and Richard Cross.

"Barber of Seville" sung in English, opens in February, with Reri Grist, Victor Braun, Dorothy Cole, John McCollum and Justino Diaz. The season concludes in May with productions of "The Consul," also in English, and "La Boheme" alternating over a nine-day period. Artists engaged for these two operas include Beverly Bower, Chester Ludgin, Peter Van Ginkel, Elaine Bonazzi, Napoleon Bisson and Marguerite Gignac.

In addition to her role in "Norma," Miss Sutherland will be presented in a special concert of operatic arias Oct. 29, with the opera orchestra conducted by Bonyng. The event will be a bonus offering for VOA guild members and the cost is being underwritten by private benefactors, with the proceeds going to the Endowment Trust Fund.

Seal of Approval Test For 'Good Housekeeping'

Chicago, Aug. 6

Drury Lane producer Carl Stohn Jr. has a production company for a revival of William McCleary's "Good Housekeeping," a comedy that was abandoned after its stock tryout in 1949.

Helen Hayes was to have starred in the original Broadway production, but the project folded when her 19-year-old daughter, Mary MacArthur, who was to have been featured in the cast, died of polio. She had been stricken while performing in the play at Westport.

Myrna Loy is the star of the new production, which broke in last week at the Avondale Playhouse, Indianapolis, before its current four-week stand at the Drury Lane. Vernon Schwartz, the Avondale's resident director, staged it with a supporting cast of Chicago actors.

On the basis of the two engagements, Stohn will decide whether the 14-year-old play has sufficient merit to warrant a major production for Broadway. The playwright, a personal friend of Miss Loy's, has updated the play and tailored the role for her. Although "Good Housekeeping" never reached Broadway, McCleary's sequel, "Parlor Story," had a brief run a few seasons later. McCleary, by the way, was an editor of Ladies Home Journal at the time he wrote "Good House-

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CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

Parentetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Good Good Friends" (C). Producers, Robert Fryer & Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-8347). Available parts: female, Hollywood musical star, Alice Faye, Betty Grable type; female, Hollywood dramatic star, clothes horse, Joan Crawford type; male, attractive, New York legit director; male, fat, adorable; female, tall, well built; male, young, innocent, innuendo; female, Hollywood columnist, worldly, tough; male, zany, a Mischka Auer-Danny Kaye combination; female, Gypsy fortune-teller; female, secretary; girl six years old, a mass of curls; male, agent, male, publicity man. Accepting photos and resumes also from agents c/o above address.

"Luther" (D). Producer, David Merrick (246 W. 44th St., N.Y. LO 3-7520). Available parts: male, 45-60, stern, saintly; male 30-40, big, fat, sloppy; male, who can do long speech in first act; male singers, tenor, counter tenor, bass-baritone, trained and experienced in Gregorian chant; male, 45-50, gentle, slightly old-womanish; boys, 8-10, should sing; male, 40, very confident, dominating; male, 35, cynical, courtier; male, storyteller, physically impressive; female, 25-30, strong, peasant girl; male, 40, tall, assured personality. All actors should speak without strong American accents. Mail photos and resumes to Neil Hartley, c/o above address. Do not phone or visit.

"Once For the Asking" (C). Producers, Jon H. Burgin and Bruno B. di Cosmi (60 Sutton Place South, N.Y.; PL 2-0299). Available parts: male, 35-40, ad agency copy writer; female, 30-35, attractive; girl, ten years old, personable, bright; female, 40s, maid; male, 35-40, sarcastic; female, 30-35, glamorous, kooky; male, late 50s, Fred Clark type; female, 50s, dowager type; female 60s, Josephine Hull type; female, 20 years old, pretty. Mail photos and resumes through agents only c/o above address. Do not phone or visit.

"Side Show" (M). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Available parts: Character female, 30s-40s, strong personality, sings well; male lead 30s-40s, romantic, intelligent, must sing; female, early 20s, sexy, sings well; male, W. C. Fields type; male, tall, gawky, chief of police, sings; male, funny little man, snoop; male, 60, bald, sings; girl, 7 or 8, sing or dance; female, hysterical mother type. Mail photos and resumes c/o Casting Consultants (444 Madison Ave., N.Y.). Do not phone or visit.

"The Passion of Josef D" (D). Producer, Arthur Cantor (234 W. 44th St., N.Y.; LO 3-4370). Available parts: male, 37, dark, short, attractive, sinister; male, 49, small, intense; female, 17-25, very attractive, blond, Slavic type; male, 37, small, thin, a European style actor; female, 50, heavy-faced, coarse; male, 60; male, 34, comic; male, 42s, rough; male, 25, short, fat-faced; female, 53, distinguished. All actors will double on roles. Kip Cohen is accepting photos and resumes c/o above address from agents only. Actors should not visit or phone.

"The Rehearsal" (D). Producer David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Rehearsals begin in Aug. in London for a Sept. Broadway opening. Available parts: female, 30-35, English accent, zany, very attractive; male, 27-30, very British, silly, attractive; male, lawyer, Frank Silvera type. Mail photos and resumes to Neil

Hartley, c/o above address. Do not phone or visit.

OFF-BROADWAY

"Trifocal" (CD). Producer, Daryl Dodson (1790 Broadway, N.Y.). Available parts: lead male, middle 20s; female, 20s, sophisticated, male, 30s, plays piano; male, 50-60, heavyset; female, 40-50, shrew; male, 40-50, businessman; boy, 16; male, 60, a general. All actors to double. Equity-non Equity actors and agents, mail photos and resumes c/o above address. Do not phone or visit.

"The New York Shakespeare Festival." Producer-Director, Joseph Papp (118 W. 57th St., N.Y.). Accepting photos and resumes c/o above address from Negro male and female actors for fall productions.

"The Caretaker" (D). Producers, Weems, Buccolo, Mathews Productions (667 Madison Ave., N.Y.). All roles open. Janie Lee is accepting photos and resumes through agents only c/o above address. Script available at Drama Book Shop (150 W. 52d St., N.Y.).

"The Burning of the Lepers" (D). Producer, Edwin Wilson (28 Remsen St., Brooklyn, N.Y.). Available parts: male lead, late 20s, sensitive, requires big emotional range; female, 19-25, vibrant, lovely; male, late 30s, a leader, intelligent, great energy; male, 40s-50s, charming, articulate, wise; male, 40-55, thin, academic, gaunt; male, 35-40, peasant; male, 40s, tough, jealous; male, 40-55, bigoted; male, young, angry; male, old, former beggar; female, embittered older woman; female, 35, conscience-stricken. Mail photos and resumes c/o Casting Consultants (444 Madison Ave., N.Y.). Do not phone or visit. Interviews will be by appointment only.

TOURING

"A Funny Thing Happened On the Way to the Forum" (MC). Producer, Martin Tahse (1860 Broadway, N.Y.). James Bronson is accepting photos and resumes c/o the Alvin Theatre, (250 W. 52nd St., N.Y.) from male and female actors for the national company.

"Beyond the Fringe" (R). Producer, Alexander H. Cohen (20 E. 46th St., N.Y.; TN 7-3434). Available parts: three comedians, 23-30, legit British accents; man, 23-30, legit British accent, falsetto voice, must play piano. Warren McClane is accepting photos and resumes from Coast talent only c/o the Huntington Hartford Theatre (1615 N. Vine St., Hollywood 28, Calif.). Interviews by appointment only. Do not phone or visit.

Films

"The Night of the Iguana" (D). Seven Arts Production (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available parts: male, 87, female, ingenue; female, 40s, thin, wispy; male, 20s, clean-cut; female, old-madish. Mail photos and resumes through agents c/o above address. Do not phone or visit.

Television

"Peyton Place" (D). Producer, 20th Century-Fox (444 W. 56th St., N.Y.; CO 5-3320). Harvey Mann is accepting photos and resumes c/o above address from male and female actors, all ages. Do not phone or visit.

Ballet

"Radio City Music Hall Ballet." Director, Marc Platt (c/o Radio

City Music Hall, Rockefeller Center, N.Y.). Open call auditions for femme ballet dancers will be held Tuesdays at 2:30 p.m. at the Music Hall stage entrance (44 W. 51st St., N.Y.).

Miscellaneous

Casting Consultants. Michael Shurtleff and Alan Shayne are accepting photos and resumes from Italian male and female character actors, for their films. Mail to Casting Consultants (444 Madison Ave., N.Y.).

Dell Publications. (750 Third Ave., N.Y.; YU 6-6300). Joan Fenold is accepting photos and resumes c/o above address from male and female actors for magazine illustration work. Do not phone or visit.



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Middle East & African Show Biz

Continued from page 2

and musical mores, which are curious.

Take South Africa. It's a country dominated by the Dutch Reformed Church. Hence censorship of plays and films is rigid. So, the main "outlet" seems to be the night clubs and hotel piano bars. The result is that any pianist, singer or entertainer, no matter how good, who does a "clean" act will not go over too well.

Indigo Staff

All they want is "risque," and use that word loosely, material; actually, the dirtier the better. No one appreciates more clever material, such as done by Lisa Kirk, Dorothy Shay, Joe E. Lewis, Charley Drew, et al, but in South Africa there were a couple of piano bar entertainers who would not even be allowed to work in the United States. Not only was their material not funny, but so filthy, dull and stupid that it was appalling. Yet these so-called entertainers packed them in and a "cover" charge had to be put on to hold back the crowds. I tried to do the few parodies and bits I picked up privately or wrote myself, but never do publicly; but finally gave it up on this hotel chain, as I could not do the material required without embarrassment to myself, and settled down happily in a nice club where only music was required.

East Africa

As for East Africa, there are many places, small ones, with local talent, many with good food and surroundings as well, but the only flaw is that some owners are a bit evasive when it comes to getting paid. One also tries to get seven days' work for six days' pay. If you work by the week, and such other little "tricks."

In Mombassa there are any number of hotels and places where they usually have small combos, locals or Italians. The No. 1 place, where I worked, is the Oceanic Hotel, built along Hilton lines, very beautiful, owned by Indians. The manager at the time (since replaced, I heard) was an English-Italian who likes to be "persuaded" by customers to get up on the stage during the evening and do his "repertoire" of two songs—"Ain't Misbehavin'" and "Paper Doll." Sometimes it was difficult to accompany him, never knowing when he is going to begin or end a note, or phrase.

Nairobi has any number of hotels and clubs using all sorts of combos and artists. The Stanley Hotel and the Equator Club are the best. The Stanley owner insists artists must work first there. In my case I feel this is nonsense, especially since I do no "set" act nightly, playing and singing different songs in several languages.

The Equator is a "private" club, for members and guests of members only. Ron Partridge does a booming business. He has an excellent local Negro band, limited in repertoire but with a marvelous beat and drive. He also hires different attractions every month or so. He pays promptly and no trouble. The only slight flaw is that he has a bit of an "impresario" complex and likes to personally rehearse, direct and change the routines of the acts, even though they may have their own "set" routines.

He, too, like so many others nowadays, is a frustrated performer. He has a fabulous portable transistor microphone and outfit, which he carries in his pocket; and while you are playing or singing, you may suddenly find yourself joined and doing a duet, which can be quite startling sometimes. He is quite shy and does not make any appearance but his voice suddenly may be coming from the kitchen. The people are fun-loving and love to dance and stay up very late.

As for the Middle East and Mediterranean area, Egypt, Lebanon, Cyprus, Turkey, Jordan, etc., there are any number of places of all classes. The pay in Cyprus is a bit lower because they cannot afford what you usually get.

Girls Must 'Mix'

Except for the Hilton or the Intercontinental Hotels, in all other places, even the No. 1 clubs and cabarets, the girls are expected to make "consummation" (drinks). This means they have to sit with the customers until 4 or 5 a.m. and "hustle" drinks, or else you don't get paid. As a result many

performers don't want to work in this area. Or sometimes when artists come, who don't know this local behaviorism, there is a great deal of trouble. They have to go to the police for their pay, or ask for their transportation back home, or wherever they came from.

As a result, there are too many second and third-rate troupes and ballets who do make with the "consummation" bit and some engage in other pursuits on the side. Though the girls are not "forced" to "mix" more intimately with the customers, there is plenty of "suggestion" to do so.

Otherwise the people are hospitable and generous in many ways, if you learn to accept the fact about "appointments." Just don't make any. If you do, whoever you are supposed to meet may or may not show up; and if they do, they are bound to be anywhere from a half hour to one and a half hour or more late, if you're lucky. So no use irritating yourself waiting for people or calls. If you meet people casually, fine and good; but don't count on any definite meetings at any definite times.

As for the preferences in music, it is the same all over the world; the "standard" songs of the Berlin or Carmichael variety, the musical comedy favorites, including some of the better French and Italian songs and, of course, the Latin-American songs are always popular.

Rock 'n' Roll

Occasionally younger set might request the Neil Sadaka-Paul Anka type of music, but not very much of it. People love to dance to rock 'n' roll rhythms and of course, cha-cha, twist, Madison and now bossa nova.

Some people claim that "jazz" is the great American contribution. Don't you believe it. The so-called "jazz aficionados" are usually pretentious phonies and status seekers; and a lot of "no talent" musicians who couldn't get work in the States are getting away with murder (especially in Paris) although there are many fine talented Negro artists of all kinds.

But the great-standards the people love and request will always endure.

At present, I am the solo pianist and singer in the all-glass "Galaxy" roof bar atop the Athens-Hilton, like the top of the Mark in San Francisco, with the most beautiful view of Athens, including the Acropolis and Parthenon all lit up by the "Sound and Light" performances.

Also, in the Galaxy night club adjoining, also all glass, with a roof that slides back over the dance floor to allow "dancing under the stars," there is Jerry Lavranos and his orchestra, with Andrey Gray and Stello as featured vocalists, plus the Leone Trio (Italian) and featuring Ampara Rinkel, Spanish flamenco dancer, Paco, guitar accompanist; and in the lobby for tea time, there is the Claude Michel Trio, a girl harpist and male bass and electric guitar.

Lavranos is one of the best bands in Greece, eight men and one girl, all doubling and tripling on instruments, including the girl and boy vocalists, together playing 25 different instruments, and dancing the Twist, cha-cha, Madison and bossa nova, etc., on the floor and teaching it to the guests who join them in their dances. Incidentally, one of the trumpet players is an American from Minneapolis who married a Greek girl here.

Athens Audiences

Audiences in Athens are in many ways almost to friendly, always, curious concerning one's personal affairs, but those who can afford to come to the Hilton are usually the newly rich and, in people of this status everywhere, they have not yet quite accepted or become comfortable with their newly acquired affluence or quite learned how to relax or behave.

They are well known for being the noisiest audience in the world, talk at the top of their voices and sometimes outright rude. They really mean no harm but are more interested in themselves than in being entertained, and use the Hilton as a status symbol and to make their deals or arrange their marriages or just to be seen there or say that they have been there. They, especially the women, as so many peasant people suddenly

grown wealthy, are usually overweight; the women still persist in wearing print dresses with the largest possible floral decorations which only enhances their overly generous proportions. Also, they are still spending their money on themselves, homes, cars, clothes, jewelry, etc., but are still a little bit stingy at the thought of paying 75c or a dollar for a drink. Many come to the Hilton merely to look or, if they have to, buy the cheapest drink on the menu, a local brandy which they can get for 50c. They may be well dressed, the women wearing furs and jewelry, but still they pinch pennies.

The only "real" problem for any entertainer remains the "frustrated" would-be performer. Everybody wants to get into the act. Too many want to get up and perform solo, publicly. People come into a place not to hear or enjoy the performer. This is also the psychological reason for the new dances which are more "solo" efforts than a real ballroom dance between the partners. At least it's an outlet. Let us hope that one day we will get back to an era of respect and admiration of the artist and a little less audience identification and "there for the grace of God go I."

Africa's Political Climate

I don't suppose I have to explain the political situation in South Africa. It's a shame, because it is a phenomenally beautiful and rich country; and with all people of all colors working together, it could be a heaven on earth, and not only the most successful and economically advanced country in Africa but make a real contribution to the rest of Africa and at a great profit to itself.

As for East Africa, again these are rich beautiful lands that only need the cooperation of all.

The Middle East is in continual ferment. The standard of living is still incredibly low, and the living there is the cheapest in the world, according to our dollar; but it is steadily rising.

All these countries are trying to pull themselves into the 20th century and practice democracy; but it is difficult where power is still held by such a few.

As for the countries of the Mediterranean area, such as Greece and Italy, unfortunately, despite the so-called "economic miracle" and gains, the average pay is simply brutally too low. Prices are terribly high in Rome and Athens and other cities. It is this disparity between wages and prices that is bringing on the high percentage of Communist votes in the recent elections.

Theatre Populaire Will Drop Season at Avignon

Paris, Aug. 6.

George Wilson, new director of the Theatre National Populaire, has announced that its annual July season at Avignon will probably be discontinued next year. Wilson said that the engagement is an extra hardship after a long Paris season.

Retiring TNP head Jean Vilar recently made his last appearance at Avignon last week in the State-subsidized group's version of Robert Bolt's "A Man for All Seasons." New and old plays were presented by Vilar at Avignon.

Wilson has already informed the mayor of Avignon that the TNP would probably not be able to appear next year as it has been doing for over 10 years now.

Margaret Barker Among Off-B'way 'Color' Backers

Margaret Barker, who's making her managerial debut as producer of "Color of Darkness: The World of James Purdy," has capitalized the off-Broadway venture at \$18,000. The offering, based on six pieces from Purdy's collections of short stories, "Children Is All" and "Color of Darkness," is scheduled to open Sept. 30 at the Writers Stage Theatre, N. Y.

Ellen Violet has adapted the stories and Ned Rorem has written music for the presentation which will be directed by William Francisco. Lloyd Evans, of the Hofstra College faculty, is designing the production and Peter Hunt is handling the lighting. Besides producing, Miss Barker, an actress, is also the biggest backer with an investment of \$7,500.

Another \$7,270 was put up by Robert Matthews while other investors include Broadway producer Robert Whitehead and actress Katherine Cornell, \$450 each.

Legit Bits

Broadway producer Robert Whitehead and Warren Caro, executive director of the Theatre Guild-American Theatre Society, were guests of the Minneapolis Friends of the Theatre at a luncheon last Friday (2) in connection with the subscription campaign for the TG-ATS series at the Orpheum Theatre there.

Harold Prince will direct Lorraine Hansberry's "The Sign in Sidney Brustein's Window," which he'll also coproduce with Burt D'Ugoff and Robert Nemiroff for a Broadway opening next December.

Kurt Kazner has been set for a costarring assignment in "Barefoot in the Park."

Robert Cahman has been appointed Director of Special Projects for the American National Theatre & Academy.

Broadway producer Alexander H. Cohen's future plans include the presentation of Roger O. Hirsom's "World War Two and a Half" as the fifth offering in his Nine O'Clock Theatre series.

Stark Hesselstine of the HBS talent agency in New York leaves today (Wed.) for a week of meetings with HBS clients currently working in Hollywood.

"The Plot to Assassinate the Chase Manhattan Bank," a revue for which Richard Roland Wolf and Frank Spiering Jr. wrote the music and lyrics and Carl Larsen, Ernest Legrande and David Doser most of the sketches, is scheduled for an Oct. 4 opening at Theatre East, N.Y., under the production auspices of Eaton Associates.

Lea Scott has succeeded Vinie Burrows in the off-Broadway production of "The Blacks."

Prints by Nancy Nemece will be exhibited next week at the Tappan Zee Playhouse, Nyack, N.Y.

Flavine and Paul Valentine plan producing their own musical, "It's a Swinging Town," on Broadway this season.

"Burn Me to Ashes," a translation by Kimon Friar of a drama by Greek author-playwright Nikos Kazantzakis, is slated for a Nov. 12 opening at the Jan Hus Playhouse, N.Y., under the production auspices of Lillian Bari and Jeanne Bennett.

Legit pressagent Karl Bernstein left New York last Sunday (4) on a four-week business-pleasure trip to San Francisco, Los Angeles, Copenhagen, Stockholm, Oslo and London.

Matt Mattox will choreograph the musical version of "What Makes Sammy Run?"

"The Winter Peach" by Herb Rodgers, began a two-week test run last night (Tues.) at the Washington (D.C.) Theatre Club.

Vocal coach Norman Fields is back in New York after handling musical staging assignments for "Bye Bye Birdie" at the Hampton (N.H.) Playhouse and "The Fantasticks" at the Wayside Theatre, Middletown, Va.

Tammy Grimes and Edward Woodward, who costarred on Broadway recently in "Rattle of a Simple Man," will share stellar billing again with Beatrice Lillie in "High Spirits," scheduled for a March 31 opening on Broadway.

Ben Segal, operator of the Oakdale Musical Theatre, Wallingford, Conn., has been named to the Connecticut Commission of the Arts.

The American Shakespeare Festival, Stratford, Conn., has a bus equipped with a radio-telephone touring Connecticut as a mobile ticket boxoffice.

Robert Q. Lewis, host of NBC-TV's "Play Your Hunch," is starring in "Send Me No Flowers" this week at the Westchester County Playhouse, Dobbs Ferry, N. Y.

Phyllis Kirk will star in a stock production of Agatha Christie's "Ten Little Indians" at Drury Lane Theatre, Chicago, opening Oct. 2 for three weeks.

Jack Gilford has resumed his featured role in "A Funny Thing Happened on the Way to the Forum" after an absence of three weeks. Eddie Phillips subbed. The musical has also undergone a change in its femme lineup with Barbara London succeeding Lucienne Brédoux.

Understudy Sonia Peters has

been rubbing for the vacationing Constance Shacklock as the Abbess in "Sound of Music."

PLAN 'BRITISH RUBBISH' FOR COAST, THEN B'WAY

"An Evening of British Rubbish," which closed recently on the West End, will be imported by Broadway producer Arthur Cantor and Keith Rockwell for an Aug. 27 opening at Rockwell's 285-seat San Francisco cabaret-theatre, The Little Fox. Main Stem outing is contemplated for later this season.

The presentation, which stars The Alberts and Prof. Bruce Lacey, is described as an intimate British version of "Hellzapoppin'."

Slate 'Annie' for Berlin Following 'My Fair Lady'

Berlin, Aug. 6.

Lars Schmidt, Gustav Wally and Hans Woelfler, producers of "My Fair Lady" here, will present another Broadway musical hit, "Annie Get Your Gun" at Woelfler's Theatre des Westens, opening Sept. 5. Heidi Brühl, German film and recording star, will play Annie, Robert Trehy, an American, will portray Frank Butler, the male lead.

Robert Gilbert has translated the Irving Berlin musical into German. Sven Age Larsen is directing and Franz Allers has been brought from New York to conduct, and William Millie, also an American, is doing the choreography. "My Fair Lady" closes Aug. 18 at the Theatre des Westens, and then moves to Vienna.

German Legit

Continued from page 63

is done in a field outside of the village of Rothenburg on the Tauber River (where scenes from the "Wonderful World of the Brothers Grimm" were done for the film, since the village offers West Germany's finest examples of Middle Ages architecture).

Mark Twain's "Adventures of Tom Sawyer" is being presented in the al fresco theatre in Benheim, while it's "The Maid of Orleans" at the Heidenheim outdoor theatre.

These and dozens of other small German villages are proudly presenting outdoor theatres to their own residents and to the flocking tourists who enjoy the experience of a well-performed play staged in the natural backdrops provided by the ancient ruins, at prices considerably lower than the same performances with leading German stage actors would command for indoor winter theatre.

Similarities with the summer stock in America are many. The outdoor theatre usually takes place in smaller towns where there is no winter season, and where tourists can be counted on to add to the boxoffice receipts. Chances abound for young actors to be discovered, as prominent stage and film directors also work for the summer stages.

More and more the summer theatre is being withdrawn from the larger cities that sponsor regular seasons of indoor legit. At Frankfurt, for instance, the famed Cloisters, where audiences could see superb performances of "Cyrano de Bergerac" in the past, was forced to close. The receipts were still high, but the audience was constantly distracted by the jet airplanes that zoomed over the open stage from the town's busy central airport. At other villages, both American and German air force installations have been warned about the summer outdoor theatre and asked to keep their planes as far as possible from the open stages.

One of the more practical theaters, a group performing in Heidelberg's Castle courtyard, offers customers umbrellas, without rental charges. Others, like the Bad Hersfeld Summer Festival, provide a nearby tent especially constructed for the summer season, so audience and actors can move indoors in case of rain, and then the performance goes on.

Curtis' Circulation Upbeat
Curtis Circulation Co., a subsidiary of Curtis Publishing Co., boasts its annual sales to \$85,000,000 from \$75,000,000, due to the signing of a magazine distributing contract with Peterson Publishing Co., effective Sept. 1. The Los Angeles-based firm publishes such mags as Motor Trend, Hot Rod, Ammo, Car Craft and Rod and Custom.

Curtis will also distribute 38 new publication issued annually by Peterson's book division.

Times-Mirror's Bender Buy
Los Angeles Times-Mirror has gone into the hardcover book business with acquisition of Matthew Bender & Co., New York lawbook publishing house. It's on a stock swap deal. John T. Bender Jr. will continue as chief executive of the firm founded in 1887 in Albany. Affiliated Fallon Law Books and Banks & Co. also are part of the Times-Mirror merger.

Coast firm already had acquired New American Library (paperback house) but recently disposed of KTTV, independent L.A. television station, to Metromedia Inc. T-M prez Norman Chandler stated his company wants to put emphasis on printed communications media and in the graphic arts.

Long rumored Times-Mirror takeover of World Pub. Co., the Cleveland and New York house, is still in the talk stage.

Noblesse Oblige
July issue of Mademoiselle magazine has for the third year has been taken over by editors of the Harvard Lampoon. This time, instead of parodying Mademoiselle, the Harvard editors have done a travesty of Esquire, and Esquire publisher Arnold Gingrich has turned over his mag's August "Publisher's Page" to a plug for the effort.

Gingrich, in fact, works in a bow to Mademoiselle's August issue, the back-to-school ad tome: "If you make a mistake and get the August issue of Mile. Instead, just be careful you don't get a hernia along with it, because that's their back-to-school issue, and it is, and has been for years, the biggest thing this side of the Manhattan phone book."

Gingrich concludes: "Esquire is delighted to be the first magazine to be tapped to share with Mademoiselle that assured evidence of the possession of the beginnings of wisdom, the ability to laugh at oneself."

'Poise'—For Younger Set
Poise, a new Sunday newspaper supplement to appear Aug. 25, will cater to young women in the 15-22 year age bracket. For a starter there are 10 newspapers lined up. There is to be heavy emphasis upon amusements, notably films, music, disks and drama.

Supplement Publishing Corp. is headed by Maurice Rosenfeld (chairman), Sandor B. Elias (president) and Alice Thomson (editor). Latter helped found Seventeen and served as editor of both Glamour and Ingenue Magazines.

Papers to carry Poise are: St. Louis Post-Dispatch, Chicago Sun-Times, Boston Globe, Atlanta Journal, San Francisco Chronicle, Seattle Times, Washington Star, Dallas News, Los Angeles Times, Philadelphia Bulletin.

Tail Wagging The Dog?

Hardcover book publishers are quite wive to the wave of paperback mergers and acquisitions of hardcover houses, realizing that if it continues it will minimize the "auctioning" appeal that has been the vogue in recent years as paperback "advances" ran well into six figures in some instances. But with Trident Press (Simon & Schuster hookup) tied to PocketBooks, with the Dell Books (paperback) acquisition of Dial Press (hardcover), now fait accompli; with the long rumored Los Angeles Times-Mirror Co. (which already owns New American Library paperback line) talking merger acquisition of World Pub., an oldline Cleveland and N.Y. publishing house, these obviously cements a built-in accord between hard and soft editions publishing.

Some years ago Doubleday went into PermaBooks, at what was considered an illtimed period so, for many recent years, it sold its subsidiary rights on the open market to Fawcett, Bantam, Dell, Pyramid, PocketBooks etc. That goes for Random House, Harpers, Scribners and all the rest.

But, some conjecture, should other affluent paperback houses get

the idea of either merging or going into hardcover editions (as one or two have done already) quite obviously this minimizes the bidding. It could also lead to a case of the paperback tail (heretofore considered a by-product) wagging the hardcover dog (the original publisher). What's more, in recent years that so-called "by-product" has become the bulk gravy for many a publishing house.

Eleanor Roosevelt Fund
The Eleanor Roosevelt Newspaper Women's Memorial Fund Inc. has been chartered at Albany as a non-profit, membership corporation "to advance and further the role of women in journalism and to foster international understanding by the establishment and maintenance of a fund from which to provide one or more scholarships through accredited universities for the study of journalism and related subjects in the international field, to be awarded to worthy female applicants." Its principal office is in New York City; territory is United States and Europe.

Directors of the Fund corporation are Sylvia Porter Collins, Kathleen McLaughlin, Emma Bugbee, Virginia Pasley and Catherine Hanson Golden.

Certificate of incorporation was approved by N.Y. Supreme Court Justice Birdie Amsterdam (believed to be the woman holding the highest judicial office in New York State). Louis E. Loew, member of the firm of Lord, Day & Lord, filed an affidavit that no previous application for approval of the certificate had been made. Attorney General Louis J. Lefkowitz, via an assistant, made a valuer of objection to recording the papers.

No Favorite Son, He
State Senator Clark Bradley (Rep-San Jose) doesn't like John Steinbeck, one of California's greats.

When Senator Fred Carr (Dem-Carmel) presented a resolution congratulating Steinbeck on winning the Nobel Prize for Literature, Bradley declined to allow use of his name as co-author.

After the resolution had passed the Upper House anyway, Bradley explained that Steinbeck had presented "a sordid and distorted picture of California in his books, particularly 'The Grapes of Wrath'."

Bradley didn't say whether he ever read "In Dubious Battle"—in which Steinbeck related bloody warfare waged against farm labor organizers by California farm owners.

Columbia U's Roster
Susan H. Turner, English prof at Vassar, has edited "A History of The Freeman" (Literary Landmark of the Early Twenties)" which Columbia Univ. Press will publish in October. In its four short years, since being founded in 1920, this important literary magazine had such literati as Laurence Housman, Van Wyck Brooks, Lewis Mumford, Gerold T. Robinson and Louis Untermeyer associated with it.

Columbia Univ. Press also publishing Harold Courlander's "Negro Folk Music, USA" in September, and at year's end the 12th annual Copyright Law Symposium under ASCAP auspices, written by third-year law students in the Nathan Burkan Memorial competitions. Burkan was the founding attorney for the American Society of Composers, Authors & Publishers. Stanley Adams, prez of ASCAP, wrote the foreword.

2 Raise Caen With Herb
Herb Caen, Chronicle columnist, celebrated 25 years in the column business this month. In Sacramento, the Assembly approved a resolution congratulating him on his anniversary — by a vote of 66-2.

The two negatives came from Speaker Jesse M. (Big Daddy) Unruh (Dem-L.A.) and Assemblyman James Mills (Dem-San Diego), who later explained that Caen has written items derogatory to California legislators.

Jack O'Connell's New Post
John J. O'Connell has been given a new post and a new title as director of editorial enterprises at the N. Y. Journal-American by publisher Joe Kingsbury Smith. He had been editor of the now defunct American Weekly magazine since March 1959. He assumes his new post Sept. 1.

Prior to American Weekly, O'Connell was editor of Cosmopolitan.

Publishing Stocks

(As of Aug. 6, closing)

Allyn & Bacon (OC)	24 1/4
American Book (AS)	43 — 1/4
Amer. Book Strat. (AS)	4 1/2 — 1/4
American Heritage (OC)	5 1/2
Book of Month (N.Y.)	20 1/4 + 1/4
Conde Nast (N.Y.)	11 1/2 — 1/4
Cowles (OC)	11
Crowell Collier (N.Y.)	17 1/4 + 1/4
Curtis Pub. (N.Y.)	6 1/4
Ginn & Co. (N.Y.)	28 1/2 + 1/4
Grolier (OC)	50
Grosset & Dunlap (OC)	9
Harcourt Brace (N.Y.)	33 + 1
Hayden Pub. (OC)	4
Hearst (OC)	25
Holt R & W (N.Y.)	30 1/4 — 1 1/4
LA Times-Mirror (OC)	34 1/4 — 1/4
Macfadden Bartell (AS)	3 1/2 — 1/4
McCall (N.Y.)	25 1/4
McGraw-Hill (N.Y.)	28 — 3/4
Meredith Pub. Co. (OC)	24 1/4
Nat'l Per. Pub. (OC)	8 1/2
New Yorker (OC)	95
Pocket Books (OC)	4 1/4
Popular Library (OC)	2 1/2
Prentice Hall (AS)	31 1/4 + 1/4
Rand'm House (N.Y.)	10 1/4 + 1/4
Scott Foresman (OC)	26 1/4
H. W. Sams (OC)	28
Time Inc. (OC)	84
Universal Pub. (OC)	44 1/4
Western Pub. (OC)	18 1/4
World Pub.	15 1/4

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

CHATTER

Seven decades of the American scene will constitute "The World of Vogue," prepared by the editors of Viking Press and Vogue magazine, in a kingsize \$16 edition covering 1893-1963. Vogue for these 70 years will reflect the lively arts, the social change and fashion in this anthology which dates from the Gay 90s to these restless 60s.

John Roeburt's next paperback for Macfadden publication in December is on "Censorship: The Sexual Revolution," which he's completing from his Fire Island summer retreat.

Robert Lloyd Davis, his son, has edited "By Elmer Davis," anthology of the late author-commentator's writings, which Bobbs-Merrill will publish this fall. Title, incidentally, parallels another wartime correspondent-journalist's memoirs, "By Quentin Reynolds," just published.

2 Mrs. Shuberts

Continued from page 2

a scheduled hearing of the case in N. Y. Surrogate's Court.

The lawyers later discussed the matter with Surrogate S. Samuel DiFalco, then talked it over with their respective clients. No details were officially made known. However, it's understood that the basis for the proposed settlement would involve a court decree legitimizing both children of Nancy, the second Mrs. Shubert, who were allegedly fathered by the theatre magnate.

At stake is a piece of the Shubert estate which is valued in excess of \$600,000.

Kerttu, the first Mrs. Shubert, married the son of J. J. Shubert on Sept. 20, 1937. He assertedly obtained a Mexican divorce Jan. 9, 1961. Nancy claims she married Shubert in Chihuahua, Mexico, shortly after his first union was dissolved. Kerttu, on the other hand, contends that no such divorce took place. Shubert died Nov. 17, 1962 on a train en route to Clearwater, Fla., to visit Nancy and the two children, a boy and a girl.

The hearing is scheduled to resume today (Wed.) before Surrogate DiFalco.

Tax Average

Continued from page 1

mendations, would take effect with 1964 income tax returns.

The plan works this way: Anyone who in 1964 earns 133% or more than his average earnings in the last four years, provided further that the additional income is at least \$3,000 more than the same average of the four prior years, can recompute his taxes for all five years.

He can average all five and be liable for the same tax for each of the five. This would greatly reduce the '64 tax.

SCULLY'S SCRAPBOOK

By Frank Scully

San Diego.

This is the oldest town in California and seems to have rested on its primary honors for centuries. Up to about 30 years ago it continued its sleepy siesta in the pueblo. Then it made a great spurt, leaping from about 90,000 population in 1930 to more than half a million today.

Though San Francisco is considered the hill town of California, there are some streets in San Diego with grades that would scare a skier. But in the main it has lots of flat space, a wide valley, a beautiful harbor, oodles of sailors and marines, but, unfortunately, only one big industry. Ever since Lucky Lindy flew that crate (which was made here) from N.Y. to Paris in 1927, San Diego has made practically all its dough from identified flying objects.

Nothing Called On Account Of Rain

It could add tourism as a second industry, for it has a flock of attractions, no smog and a summer climate that runs around 70 degrees day-after-day and no rain day or night for months on end. Indeed, the year's total does not gross four inches. It has plenty of theatres, a Shakespearean copy of the old Globe in Balboa Park, about 15 drive-ins, and one of the best zoos in the world.

Its television is pretty mediocre and projects its mediocrity as far as Palm Springs, 100 miles away. Though it can call on the best CBS, NBC and ABC have, it frequently ducks a good program that might be controversial for an old Hollywood movie that was so bad its makers were too disheartened to burn it.

Two Sides, Same Copley

It is a one-paper town, with two editions. The morning edition is called the Union and the afternoon edition is called the Tribune. Both are part of the Copley string and haven't been happy with the turn of political affairs since McKinley was shot. The Union claims it was established in 1868 and still seems to be thinking about the Reconstruction days. The Tribune came in to town in 1895. The Trib absorbed the Sun years ago. In its time the Sun was considered the best paper on the west coast.

The Union uses some quaint billing. It refers to James Meade as "the San Diego Union theatre writer." Don Freeman, our man in San Diego, is their tv-radio editor. A handsome young sprite, he has been recently riding hill and Bob Dale over a tv commentator of the same name. Dale introduces movies and also does a Zoorama show on Saturdays. Fans sit up to hear him introduce late, late shows, which is like writing jokes for an Irish wake.

Shakespeare Has Relatives In S.D.?

The Trib's entertainment editor is Dave McIntyre who seems to get into trouble criticizing Shakespeare instead of the actors: The Old Globe, as it is called, is a sort of copy of an older Globe and runs Shakespearean repertory (14th year) through the summer. On July 26 it opens a run of "Antony and Cleopatra."

The motion picture version appears at the Capri and is billed simply as "Cleopatra." Some days Elizabeth Taylor, Richard Burton, Rex Harrison and Joseph L. Mankiewicz are added above the title in the advertising copy.

Umbrella Theatre, No Rain

Several miles out of town is the New Circle Arts Theatre. It had hard going and skidded into bankruptcy some years ago but is doing better now. This is a fantastic playhouse. It is built like a huge cement umbrella and seats around 1,500 in a circular pit. It runs all summer. Ernest Sarracino, a mighty hep character in this type of production, directs and produces all shows. Rest of season features Pat Suzuki in "Flower Drum Song," Frankie Laine in "Picard Your Wagon," Frankie Avalon in "Wish You Were Here," and Ricardo Montalban in "Can-Can." Season closes after Labor Day with Janet Blair in "Annie Get Your Gun."

The area just closed its annual county fair which brought in more than 300,000 peons in a week, a new record. The free show at the fair was Don Ameche's circus, a one-ringer which seems destined to keep him out of pictures and off Broadway for quite a while. The fair is held on the Del Mar racetrack, a nagery started by Bing Crosby and Pat O'Brien until their pastors whispered that racetracks were not for ex-altar boys.

The Hollywood Inevitables

The Hollywood Inevitables split San Diego. Lolly has the Union and Hedda the Trib. Walter Winchell is a Trib contrib, too. The think pieces are distributed on a similar basis. David Lawrence and all the brainwashers of the geological Pennsylvania Age appear in the Union, while Drew Pearson and a few other forward-lookingers are tossed as birdseed to the readers of the Trib. People don't pay much attention to the Copley slant. They elected a tv gabber to Congress over the Copley pan—even with a name like Lionel Van Deerlin.

At nearby La Jolla they have a Playhouse which has been using a Hollywood name and a Broadway play successfully for years. This year they held over Howard Duff in "Come Blow Your Horn." Macdonald Carey followed him in "Calculated Risk." Ginger Rogers was pencilled in for early August in "Future Perfect."

Of niteries they have few of substance. Art's Roaring 20's is the best known. Johnny Adamo's band is a steady feature there but the main attraction changes weekly.

So Everybody Goes Sundays to Tijuana

Among legitters is the Starlight where they feature outdoor musicals and have been doing extremely well for years. Currently the attraction is "Around the World in 80 Days," with tickets priced at \$1.50 to \$4. Sunday night kids admitted for half price. This is really a break because San Diego is almost New England when it comes to Sunday and on that day not even Congressman Bob Wilson's mouth is open.

Though it is common for old theatres to be torn down elsewhere for parking lots, San Diego opened a new picture house on July 3 called the Paris. It premed with "The Immoral Mr. Teas."

Pictures have been doing so-so, the holdovers being "Bye, Bye Birdie," "Cleopatra," "Lawrence of Arabia," and "How The West Was Won." "PT 109" opened after July 4 as quiet as if it were closing.

There are about 40 houses in the metropolitan area with the usual quota of those trying to keep their heads above water featuring foreign nudies like "Boccaccio '70," "Babes in the Woods," "Bachelor Peeping Tom," "Divorce, Italian Style," "Bell Antonio," "The Balcony" and "Europe in the Raw." Russ Meyer's candid camera shots claims to be the "1963 Anatomy Award Winner."

Everyday Mardi Gras (Fat Tuesday)

Like almost any town which can support a commercial print shop, San Diego has a glossy magazine with New Yorker pretensions. It is called San Diego, sells for 60c and runs 100 pages. Edwin Self and John Viator publish and edit. Society gals model the dresses. Several of the models could use new girdles or try Vic Tanney for posture.

About 30 miles north of San Diego is the Golden Door (the Fat Club) where it costs dames \$50 a day to peel a pound. Below the Mexican border at Tecate is another squeeze box. Price there is \$7 a day. Neither says the fat won't come back but you will.

Like the rest of the state there's a cold war here on the Dictionary of Slang. Seems some latterday Sumner has found a lot of four-letter words defined and mimeographed them as throwaways to spark a campaign to rid libraries of the menace. Many of VARIETY-coined words are thus likely to be heaved into a furnace, though they all are as clean as fresh-laundered linen.

Broadway

Quentin Reynolds writing "The Jennie Grossinger Story."

Playbill has taken the penthouse floor of the new building on 6th and 46th.

Frederic de Wilde, Broadway production stage manager, and his wife, vacationing in Mexico until Sept. 1.

WMCA director Barnard Sachs Straus admitted as general partner in Hamerslag, Borg & Co., investment firm.

Robert Gurney Jr. directing his indie film "The Prude and the Parisienne" on the sidewalks of Greenwich Village.

Felix King, orch leader from Quaglimo's supper club in London's West End, arrives this week for a vacation and to o.o. the Gotham night spots.

"Shows" of this nature, in the sundry governmental and industrial pavilions, are counted on as providing the "new breed of Fair fun," circa 1964.

Vincent Lopez started at the Hotel Taft with a handshake deal on a three-month deal 23 years ago and this marks his almost-a-quarter-century marathon booking.

David Weiss arrived from Europe, readying for promotional round for his novel on Rodin, "Naked Came I," soon out under Morrow imprint.

Jane A. Johnston from Hollywood to New York to begin rehearsals for top femme role opposite John Raitt in silo tour of "Carousel" opening Aug. 12 at Melody Theatre, Buffalo.

Charles Weidman conducting dance workshop during August at his and Michael Santoro's Expression of Two Arts Theatre, while their long-run "King David" takes a hiatus until Sept. 24.

Vaughn Meader, who makes his legit debut Aug. 26 at the Lake-wood Players in Skowhegan, as lead in "The Tender Trap," will be honored the next day at a luncheon in nearby Waterville, Maine, where he was born.

Broadway Associates, which already owns several upper midtown Manhattan hotels such as the Bretton Hall, Embassy and Riverside Plaza, has acquired the 16-story Park Royal on West 73d St., off Central Park West.

Adman Milton Blow, currently doing his memoirs for Doubleday, has been suggested to punnily paraphrase "B.O." as a title for his book, since the veteran agency chief's "boxoffice" (sales) for his clients are now part of the Mad Ave. legend.

Eugene Tillinger, U.S. correspondent of Paris-Jour off on a business-vacation trip to Europe. He'll be doing on-the-spot final research and interviews for the book he's writing on the Christine Keeler affair tentatively titled, "Dolce Vita-London Style."

N.Y. City Opera fall season starts Oct. 3 with double bill of Igor Stravinsky's "The Nightingale" and Arthur Honegger's "Joan of Arc at the Stake." Other productions will include "Traviata," "Don Giovanni," "La Boheme" and "Butterfly" plus "Louise," "The Merry Widow" and "The Mikado."

"Don't shout, because I can't shout back," is Frank Folsom's No. 1 card, since his quickie surgery last week for a polyp on the tonsils which has him "silenced" for another week or so. If the vis-a-vis doesn't get the message, the RCA exec slips him this No. 2 card, "My voice is on vacation—on account of surgery."

Ed (and Peggeen) Fitzgerald will be out of circulation for some five or six weeks more because of that compound fracture of the leg because he "got athletic" at their Kent (Conn.) summer retreat. Vet WOR Mr. & Mrs. team do their five-a-week stint with him via beeperphone vis-a-vis, and Mrs. Fitzgerald carrying on solo, with guests.

Jeanette Scovotti, soprano of the Metropolitan Opera, and wife of Fred Patrick, producer-director of the Lake George Opera Festival, sang at the luncheon meeting of the Glens Falls, N.Y. Kiwanis club last week. Miss Scovotti, who has soloed twice this summer with the Boston Symphony at Tanglewood, Lenox, Mass., also guests at Lake George fest.

Peggy and Louis Sobol (Journal-American) back from a month in Rome and Madrid. Post critic Dick Watts Jr. back from two-month o.o. of the European and

North African theatrical scene. Lewis (Times) Funke not due back until next month, just in time for Geis' publication of "Max Gordon Presents," the showman's memoirs, on which he collapsed.

N.Y. realtor-philanthropist Norman Winston is powwowing with the Cinerama people on the \$2-250,000 "ride" in the upper level of the Federal Pavilion, of which he has been designated the U.S. Commissioner by President Kennedy. This will take the auditors on an 18-minute travelog through the U.S. discoursing on the story of American Democracy.

Con Edison ("dig we must") has a cable-laying program for the next couple of months which is bound to snarl theatregoing traffic just as the new legit season rolls into high. Although working in two shifts, a sampling of the snafu occurred Thursday night right in the middle of curtain-time, at the 8th Ave. and 42d St. intersection. Only one lane was open and traffic was backed up down to 36th St.

Joe Lapid, of the Tel-Aviv Maariv, top Israeli daily, due over Aug. 15 for a three-week Gotham o.o., and then a U.S. trek, under author Harry Golden's auspices. It's Lapid's first-time over. He is also VARIETY correspondent in Israel. Two of his pals, young Israeli director Hy Kalus, and humorist Ephraim Kishon, will be on the local scene since Kermit Bloomgarden will produce latter's comedy, "Marriage Certificate," with Kalus directing.

Justus Baldwin (Jack) Lawrence, head of the Intl. Fact-Finding Institute, reminds friends and clients via an authorized reprint of the latest U.S. Treasury document on the q. & a. of permissible deductions for travel, entertainment and gift expenses. Incidentally, as of Aug. 1, full records must be kept of such expenses, in order to be allowed; the IRS "forgave" the same regulations which were to have taken affect last Jan. 1 but is now a must from this month on.

Peter Edwards Price, an assistant director at WGN-TV, Chicago, is getting married Aug. 31 at the Hotel Drake there to Patricia Wallach, a realtor's daughter. He is comedian-stockbroker George E. Price's son and recently adopted his father's name of George Edwards Price. The middle name is for Gus Edwards, who mentored Price, Winchell, Eddie Buzzell, Eddie Cantor, Lila Lee, et al. His mother, the former Lorain Manners, died recently in Mexico City. Groom-to-be is the brother of Mrs. Penny Larsen; latter is currently VARIETY correspondent in Bucks County, Pa.

Rome

By Robert F. Hawkins
(Via Sardegna 43; Tel. 479316)

Elio Petri set to direct Alberto Sordi in "Teacher of Vigevano." Sergei Obrazov takes his puppet show to the States and Canada in September.

Chubby Checker due for Italo swing in various Italian resorts plus a tele session.

Stanley Kramer feted at UA press conference for "It's a Mad, Mad, Mad, Mad World."

Robert Edwards using Paris-London-Madrid bicycle on various Embassy Pictures chores.

Maria Schell to Trieste to shoot "Whisky and Soda" (Alfaianz-Inter Europa). Gunther Gravert directs.

Alberto Sordi made rare tele appearance to intro RAI-TV presentation of "Kind Hearts and Coronets."

Anacleto Tando, former 20th-Fox press chief here, planning Rome Convention of past Oscar winners.

Arco Films hosted Anzio junket to mark start of Mauro Bolognini's "Corruption," with Rosanna Schiaffino, Alain Cuny and Jacques Perrin.

In-and-out: Rip Torn, Geraldine Page in for "Donatello" award ceremonies in Taormina; Dino DeLaurentiis to Paris; Orson Welles to Madrid; Dahlia Lavi in from Paris, starts "Le Soldatesse" in September for Alberto Lattuada; Silvana Mangano back to Riviera home (shoots her next pic this winter for Vittorio DeSica); Domenico Modugno to Paris for vacation; Yvonne DeCarlo here for pic stint; Neil Sedaka in for RAI-TV tapes and RCA recording stints; Nicholas Webster in Rome for ABC chores; Mel Shavelson here after winding "A New Kind of Love."

London

(HYDe Park 4561/2/3)

Joan Turner followed Sophie Tucker into the Talk of the Town last Monday (5).

Nicki and Noel due in next month from America for a Savoy cabaret season, starting Sept. 16.

Stanley Kramer talked to the press about the Moscow Film Fest and "It's a Mad, Mad, Mad, Mad World," during a 48-hour stopover.

BBC-TV producer Richard Afton seeking political honors. He has been selected Liberal party candidate for the Bury St Edmunds constituency.

Peter Reed named general sales manager for Paramount in Britain. He has been with the company since 1950 and a head office sales exec since 1955.

Viscount Maugham has gone to Mombassa to write a screenplay of his own book, "The Slaves of Timbuctoo," for Kenneth Harper and Sidney Furie.

Lord Chandos, Sir Laurence Olivier, Stephen Arlen and Kenneth Tynan introduced to the press yesterday (6) at the board meeting of the National Theatre.

Latest edition of Rank's "Look at Life," featuring Trinity House, was launched at a luncheon and screening on board the liner Amazon in the London docks.

Gina Lollobrigida in town to start her first British picture, "Woman of Straw," which is being made by Michael Relf and Basil Dearden for United Artists.

William Marsh, a director of the Bernard Delfont Organization, back from New York on the Queen Mary last week. Also on the liner was Eric Morley, a director of Mecca Limited.

Jessie Matthews, who returned to public prominence recently when she was signed for a daily radio serial, has now been set for a cabaret engagement at the Society next month.

Las Vegas

By Forrest Duke
(DUDley 4-4141)

Kirby Stone. Four doing brisk biz for Third lounge.

Tut Penny named entertainment director of the new Rendezvous Club.

Debbie Hayes dissolved her "Mad Men" group, is now working with a trio at the El Cortez.

Bill Farrell, who has five gold records to his credit, is singing star of the new Desert Inn lounge.

Ray Charles' one-week gig at the Flamingo Dec. 20 switched from the lounge to the main showroom, to be followed by Robert Goulet.

Bud Dante of Coral Records in to catch act of Freddie Bell and Roberta Linn at Sahara Casbar, by special request of Vince Edwards, one of their top fans.

Gordon Jenkins writing a musical for Thunderbird Hotel which will have the same stars (Jack Soo, Arlene Kontana, Juanita Hall) as current "Flower Drum Song."

Jacques Foti, singer-88er at the Sultan's Table, is taping radio pilot show in which he not only sings but gives housewives tips on such things as wearing apparel and Hungarian cooking.

Paris

By Gene Moskowitz
(80 Ave. Neuilly; SAH 0712)

"The Train" due to start shooting soon, with Burt Lancaster starring and Arthur Penn directing.

U.S. jazzman Miles Davis doing a one-nighter here before heading for the Antibes Jazz Fest, and Riviera dates.

Charles Boyer to London to rehearse in Terence Rattigan's new play, "Man and Boy," which opens there in September.

A flock of new actors, who passed their exams at the Conservatoire, taking their places in plays at the state-run Comedie-Francaise.

Top rock singer Johnny Hallyday being booed by vet orgs for singing the French anthem in twist fashion at the resort town of Anecy.

Juliette Greco on Arab black list for a violation of the Israeli boycott. She can not sing in any Arab countries or have her pix shown there.

Tele and radio unions worried by new law calling for a five-day delay before calling strikes. It is felt this will crimp the strike weapon.

Paris worker suburb Menilmontant, where Maurice Chevalier was

born, getting its own theatre with a provincial group, the Comedie Saint-Etienne.

A sailor, Serge Lange, winning the Fernand Bonifay Award for the most promising pop singer from Southern France at the La Seyne competitions.

Nathalie Degand, young singer, gets the femme lead in a French legit musical, "Un Mettier En Or" (A Golden Profession), which bows at the Alhambra next month.

Samuel Beckett's "Happy Days" (Ah, Les Beaux Jours) being rehearsed by the state-subsidized Jean-Louis Barrault Co. but will be premed at the Venice Theatre Fest late in August before its Paris bow next season.

Robert Manuel, Comedie-Francaise thesp and director, adapting the off-Broadway, "The Fantastiks" for Paris airing next season. He will also go to Gotham next autumn to direct Claude Dauphin in Paul Valery's "Mon Faust."

If Parisians flock away in August, there are plenty of stayers-on including Olivia De Havilland, James Jones, writing a book; and Fred Zinneman, Gregory Peck, Anthony Quinn and Omar Sharif working on "Behold the Pale Horse" (Col) in local film studios.

Chicago

(DElaware 7-4984)

Gate of Horn folk nitery returning to an old precedent with drop in talent hootenannies on Monday nights.

Lucia Perrigo, former publicist for Ambassador Hotels, takes over the same chores for new Hotel Astor Tower.

Third round of "My Fair Lady" opened at Shubert Theatre last Wednesday (31) with a greater first week advance than its last time around.

Radio-tv personality Sig Sakowicz' Mothers Fan Club will be the guests at advance screening of "Dime With a Halo" at Loop Theatre Aug. 12.

Ballots have been put in the mail for the annual Sarah Siddons Society Award for the best performance by an actress in Chi for the past season.

The Fourth Estate, new cocktail lounge and restaurant on Michigan Ave., opened last week with Dorothy Tanner and Bob Savage at the piano.

Ed Fisher, Universal Pictures national press contact, in town to meet with film scribes about the studio's fall release schedule, and to contact tvers on Revue Studios' lineup.

The Hamptons

By Dorothy Ross
(East Hampton 4-1888)

Lyricist-writer Jack Lawrence spending his season in the sun in East Hampton.

Freddie Golden, Blaine-Thompson theatre adman, getting away from it all on his 36-foot Egg Harbor (that's a boat!) in Montauk.

Peter ("Beyond the Fringe") Cook being shown the American equivalent of England's East Hampton by host Charlie Joffe.

Lyricist Leonard Gershe and designer Donald Brooks have been working on their new Broadway shows between surfing in Waincott.

Vacationists in The Hamptons who have left their typewriters behind in Manhattan include World-Telegram & Sun columnist Norton Mockridge.

Singer-pianist Blossom Dearie will go truly Out of This World when she begins a regular weekend stint at East Hampton's OOTW this Friday.

Ray Hedges, who manages the Mill Road Art Gallery in Westhampton Beach, was a featured actor on the "Myrt & Marge" radio show for 15 years.

Producer Arthur Cantor and wife Debbie deserted the local beaches for a look at New Mexico. Ditto publicist Bob Ullman who went to Nantucket to see how the other half summers it.

Swinging quartet at the new Wheel House smack on Three Mile Harbor in East Hampton are the DeJon Quartet. Vibist Sunny Mannino heads the combo with John Lane on drums, Ted Morell on piano, and Dick Oliver on bass.

Veteran Local 802ers, Richard Maltby, Henri (RCA) Rene, and ABC's Dick Ridgely, reminiscing about "those good old days" at latter's steakery in Water Mill. Maltby is taking over for Ray McKinley to head the old Glean Miller band on the road.

Hollywood

Spencer Tracy out of sick bay. William Perlberg home after his operation.

Film costumers annual award to Mervyn LeRoy.

Kay Starr and Hal Stanley called off their biz partnership.

Pete Rogers now senior veep of National Telefilm Associates.

Cy Warner leased Civic Playhouse for his Capricorn recordings. Friars will roast NBC's Hal Kemp on his 50 years in show biz.

Henry Mancini will pocket at least \$34,000 for seven college concert dates.

Hollywood will have an exhibit at the N.Y. World's Fair. The state of California, too.

Columbia's Tom Stone on three-year leave for tour of duty for Mormon Church in Tahiti.

Scott O'Dell flew to Berlin to pick up \$5,000 check for his prize-winning novel, "Island of Blue Dolphins."

Monte Proser dealing for Ciro's nitery with Joe E. Lewis and Eddie Fisher as partners. He'd call it Joe & Eddie's.

Don DeFore strawhating "Susan Slept Here" and hopeful of Broadway date before his tv duties anchor him in Hollywood.

Philadelphia

By Jerry Gaghan

David Rubin, of the Savar Theatre staff, Camden, appointed new manager of Studio Theatre.

Mickey Shaughnessy signed for feature role in "Company of Cowards," Glenn Ford starrer at Metro.

Robert Ellis, son of Martin Ellis, head of the theatre chain, opening two of his own houses in Allentown, Pa. and Stratford, N.J. (310 N. 18th St. LOcust 4-4848)

Bill Deal, exec secretary of local AFTRA, elected vicepres of the national union at the Los Angeles confab.

Local impresario Charley Blackwell and a New York syndicate presenting Ray Charles, his orch and revue at the New Coliseum, Atlantic City.

Joan Baez, appearing in concert at the Camden Music Fair, donating part of fee to Bureau of Indian Affairs and Highlander Folk School, Knoxville, Tenn.

Frederic R. Mann, pres. of Robin Hood Dell, elected prexy of Fairmount Park Commission. Mann and Morton Howard, exec vicepres of the Dell, skedded to perform a duo-piano number at the al fresco auditorium next season.

Boston

By Guy Livingston

(508 Little Bldg.; 338-7560) Belle Barth booked for week at the Frolic, Revere, opening Aug. 18.

Betsy Palmer in "South Pacific" at Carousel tune tent, Framingham.

Jim Allen, WBZ-TV general manager, back from European tele inspection tour.

Ed Ruff appointed distrib for Governor Films in Boston and New Haven exchange territories.

Ford and Reynolds in for three weeks for Mike Della Russo at his Frolic, Revere, have taped segs on Steve Allen and Ben Casey tele shows.

"No Strings" road company Aug. 5, earliest opening in years opened the Shubert Theatre on for the renovated, newly air-conditioned house.

Hub legit theatre lineup this season: Saul Kaplan, manager of Colonial; Max Michaels, Wilbur; M.D. "Doc" Howe, Shubert. Sam Adler is treasurer at Colonial.

Gerry Servant, former managing director Imperial Theatre, Montreal, new managing director of the Boston, cinerama theatre here where "How West Was Won" is playing.

Athens

By Rena Velissariou

(67 St. Meletiou St., Tel. 844131) Walt Disney will start shooting a picture in Crete soon.

Duke Ellington Orch included Athens on its tour to Middle and Far East.

Eugenie Blasso Orch, the Viennese Sisters, Duo Ultra and Palars Ballets are at the Ritz.

Amparo Rekel and Paco Medina dancing the Flamenco at the Galaxy floor show with Lawrenas Orch.

Nicos Moschonas and Italian tenor Doro Antoniolu with the National Lyric Scene this summer for opera presentations by this group.

Coney Isle 'Goes' Canaveral

Continued from page 1

housing project filled with squaling moppets, diapers and pacifiers. The outlook for the seashore appears to be a brighter one, but there are also many negative forces at work. There are, for example, the lower rung Coney concessionaires whose establishments and operational policies are an affront and straight-jacket on the course of business at the amusement center.

No discussion of what is taking place at Coney Island would be complete without calling attention to the tinderbox subject of integration. Beaches and other public facilities at Coney were fortunately desegregated, as smoothly as suntan oil, a number of years ago. Except for occasional outbursts brought on largely by plunging oafs of both races, the police have had relatively few disciplinary problems.

No Integration Problem

Outdoor showmen have indeed profited considerably from the huge Negro and Puerto Rican influx and there are to date, no visible signs of discrimination.

If there is a racial situation existing in the United States, Coney Island doesn't seem to be aware of it. On the beach, boardwalk and Surf Avenue, the Negro and his family are indeed emancipated citizens. They share billing with the whites and along with all the other races eat their fill of knishes, eggroll and pizza at the endless food counters dotting the strand.

It is at the crowded Coney beachfront that the exalted expression "one nation, indivisible, with liberty and justice for all" seems to take on added significance. Certain outdoor amusement centres in the southland, which are tenaciously fighting integration, would learn much from a one day's expedition to the proletarian playground on Brooklyn's own southern rim.

This year has seen an invasion of new capital for fresh rides and an industrious effort on the part of other Coney concessionaires of games and comestibles to upgrade their stalls and caravansaries with fresh paint and other embellishments.

Although there are many clapnet and lean-to amusement halls at Coney, all of which should be razed because they are pockmarks and constitute enormous fire hazards, the arrival of new attractions will indeed help convey an aura of bigtime.

Eye on '64 Fair

The principal modernization moves are taking place on the site of the old Feltman restaurant and on West 12th St. near the Bowery. Additional shots of adrenalin are also to be injected in what the Coney Island Chamber of Commerce slugs the "World's Greatest Playground" (50,000,000 annual visitors to the beach, boardwalk and amusement area) by the City of New York, but it won't take effect this season. A city-proposed \$4,000,000 airconditioned arena and skating rink, glass-enclosed eatery and badly-needed additional parking space covering the area bounded by the boardwalk, West 21st St., Surf Ave. and West 24th St., appears to be taking shape. Arena will take care of 3,000 spectators and could also be used for conventions, dancing, etc.

Conceivably, the new Coney project, sparked largely by Brooklyn Borough President Abe Stark, with City Hall benediction, would come to fruition some time next year in time, perhaps, to benefit the island during the World's Fair run. Both Park and Traffic Depts. of the city would have jurisdiction over the project. The restaurant and rink would be turned over on lease basis to private operators.

The new Astroland Park was conceived by Hyman Rapps and Dewey Albert, two old and knowing hands in seaside undertakings. For some nine years these two operators have owned the former Feltman property, but this is the first year they've embarked on a mammoth expansion campaign. They have leased their attractions to several outsiders who evidently aim to operate the rides and other attractions on a modern and more efficient basis.

Theme of Astroland is "Journey to the 21st Century" and the billing on each attraction certainly bears out overall title. Presently functioning on the Astroland mid-

way are the Cape Canaveral Satellite Jet (25-50c), a ride which creates the effect of a roaring journey to the moon; the Colonel Glenn Skyride (50c) which transports Alabama Ave. astronauts in plastic bubble-domes some 80 feet over the park to the boardwalk; the Neptune Diving Bells (also known as the poor man's submarine) which carries 15 customers in each chamber to a depth of more than 30 feet where porpoises can be seen. It is estimated that this attraction (a similar one is in Atlantic City) will cost in the vicinity of \$225,000 to build.

Also operating at Astroland are the Indianapolis Raceway, a go-cart track with midjet racing cars; the Calypso, which features cars that spin and shift tracks on an inclined rotating circular floor; the Giant Octopus, the Orbit and a flock of kiddie rides in a fetching kiddie park section.

Figured for unveiling next year is the Lookout or Tower to the Stars. The Tower will be eight feet in diameter and reportedly 500 feet high. Surrounding the tower will be a single glass-enclosed doughnut shaped car affording a panorama of New York City and the Atlantic Ocean. According to the builders, this will give a feeling of being suspended in mid-air as the elevator-saucer rides up to the top of the tower making one complete turn as it moves in each direction.

Messrs. Rapps and Albert figure on a special combo ticket for the rides. They also plan to jazz up the Surf Ave. side of their property for the 1964 season, thus helping considerably to give the main artery of the frankfurter-consuming empire a much-needed hypo.

Steeplechase?

Will Astroland give Steeplechase Park, the grand dame of all amusement parks in America, any significant competition? The answer seems to be yes, unless the Tilyous decide to bring in some new ride attractions. This is evidently not in the cards for the present season, but a strong possibility exists according to reports, that the Tilyous will jazz up their huge and rambling grounds for the 1964 semester. Like a number of other operators on the island, the Tilyous are working on the happy assumption they'll have sufficient new attractions next year to siphon off some of the more hardy World's Fair visitors.

Meanwhile, Frank and Marie Tilyou and their top aide, Jimmy Onerato, continue to mastermind their amusement park in shipshape style, albeit in Victorian and antimacassar garb. As in the past, the park is closed Mondays, operating otherwise daily from 12 noon to midnight. Now in its 67th season, the park is currently on a combo ticket admish basis, \$1 and \$1.50, former entitling holder to entrance and 15 ride punches; latter gives patron admish and 30 ride punches.

West 12th St. has also undergone considerable modernization with a Cortina Bob, a Himalaya and an Airborne ride as well as several other attractions added to the carnival scene. More kiddie rides are to be seen on West 15th St. between the boardwalk and the Bowery. Most popular of the kiddie parks is Ward's on the boardwalk off West 12th St.

New York Aquarium, open year-round at Surf Ave. and West 8th St., is almost in full bloom with plans afoot for the development of the Osborn Marine Biological Lab, a new building jointly erected by Federal and New York Zoological funds. The aquarium has also opened a new Polar Bay exhibition area to house seals, walrus and similar aquatic specimens from the arctic and antarctic. Exhibit consists of two huge separated pools. Another exhibit deals with the Bathyssphere and is a tribute to the deep sea work done by the late Dr. William Beebe.

No question but that the N.Y. Aquarium at Coney, under direction of Dr. Christopher W. Coates, is quite the most fascinating and educational attraction on the island, a stunning spectacle of marine life, handsomely housed and a real draw for the eyes of all ages. It adds up to an unbeatable attraction (95c adults; 45c for children).

This year the World in Wax (30c) gives "The Hanging of Adolof Eichmann" top billing. As in the past, the waxworks, appealing

largely to Puerto Rican trade, concentrates on subject matter of interest to former inhabitants of the West Indian island. Presently on display: "Gustavo Diaz Gonzales, Killer of Family of Three" and "Ramon Serro, Teen-Age Killer," among others. Of more universal homicidal and felonious interest are these perennials: "Caryl Chessman in the Gas Chamber"; "The Gravel Pit Murder"; and "John Christie, London Moonlight Strangler."

On the gastronomical front, virtually all gourmets, from Beverly Hills to Bensonhurst, continue to race down to Coney Island to overstuff themselves on Nathan's hot dogs, soft shell crabs, lobster puffs, liver knishes and lobster roll. This is one of the few authentic rarities at the seashore—governments may topple, Brooklyn may secede from the city of New York, but the masses, like lemmings, swim to Nathan's for their weenies. The Handwerker family which oversees the destinies of the Coney Island establishment as well as Nathan's Famous on Long Beach Road, Oceanside, L.I., is becoming, moreover, a small version of the Rockefeller and Ford Foundations and the medics of Surf Avenue what with numerous and hefty donations for civic and cultural endeavors in both Kings and Nassau Counties. The free Oceanside Music Festival is one of numerous worthy projects financially backed by the Handwerkers. Murray Handwerker has been active, additionally, in promoting significant charitable events in and around the seashore. He is also an honorary president and chairman of the promotion committee of the Coney Island Chamber of Commerce.

A colossal headache at Coney is parking of cars. Traffic Commissioner Howard Barnes favors a municipal parking lot north of the Boardwalk between West 15th St. and Schweikerts Walk. Coney Island Board Trade also endorses this project. On the other hand, Coney Island Chamber of Commerce is urging a municipal parking lot between West 15th and West 16th Sts., north of Surf Ave. A local Hatfield-McCoy feud with plenty of fireworks is bound to result from this parking lot hassle.

Newbold Morris Vs. Bob Moses
Relations between Coney businessmen and Newbold Morris, Park Commissioner, who has jurisdiction over both beach and boardwalk, are considerably more harmonious than they were with Robert Moses, his predecessor. Morris has told Coney's leaders that the Parks Dept. will continue to do all it can within its budgetary limitations to improve and extend its provisions for public recreation at the resort.

Moses, now president of the World's Fair Corp., takes every opportunity to smack down the "Playground of the World." Recently while discussing the nature of entertainment at the upcoming World's Fair, Moses stressed that it wouldn't be a "bluenose affair," adding: "But we're not going to have any of the cheap midway type. I don't think it attracts people and I don't think it's necessary." Those seeking the cheap midway attractions should go to Coney Island, West 42d St., he intimated with considerable scorn. Coney Islanders, in this instance, retort, that Moses is intoxicated with his own verbal barbs.

Schaefer Beer is continuing its sponsorship of the weekly fireworks and the new prexy of the Coney Island Chamber of Commerce is I. H. Klein, with William A. Nicholson continuing as executive secretary. Milton H. Berger has returned as the Chamber's promotion-publicity chieftain and is presently agitating for more municipal parking sites, band concerts and numerous beach improvements. Berger's also publicity man for Steeplechase Park.

Pilgrims to the island this semester can have their ages, weight and occupations guessed and their handwriting (in any language, including Swahili) analyzed on Stillwell Ave. The 12-inch hot dog (two bits) continued a draw (second to Nathan's Famous, naturally) as does the half-quart milkshake on the Bowery. Pay toilets are 10c and players at Fascination Roll Down now draw Plaid Stamps in addition to latterday kewpie dolls as slum prizes.

But the best buy on the island, judging by the long line of weary enchantment seekers, appears to be the "Happy Feet—Smile With Miles" one-penny attraction, a non-electric vitalizer guaranteed to relieve tired, aching feet.

'Advocate' 7,500,000 TV Homes

Continued from page 1

tion may be returned. The cast, which will be same for the Mineola outing, the tape presentation and Broadway, begins three weeks of rehearsals Aug. 26.

For the Long Island break-in, the performers will be under the jurisdiction of Actors Equity, as on Broadway. Stock contracts will be used for the Mineola stand. After completing the engagement there, the company will then begin taping the show in a New York studio. For this phase of the project, the cast members will be under the jurisdiction of the American Federation of Television & Radio Artists, with Westinghouse functioning as producer.

Three Day Taping

The taping is expected to run three days, with the performers to be paid either a week's Broadway salary for each day of shooting or the AFTRA minimum, whichever is higher. For the Main Stem engagement at the ANTA Theatre, beginning with previews probably Oct. 8 or 9, the cast will be covered by Equity's regular Broadway contract. All salaries, according to Ellis, even for the Mineola stand, are expected to be above the present \$117.50 weekly Broadway minimum.

Because each presentation of the play is to be handled as a separate project, union problems that might otherwise have come up have apparently been avoided. However, it took a long time to work out the Dramatists Guild contract for the protection of the author's rights in this unusual situation involving not only the opening night tv presentation, but also possible syndication.

Anent the separate productions, Ellis points out that if "The Advocate" underwent a regular hinterland tryout and then took time off prior to its Broadway preem for three days or so of tv taping, the Main Stem management would be contractually responsible for the regular payment of salaries to the cast and others during the period of taping, with no money coming in from regular performances. In the case of the Noah play, Ellis figures the cost in such a situation could come to around \$8,000.

However, under the setup worked out for the venture, Ellis and Hammerstein are not responsible for any costs connected with the taping. The bill for that, which could run around \$80,000, is being footed by Westinghouse. The Broadway management doesn't get involved with a regular payroll until the production, capitalized at \$100,000 for its Main Stem outing, opens at the ANTA.

The taping of the drama for tv will be under the production supervision of Jack Kunej, executive producer for Westinghouse. The legit presentation is to be staged by one director and the video version by another. Richard Pack, programming vice-president for Westinghouse, says, in commenting on the television approach to the project, "The esthetic credo is this: a complete respect for the theatre coupled with a complete respect for the television medium."

Thus, the Westinghouse viewers in Boston, Cleveland, Pittsburgh, Baltimore and San Francisco will not be seeing the exact same presentation as the audience at the ANTA. Incidentally, Ellis attributes the production's Sunday night opening to the jamup of bookings on Broadway and a reluctance to open on a Friday or Saturday night because of the newspaper coverage that might be lost.

\$60,000 B'way Stake

As an investor in the Broadway production, Westinghouse's stake is \$60,000. The presentation is capitalized at \$100,000 with the \$40,000 balance attributable to other backers. Any profits are to be split on the standard 50-50 basis between the management and the backers. However, Westinghouse is not to share as a backer in any income derived by the Broadway operation from its syndication of the tv production.

The deal with Westinghouse also provides for withdrawal of the syndication rights in return for certain payments to the broadcasting firm. Such a situation might occur, for instance, in the event of a film sale. However, according to a Westinghouse representative, the author and the Broadway production are in for a substantial share of potential syndication revenue.

Noah, besides his normal author royalties in connection with the legit venture, also gets a fee from Westinghouse for the tv presentation of his play. Incidentally, he'll be making his debut as a Broadway playwright when "The Advocate" is unveiled at the ANTA. James Daly, who starred in the Bucks County presentation, will repeat that assignment in the drama's upcoming legit-tv outing.

Syndication of the tv production can't begin until 90 days after the end of the legit presentation's first class run. The contract with Westinghouse also covers world syndication rights with special conditions relating to England because of a proposed legit presentation of the play in London.

The five cities which will get the taped presentation of the play Oct. 13 constitute a market of around 7,500,000 tv homes. The seating capacity at the ANTA is 1,214. Westinghouse officials figure that the presentation of a play on tv at the time of its Broadway preem has the immediacy of a news event. The broadcasting company also emphasizes that this is not a one-shot project and that regardless of the outcome, its intention is to undertake other similar ventures.

Shakedown Problems

Despite its tieup with Westinghouse, "The Advocate" as a legit enterprise will be subject to normal shakedown problems and the possibility exists, although remote, that the production may collapse without getting to Broadway. If that were to happen prior to the taping then, naturally, there would be no television presentation of the play.

Ellis, incidentally, makes it clear that without the Westinghouse deal he and Hammerstein would have been unable to produce "The Advocate" on Broadway because of their inability to raise funds for the project through their usual investment channels.

They had intended bringing the play to the Main Stem last season, but couldn't raise the necessary backing. Consequently, they lost Alfred Drake as stager. He directed the Bucks County presentation and Ellis and Hammerstein had wanted him to repeat as stager of the Broadway production. That's not possible now, as Drake is currently starring on the Coast in the Broadway-bound musical, "Zenda."

Westinghouse plans to make such a tieup with legit as accomplished with "The Advocate" were first divulged publicly a year ago this month. Donald H. McGannon, the firm's president, in commenting on the time and effort devoted to getting the project operational, cited the obtaining of a theatre as a major stumbling block.

John Shubert Was Agin' It

Last August, the late John Shubert went on record as being against a legit-tv tieup as proposed by Westinghouse, and consequently would not make any of the Shubert houses available for such a venture. The Shubert organization owns 17 Broadway theatres and operates another in partnership with Irving Berlin. The ANTA, not a Shubert house, had been booked for a Nov. 14 opening of "The Physicists," but that production has been postponed. "The Advocate" is going into the ANTA on an interim basis with the theatre scheduled to get "The Time of the Barracudas" around Thanksgiving.

The Oct. 13 telecast of the taped "Advocate" presentation will occur in prime time. The event is getting a big buildup on the local level in the cities comprising the Westinghouse circuit. Theatre owners in those cities objected to the Westinghouse plan to televise Broadway plays when discussions in that area were disclosed last summer. How they'll react to this latest development remains to be seen.

A sponsor is being sought for the tv presentation and if one is secured the commercials are to be limited to the opening, ending and intermissions. It's not yet been decided whether there'll be live coverage of audience activity at the ANTA opening. For Westinghouse, the venture is a longrange corporate project under the direction of Herman Land, the firm's director of creative services. Also involved, among others, is David Aldrich, director of special projects for Westinghouse.

OBITUARIES

HERMAN ROBBINS

Herman Robbins, 74, chairman of the board of National Screen Service Corp. and a leader in many philanthropic activities in the motion picture industry for more than 40 years, died July 31 after a short illness at the Columbia Presbyterian Medical Center, New York.

The services at The Riverside last Friday morning (Aug. 2) were attended by over 500 industry and civic leaders. The honorary pallbearers included most of the major company toppers.

At the time of his death Robbins was president of the Motion Picture Pioneers, which he helped found. He was a v.p. and board member of the Will Rogers Memorial Hospital. Until early this year he was treasurer of the Council of Motion Picture Organization,

publisher handing over a check in down payment of \$2,000,000 against the purchase price of close to \$9,000,000. The art magazines were bought the next year.

Surviving are his wife, a daughter and three sons.

LOGAN BILLINGSLEY

Logan Billingsley, 80, a major realty developer, authority on American Indian affairs and a brother of Stork Club, N.Y., operator Sherman Billingsley, died Aug. 3 in Mount Kisco, N.Y., after a long illness.

Billingsley developed vast parts of the Bronx before shifting his activities to Westchester. At one time he was president of the Bronx Chamber of Commerce, and served on the late Mayor James J. Walker's Planning Committee. He was instrumental in getting the

in pictures for Warner Bros., Wallace Reid Productions, RKO, Paramount, United Artists and Monogram. During the 1930s he was under contract to RKO, where he starred in such westerns as "Desert Gold," "Drift Fence," "Glory Trail," "Old Louisiana" and "Where the Trails Divide."

Keene was the 42d member to join Screen Actors Guild. For the last five years he had been active in the real estate and insurance business.

His wife survives.

ALBERT LEONARD

Albert Leonard, 50, vice-president of Magna Pictures Corp., in charge of foreign sales, died July 23 in Forest Hills, New York, after a brief illness.

During World War II, he managed the Middle East offices of 20th-Fox International. He was transferred to Venezuela in 1947 and he remained there until joining Magna in 1956. He distributed such films as "Oklahoma" and "South Pacific" throughout the world for Magna.

His wife, son, three brothers and two sisters survive.

MARTY FOSTER

Capt. Marty Foster, 52, television personality, died July 30 in Tampa, Fla., after a long illness. A photographer and licensed skipper, he shot film at the Bimini Tournament last August which was shown on NBC and CBS.

Foster had fished and shot film from the Amazon to Hudson Bay. He also made films in Florida and elsewhere for a travel company and for the Florida Development Commission. He conducted fishing programs on tv stations in the St. Petersburg, Fla., area for the past eight years.

Surviving are his wife, daughter and a son.

JOHN WALL

John Wall, 82 whose development of recording sound on film helped to revolutionize the film industry, died July 23 in Syracuse, N.Y.

His single-track sound system paved the way for the talkies in the late 1920's. His latest creation was a three-face camera for Cinerama. During the last World War, Wall developed aerial cameras that were used by U.S. planes on reconnaissance missions. Some Hollywood companies that used his cameras were the March of Time, Movietone News, Pathe News and Warner Brothers.

WILLIAM J. O'DONNELL

William J. O'Donnell, 55, v.p. and management supervisor of the Batten, Barton, Durstine & Osborn ad agency, died of a heart attack July 31 while watching a baseball game in White Plains, N.Y. He joined the firm in 1935 when its name was Barton, Durstine & Osborn.

His wife and six children survive.

IPHIGENIE CASTIGLIONI

Mrs. Leonid Kinskey, 62, died July 30 in Hollywood after a long illness. A Viennese actress, Mrs. Kinskey was known professionally as Iphigenie Castiglioni, the wife of financier Count Castiglioni.

She came to New York at Max Reinhardt's invitation to star in his "Eternal Road." When the play did not open she went on to Hollywood, where she was pacted by Warners.

Her credits include "Story of Louis Pasteur," "Life of Emile Zola," "Maytime," "Greatest Show On Earth," "Rome Adventure" and many teleseries. She was married to Kinskey several years after coming to Hollywood and is survived by the actor and two daughters by her first marriage.

GEORGE KEPPE

George Kepple, 73, repertory manager of the Uptown, Empire and Victoria Theatres, Toronto, died July 27 in that city. Australian-born and son of the Bishop of Sydney (Anglican), he joined a troupe of players with whom he went on tour in Britain.

He later came to New York, where he appeared with Lillian Russell. He enlisted in the U.S. Army during World War I in the intelligence service, serving in Italy.

After a number of years in stock company management, notably with the Hanna Theatre, Cleveland, Kepple was retained by the late Marcus Loew to manage the Uptown, Toronto, where he introduced stock for the subsequent 15

years. He continued his production duties at the Empire for a number of years, and was with the Victoria for two seasons until its demolition.

There are no known survivors.

EDWIN V. BYRNE

The Most Rev. Edwin V. Byrne, 71, archbishop of Santa Fe, N.M., diocese, died July 25 in Santa Fe following an operation. Archbishop Byrne, head of the church for 20 years for about 250,000 Catholics, was well-known to the state's theatre for his strict adherence to rulings of the Legion of Decency on motion pictures.

During his reign he often issued a directive against a banned picture. He also forbade Catholics from attending theatres which skirted the tabu. This resulted in his banning several film houses in New Mexico against Don Pancho's Art Theatre Mexico. Most recent was "one in Albuquerque, issued two years ago, and never lifted.

BERNARD MAINWARING

Bernard Mainwaring, 66, producer-director, died July 30 in England. A versatile man he had been a bank clerk, schoolmaster, bandleader and acrobat before becoming a script writer and cutter in British films in 1920.

For two years Mainwaring was a scenario writer with America's East Coast Studios, then returned to British films where he directed and wrote several pictures including "Jennifer Hale" and "Member of the Jury." He directed training films for the RAF during the war, and lately had been making travel films for Columbia and commercial tv pix.

Survived by his wife.

TOM ARCHER

Tom Archer, prominent ballroom operator in the midwest, died of a stroke Aug. 4 in Des Moines. He operated ballrooms in Des Moines, Omaha, Sioux Falls and St. Joseph, Mo. He was a founder and past prexy of Ballroom Operators of America.

Surviving are his wife, two sons and a daughter.

MAC HYMAN

Mackenzie Hooks Hyman, 41, author of the book "No Time for Sergeants," died July 17 in Cordele, Ga. Known professionally as Mac Hyman, he contributed to numerous national magazines and taught English at Clemson College. An Air Force lieutenant during World War II, he wrote the best-selling book shortly after he returned from service. It was made into a Broadway play and later a film.

His wife, son, two daughters and a sister survive.

PATRICK CONNOR

Patrick Connor, 81, retired manager of the Woodstock Hotel, N.Y., dining room, died Aug. 3 in Morristown, N.J., of complications following a cerebral hemorrhage. With the hotel for more than 40 years, he was host to many theatrical personalities during his tenure. At one time, the Woodstock was an important theatrical hotel.

Survived by three daughters and a son.

THADDEUS W. TIEMAN

Thaddeus W. Tieman, 66, professionally known as Tad when his orchestra toured leading vaude circuits during the jazz music era, died July 27 following a heart attack at his home in Cincinnati. A drummer, his combo played Cincy spots before taking to the road. Later he was manager for the American Laundry Machine Co. in his home town.

His wife and son survive.

DORIAN LE GALLIENNE

Dorian Le Gallienne, 48, composer and critic, died July 27 in Melbourne, Australia.

One of Australia's leading composers, chiefly for orchestras, he composed the music for the award-winning Australian film short, "The Prize," and also had composed music for tv shows there. He had been music critic for the Melbourne daily, "The Age," since 1957.

C. J. DRESSSELL

C. J. (Fay) Dressell, 59, longtime RKO branch and later district manager in Minneapolis for many years until illness caused his retirement, died July 27 in Minneapolis, where he started as a film salesman.

Two daughters and a son survive.

JOSEPH P. DURAPAU

Joseph Paul Durapau, 57, former vaude singer, musician and comic, and a pioneer radio entertainer, died Aug. 2 in New Orleans after a long illness. Before 1935, he appeared on stages of theatre chains throughout the south and southwest, and was featured in his own shows over WSMB, WDSU and WJBO, New Orleans stations.

Survived by his wife, two sons, two sisters and three brothers.

JOE T. SAFFLE

Joe T. Saffle, 32, program director of KNME-TV in Albuquerque, N.M., died July 27 of injuries sustained in a plane crash near Corrales, N.M. He had been employed by the station about three years; prior to that he was on staff of KHAM radio in Albuquerque.

Wife, son, parents and a sister survive.

MARRIAGES

Brenda Sieff to Charles Oppenheim, London, July 26. Bride was formerly Brenda Beith, a BBC-TV femcee.

Fiona Dickson to Roy Castle, Gerrard's Cross, Eng., July 29. Bride is a singer-dancer in "Sound of Music," he's a tv and vaude comedian.

Nancy Feldman to Otto Salomon, New York, Aug. 14. Both are with the William Morris Agency.

Diane Karp to Edmund R. Rosenkrantz, New York, Aug. 4. He's resident counsel of Embassy Pictures.

Judith Rubenstein to Dan Meehan, Mount Vernon, N.Y., Aug. 1. He's a member of Embassy Pictures' print department.

Mary Lee Romero to Ivan G. Lofstrom, Albuquerque, N. M., July 27. He's manager of the State Theatre there.

Leonore Mae Dinsmore to Ronald K. Devine, Rumford, Me., July 6. Bride is a dancer; he's telegraph editor of the Bangor (Me.) Daily News.

Catherine Gale to Sid Bernstein, July 16, Nantucket, R.I. She's an actress-singer; he's an executive with General Artists Corp.

Sidney (Sy) Bartlett to Mrs. Carol Webber, Aug. 3, Las Vegas. He is a film writer-producer.

BIRTHS

Mr. and Mrs. Gabe Chavez, son, El Paso, Tex., recently. Father is manager of the El Paso Drive-In Theatre there.

Mr. and Mrs. Richard Langrede, son, White Plains, N.Y., July 22. Mother is daughter of John Cassidy, retired RKO Theatres publicist.

Mr. and Mrs. Pat Layde, daughter, Dublin, July 20. Father's an actor with Abbey Company.

Mr. and Mrs. Ted Deglin, twin daughters, July 27, New York. Father is the publicist.

Mr. and Mrs. Thomas McAndrews, daughter, Santa Monica, July 31. Father is veepee of Ted Bates Coast office.

Mr. and Mrs. David Sarser, son, New York, July 27. Father is chief engineer at Marjay Records.

Mr. and Mrs. Lawrence Joachim, son, New York, Aug. 1. Mother is actress Barbara Loden; father is a film producer.

Mr. and Mrs. Ricky Layne, daughter, Northridge, Cal., June 28. Father is a ventriloquist.

Mr. and Mrs. Warren Cowan, daughter, Hollywood, July 31. Mother is actress Barbara Rush; father is prexy of Rogers & Cowan, publicists.

Mr. and Mrs. Jay Richards, daughter, Culver City, Cal., July 29. Father is a literary agent; mother is a former Miss Hawaii.

Mr. and Mrs. Joseph Cates, daughter, July 29, New York. Father is a legit producer.

Mr. and Mrs. Mel Ferber, daughter, July 31, New York. Mother is legit-tv actress Betty Lou Robinson; father is producer of CBS' "Calendar."

Mr. and Mrs. Richard P. Brandt, twin sons, July 23, New York. Father is president of Trans-Lux Corp.

Mr. and Mrs. Joe Sarro, son, July 25, New Brunswick, N.J. Father is accounts payable supervisor at MGM.

Mr. and Mrs. Enrique Magrina, son, Barcelona, Spain, Aug. 1. Mother is Met Opera and concert soprano, Victoria de los Angeles.

EARL MEEKER

29 June 1963

Ich hatt' einen Kameraden

but resigned because of health; however, he continued actively in the affairs of COMPO.

When he was executive assistant to the old N.Y. World's legendary city editor, the late Charles Chapin, he first met the late Winfield R. Sheehan, and when William Fox hired Sheehan as general manager, Robbins became the latter's executive assistant.

Eventually Robbins became general sales manager of Fox Film but resigned in 1922 to join NSS in its formative era. In 1929 he was elected president and became board chairman in 1955, succeeded by his son, Burton E. Robbins, as president. Two other sons and his widow, the former Frances Plaines, survive, as do six grandchildren.

Robbins was a potent force in the film field. As head of National Screen Service, his promotional trailers for the entire motion picture industry brought him into close contact with all top executives. In his extracurricular charity pursuits he was equally active. He received a number of Governmental and patriotic citations for his promotional contributions during World War II, to the Red Cross, and to other fundraising, relief and philanthropic campaigns.

PHILIP L. GRAHAM

Philip L. Graham, 48, president of the Washington Post publishing and broadcasting empire, died Saturday (3) of shotgun wounds in a

In Memory of My Dear Pal

BILLY MURRAY

August 17, 1954

J. V. MARTINDALE

suicide at his farm near Marshall, Va. He had been ill for some time and was home on weekend leave from Chestnut Lodge, a psychiatric hospital.

As head of the Washington Post Co., Graham controlled a number of subsidiaries: Newsweek magazine, Art News and Portfolio, and WTOP-TV-AM, Washington, and WJXT-TV, Jacksonville, Fla. He was a close associate of many politicians on the national scene, including President Kennedy and Vice President Johnson. He was on the President's 13-man committee to establish the Communications Satellite Corp., resigning last February due to ill health.

A lawyer by profession, Graham became associate publisher of the Washington Post at the request of his father-in-law, the late Eugene Meyer, longtime publisher of the paper, when it was a touch-and-go property. In 1954, the Post bought out Co. McCormick's Times-Herald, gaining a monopoly in the Washington morning field. After the buyout, the Post continued to boom and Graham is credited with the business and editorial guidance that has made the paper greatly respected in Washington for its coverage and liberal editorial stance.

Under Graham's administration, the Post in 1961 bought controlling stock in Newsweek from the Vincent Astor Foundation, with the

late Grover Whalen appointed to chairman the group which operated the N.Y. World's Fair in 1939 and 1940.

He founded the American Indian Hall of Fame at Anadarko, Okla., and was a life member of the Oklahoma Historical Society.

Also surviving are his wife, five sons, another brother and a sister.

GUSTAV BLUM

Gustav Blum, 76, former stage director and producer, died of a heart attack July 29 in Monticello, N. Y. He devised the plan for Government subsidized theatres in the 1930s whereby unemployed ac-

in remembrance
DANTON WALKER
August 8, 1960
michael sean o'shea

tors were engaged for work in school auditoriums and institutions under the Civil Works Administration. He taught dramatics and elocution in the New York City high school system from 1909 to 1958 when he retired. He also staged plays and pageants, one of them a Shakespearean Festival in 1916 in which 3,000 children participated. Following graduation from Columbia U., where he majored in drama, Blum became an actor. In the mid 1920s, he produced plays on Broadway which included "The Shame Woman," starring Florence Rittenhouse; "My Son," "Caught," "The Beaten Track," "Henry—Be-have!" "Gertie," "The Mystery Man," "Her First Affaire" and "Spring Song."

Blum also directed the early stage performances of Pat O'Brien, Edward G. Robinson, Ailine MacMahon, Sylvia Sydney and Antoinette Perry. His later productions included "Truly Valiant," "The Love Export," "Don't Look Now," "That Ferguson Family," and "Walk Hard."

Blum also founded and directed the East-West Players. He had been a member of the Olympic Park Comic Opera Co. and co-author of the play, "A Sleepless

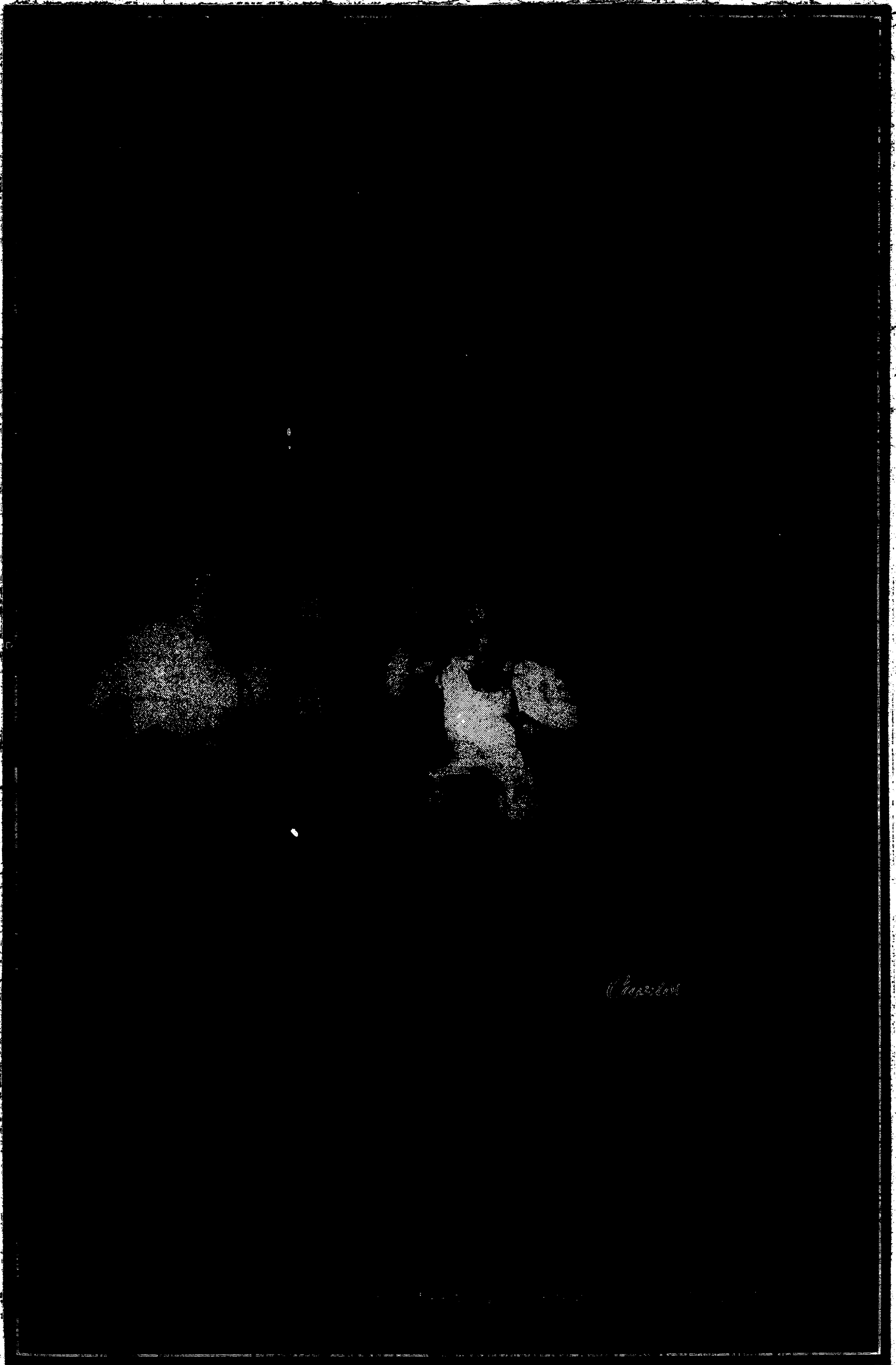
In Memory of My Husband
Thomas J. Phillips
August 4th, 1961
Always in my heart.
Susan

Night," which starred Peggy Hopkins Joyce. He directed Bertha Kalich in "Child of the World" and "Jitta's Atonement" and stepped into the leading role following the death of Francis Byrne.

Survived by wife, two sons and a daughter.

TOM KEENE

George Duryea, 67, film actor-cowboy known professionally as Tom Keene, died Aug. 4 at the Motion Picture Country Hospital, Woodland Hills, Cal. He started his career in legit, but was brought to films by Cecil B. DeMille in 1928 for his "The Godless Girl." In later years, Keene appeared



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72 PAGES

'HIT FEVER' GRIPS B'WAY--AGAIN

Greenwich Village Coffee Houses Try To Brew New Image Sans Beatniks

New York's Greenwich Village coffee house industry, rocked by protests of the older residents of the area, is trying to get a new image. It's attempting to disassociate from beatniks and the noisy crowds that have been coming down to McDougal St. It also wants to regulate the new coffee spots on the latter thoroughfare which have been described as attempting to make a quick buck rather than build a budding business.

The major spokesman for the java joints is Rick Allmen, operator of the Bizarre Theatre Cafe and head of the Greenwich Village Cafe Theatre Assn., which is the organization of coffee house bonifaces. According to Allmen, the effects of the mocha meccas have already been felt on the entire entertainment industry. He says the houses have taken the place of vaudeville as a major spawning ground of talent.

During their brief span, the coffee houses emerged as a prime Village attraction and developed such acts as Odetta, Peter, Paul & Mary, Vaughn Meader, Danny Meachan and others who have made good on the concert stage as well as in regulation cafes. Not only have they made stars whose fame has transcended the Village, but the reputable coffee citadels have been a stabilizing factor in the Village, declares Allmen.

On Bleecker St., the crowds coming down for coffee have been instrumental in causing operators to open off-Broadway theatres, art galleries and places where the nice people can sit down for a drink or an espresso. On Third St., which

(Continued on page 63)

He'll Do 'Keeler Story'; Can't Be in Britain And May Not Include 'Heroin'

London, Aug. 13.

According to John Nasht, Topaz Films' topper, the filming of "The Christine Keeler Story" will proceed next week whether or not the notorious young woman plays the title role. Following the suicide of Dr. Stephen Ward, Miss Keeler stated that she was opting out, though Nasht insists that she is still contracted.

Discussing the pic with Nasht is like peering through a hazy smoke screen. Facts that emerge are that Robert Stafford will direct the picture and it will start rolling on Monday (19). It will be in black and white. "Does this story need color?" asked Nasht.

Nasht was deliberately evasive on several points. He declined to say where the film will be shot, but admitted that it would not be in Britain. He would not say who has written the script. And if Miss Keeler firmly declines to play her role, who'll take over? "Let's say 'Miss C,'" said Nasht.

POP SINGER, 22, SEEKS PROFUMO'S M.P. SEAT

Stratford-on-Avon, Aug. 13. A 22-year-old English pop singer, "Screaming Lord Sutch," is a candidate in the Thursday (15) Stratford-on-Avon parliamentary by-election. His real name is David Edward Sutch, of North Harrow, Middlesex.

"Lord Sutch," who is running as a "national teenager" candidate, wore a top hat and tails for handling in his nomination papers, and reaffirmed he was "100% serious about standing for Parliament."

He plans to canvass for teenagers' rights, two of his aims being to lower the voting age to 18 and to stop the drift of young scientists abroad.

The election is necessitated by the recent resignation of former British War Minister John Profumo who previously held the M.P. seat.

Femmes Balk At Mpls. Motel's Pool, Owner Mulls Seals

Minneapolis, Aug. 13.

Martin Capp, owner of Capp Towers, new Minneapolis multi-floor motel, may put some splash into his deserted, 14th floor swimming pool located in the middle of the Caribbean Room, Capp Towers' airy bistro. He is angling to buy two trained seals and have them cavort in the pool for the amusement of bar patrons. He figures that the aquatic critters will be

(Continued on page 62)

'Classification' to K.O. Censorship for Adults?

Albany, Aug. 13.

New York State Board of Regents, ultimate authority in the matter of licenses to films, will encounter opposition to its current proposal that "classification" of films be made mandatory so that "suitability" for children would be a rule of exhibition. This seems evident though the Regents still await word from industry execs.

Attorney Ephraim London, who has beaten the Regents on sundry issues of censorship, most recently on the four-letter word on the soundtrack of "The Connection," may take a significant stand. He would go along with "classification" for a price—the repeal of existing statutes which impose censorship on films for adults.

BIG LEGIT SKED FOR NEW SEASON

By JESSE GROSS

The traditional end-of-the-season hysteria over Broadway legit being an economic and esthetic bust is doing the usual fade. It's a normal midsummer condition whereby pessimism gives way to optimism as production activity begins mushrooming for the new semester.

Fresh productions will start hitting the Main Stem next month and virtually every theatre is already committed to either a holdover offering or a new entry. This situation, reflected in the weekly VARIETY rundown of Broadway grosses and Scheduled Broadway Preems, is in keeping with the pattern of recent years.

As is usually the case, the booking squeeze has prompted a number of shows to gamble on interim engagements. Productions in this category, if they catch on, have the added problem of having to become involved in another scramble for one of the theatres that usually open up for tenancy because of closings or cancellations.

A switch in booking arrangements occasionally permits a presentation, originally skeddled for an interim stand, to continue indefinitely at its original berth. However, besides the bookings reflected in the Scheduled Broadway Preems, there are also shows earmarked for this semester which have not

(Continued on page 64)

Andorra Latest 'Country' to Try Film Production

Andorra, Aug. 13.

The principality of Andorra is the most recent independent nation to enter film production. With a population of 10,000 placidly nestled in the country's single valley, Andorra has been thriving for years as a tax-free shopping centre for French and Spanish. It also gets a fair share of the annual tourist influx.

At the present, the tiny Py-

(Continued on page 16)

Nude Film Festival?

Montreal, Aug. 13.

Delegates to the recent fourth annual Montreal Film Festival were discussing the increasing number of such festivals all over the world, save only Africa. The gag here was that it's certain to happen: A Festival of Nudist Films.

Grand Prix? Golden Fig Leaf, natch.

Sponsors Would Rather Look Other Way Than B.R. Shows on Civil Rights

By MURRAY HOROWITZ

NEGRO'S EXEC STATUS AS EDITORIAL WRITER

Representing another important breakthrough for Negro employment in the broadcasting business, WINS Radio, N.Y., has hired Clyde H. Reid as editorial writer. This is an executive post with Reid reporting directly to Mark Olds, the general manager. Olds is chairman of the station's editorial board.

Reid was formerly director of public relations of the Brooklyn Tuberculosis & Health Assn. and has worked as reporter and editor on the N. Y. Amsterdam News.

Several other N.Y. stations, including the networks, have hired Negro reporters and news writers. This is a first for a Negro in an editorial function.

'Bonanza' Star's Picketing Cues Mail Protests

Hollywood, Aug. 13.

Chevrolet, which sponsors "Bonanza" on NBC-TV and that network, have received a lot of mail objecting to one of the regulars of that series participating in the anti-discrimination demonstrations at a Torrance, Cal. housing tract.

Pernell Roberts, one of the four stars of the series, recently took part in the demonstrations and picketing at the Torrance housing development, and this led to an influx of mail, the preponderance of it against his participation.

"Bonanza" producer David Dortort, confirming the reaction, said neither Chevy nor the web has expressed any sign of approval or disapproval of Roberts' action, that

(Continued on page 54)

NAACP Honors Davis Jr., Who'll Lead D.C. March

Atlantic City, Aug. 13.

Sammy Davis Jr., headlining here with Larry Steele's "Smart Affairs of 1964," was presented with a gold watch by the resort chapter of the NAACP as he opened the date Friday night (9) at the Club Harlem. The award was "in recognition of his outstanding contributions to the Negro cause and his untiring efforts to bring about a more Democratic way of life."

More than 1,000 members of the resort chapter were told by Davis that he will be in the front of the line when "Freedom March" (Continued on page 64)

Fear of advertisers to become associated with network specials devoted to the current racial crisis in the U. S. is being dramatized in NBC-TV's attempts to secure ad coin to ride with its unprecedented three hour commitment to coverage of the racial issue in the U. S., slated for Labor Day.

At first, NBC-TV tried to attract sponsors such as a Bell & Howell to pick up part of the tab for the three hours, which will find all of NBC-TV's prime time Monday night regular shows bumped for the three hour civil rights review. That failed and then NBC-TV turned to its regular Monday night advertisers and offered them the chance to come in on the Monday night review of the civil rights issue. To date, there haven't been any takers.

Most advertisers don't want to be associated with a program devoted to the current struggle. When a Gulf Oil or a Metropolitan Life Insurance makes a deal to ride with network news specials, when an outing is devoted to the current racial struggle, they pass that outing by. That was true of Gulf Oil on NBC-TV and Metropolitan Life on CBS-TV. It takes the unusual sponsor such as a Bell & Howell, and there aren't many B&H's around, to stick with full sponsorship of a documentary, even when the particular outing may be "Walk in My Shoes."

ABC-TV, however, was unsuccessful in trying to secure sponsors for its current five-part study of civil rights in the U.S. telecast in the prime Sunday slot of 10:30 to 11 p.m. When the documentary vehicle has participation sponsors as opposed to full sponsorship—and full identification—many advertisers

(Continued on page 63)

N.Y. Questions Forcing Dancehall Hostesses With Negro Patrons

An attack on an entirely new front is being contemplated against the New York dancehalls employing hostesses. The New York Commission on Human Rights is currently considering action against these spots because hostesses there have consistently refused to dance with Negro patrons.

There is, however, the delicate question being asked by the Commission. Even if it wins the right for Negro patrons to dance with the hostesses, does the municipal agency want people to mingle with these girls. Many of them are hired specifically, it has been charged, "to perform lewd and immoral dances." The License Commissioner lifted the permit of one East 14th St. ballroom.

Catholic Periodical Rebuts Thesis Of 'The Deputy'; Rose Dropped It

Although Billy Rose has, in the interim, decided to forego his proposed American production of the German play, "The Deputy," by Rolf Hochhuth, an article by Dale Francis in the Roman Catholic parish newspaper, Our Sunday Visitor, adds considerable explanation of the attitude of Catholics toward the play. (Original German title is "Der Stellvertreter.")

Francis discloses that the playwright, now 32, was once a member of the Nazi youth movement and pinpoints the scene in his play where the late Pope Pius XII is approached on the Jewish persecutions and made to turn the conversation to a discussion of stocks and bonds. The Holy Father is "made to seem a cold and cold-blooded person."

Article asks, "How does truth compare with the fiction created by Hochhuth?" and answers:

"When Pope Pius XII died, Dr. Elko Toaff, Chief Rabbi of Rome, said, 'More than all others, he showed charity and compassion during those terrible years of persecution and terror.' But this man of 'charity and compassion' will be portrayed as a man of neither compassion nor charity. This man who did 'more than all others' is made a scapegoat for the crimes of Nazis."

"When the play was first presented in Berlin, Cardinal Montini spoke out from Milan. The man who is now pope was close to Pope Pius XII, he understands the problems faced by the Pope. What he says about Hochhuth's play has a special pertinence. As Cardinal Montini he wrote:

"If Pius XII had done what Hochhuth reproaches him for not doing, there would have been such reprisals and such devastation that, after the war, Hochhuth himself, with better historical, political and moral evaluation, could (Continued on page 8)

Lena Horne to Kick Off Atlanta 'Rights' Benefits

Atlanta, Aug. 13. Lena Horne will make her first professional appearance in Atlanta Tuesday (20) when she will be the star at a benefit to be staged at the 5,500-seat Municipal Auditorium. Proceeds are to go to the Southern Christian Leadership Conference, of which Martin Luther King Jr., is president.

Miss Horne will be the first artist to appear in concert in Atlanta in what will be a series of "Stars for Freedom" attractions to benefit the civil rights movement. Working with her will be the Billy Taylor Trio.

Rounding out bill will be Lambert, Hendricks, & Bavan. Accompanying Miss Horne and playing for the show and dancing will be a 23-piece orchestra under direction of Mercer Ellington.

'Don't Strip My Li'l Girl'

Indie writer-director-producer William Martin reports that he plans to start production in New York Sept. 3 on "Don't Strip My Little Girl." Which he describes as the story of British partygirl Christine Keeler. She collects nothing.

Film, he states, is the second under his five-picture deal with Movielab backing. No cast is set.

'Green Beret', Yank Guerilla Warfare Pic, To Be Lensed by Col

Hollywood, Aug. 13. Hopping the hot news headlines of recent weeks, Columbia will peg a pic, "The Green Beret," on the U.S. Army's Special Forces—that branch of America's fighting men which specializes in guerilla tactics and in teaching natives of small countries how to fight off hit-and-run Reds.

Naturally, the Special Forces distinguish themselves by wearing green berets. They now are in the news forefront in the anti-Red battling in South Viet-Nam.

George J. W. Goodman has been assigned by Columbia to script, and heads for the Pentagon later this week to sop up more info on the branch of service. He recently scripted "Wheeler Dealers" for MGM.

Ironical twist is that years ago several Hollywood producers announced plans to film projects called "The Green Beret"—but that beret and those stories were to have dealt with French Army paratroopers, who also wear green berets. Those same paratroopers were soundly beaten by Viet Cong, the Commy forces from North Viet-Nam, costing France the colony. After the debacle the French "Green Berets" suffered in Algeria, all plans to glorify them in pix vanished.

'Reluctant Playwright'

Paris, Aug. 13. Henry de Montherlant, novelist-playwright and member of the Academy Francaise, could be called "the reluctant playwright." Some years ago he wrote a play, "The City Whose Prince Is An Infant," which he has always refused to permit a public playing.

In print it sells well and he fears that audiences may not be "adult enough" to appreciate it. Jean Vilar has asked the playwright for permission to read the play in public, on the theory that "a reading" automatically has a limited audience.



PAUL ANKA

BIG BOX OFFICE spells RETURN ENGAGEMENTS! FREEDOMLAND, New York, Aug. 16, second time this year and sixth repeat engagement.

STEEL PIER, Atlantic City (Aug. 25 for 8 days) and fourth repeat engagement.

OLYMPIA THEATRE, Paris, France, two weeks starting Sept. 12, fourth repeat and inaugurating limited European tour.

Queen to Attend 3 Film Preems

London, Aug. 13. Within less than a month the Queen will be going to three West End film preems, and for at least one she will be accompanied by Prince Philip. Two of the trio are Columbia releases. Third will be under the UA banner.

The Royal season tees off Nov. 7, when the Queen, accompanied by the Duke of Edinburgh, will attend the West End launching of "Bye Bye Birdie" at the Odeon, Marble Arch. The proceeds will go to the British Olympics Assn.

On Nov. 18, the Queen will be at the unveiling of Carl Foreman's "The Victors" at the Odeon, Leicester Square while on Dec. 3 she will attend the European gala of Stanley Kramer's "It's a Mad, Mad, Mad, Mad World" (UA). Latter likely will be at the Carlton, Haymarket, though there is a possibility of it being at the Coliseum.

YOUNG COUPLE TAKE OVER TOBY AND SUSIE

Wapello, Iowa, Aug. 13. Neil Shaffner, now 71, and his wife-partner, Caroline, retired last season after trouping their "Toby and Susie" tent repertory company for 36 years, always in the same corn belt burghs. But he has now formed a partnership to break in a successor, James Davis of Columbus Junction. Latter is enacting the Toby role, from town to town, travelling in a cavalcade of trailers. He will eventually be the owner. Tour of 14 weeks is half completed.

Davis and his wife were members of the Shaffner Players after graduation from high school in 1955 so know the routines.

Janney & Olga Saga

Editor, VARIETY: The late Russell Janney should have been reunited with the woman he loved and the one who stood by him, loyally, in life—and death—but he wasn't.

For nearly 20 years Janney and Olga Treskoff were business partners in numerous theatrical ventures during the 20s and 30s. They feuded more times than not, but they always reconciled and then Olga died. The one stabilizing force had gone out of his life, but Olga's spirit still hovered over him to get him back on his feet again.

Janney wrote "The Miracle of the Bells," a big seller in the 1940s and which is virtually a re-tinted and glorified version of Olga's stage career. The climax of the story is the continuous ringing of the church bells, heralding the heroine's return. In a coffin, to the little Pennsylvania mining village, where she was born. "The Miracle of the Bells" sold nearly (Continued on page 16)

Authors League's Karp Tells Bar Assn. Creators Ravished by 'Free Riders'

Chicago, Aug. 13. Irwin Karp, counsel of the Authors of America, addressed the Copyright Division of the American Bar Assn. at the Sheraton-Chicago Hotel here last Sat. (10). He hit out against any dilution of the creative work's copyright by reason of permissions built into the law for certain interests to use copyright material without the creator's sanction. The pending revision of Federal statutes, the first since 1909, must make protection explicit, since authors may well be stuck with whatever law Congress enacts in 1964.

Karp is a chief advocate of the copyright of tomorrow running for the life of the author plus 50 years thereafter. Either this principle or a straight 75 years, alternatively, is likely to be written into the new statute, now being drafted under the Library of Congress's auspices.

Karp told his fellow attorneys: "An author is compensated for his creative efforts by the income he receives for permitting his work to be published, performed, recorded and brought to audiences by other means of communication. But where the Act limits or excludes particular rights of use or presentation and allows others to use his work in some fashion, without his consent, he is denied compensation."

The great loophole in copyright in the past has been the jukebox. Another loophole is the provision that performance "not for profit" is exempted from the author's per-

mission. (Term author embraces composers, dramatists, novelists, artists, et al.)

A major threat to creative property is the growth of the practice of photocopying by libraries of all kinds. This is "justified" by libraries as essential to their "service" to researchers, but the bulk of photocopying—bypassing the publisher and author—is on behalf of large corporations, foundations, endowed universities and other organizations well able to pay the retail price of the volume they seek to use for their own commercial reasons.

An excuse has been offered that scientists need ready access to scientific articles in order to compete with the Russians and cannot be bothered with clearing or paying copyright fees. Even if any merit were conceded to this argument, and the Authors League does not accept it at all, said Karp, libraries are advocating sheer piracy when they want the right to freely photocopy plays, novels, poems and other purely artistic materials divorced from any Russian challenge.

Another attack made by Karp was against the lending libraries which pay no part of their rental revenues to the author or publisher. This is especially vital to mystery writers where two or three copies of their latest may be rented to hundreds of readers who are spared the expense of buying the book. Nor has the paperback vogue saved the author from this dilution of income by profit-making middlemen.

Paris Fashions

By LUCETTE CARON

Paris, Aug. 13.

No Hollywood premiere can beat the Paris August fashion shows. Every tv and newsreel operator in town is on hand to film documentaries on Couturiers lives—as good an excuse as any to get prohibited pix of the dresses. Deserving Riviera beaches, starlets and international who's who battle with manufacturers, reporters and the heat-wave to be the first "in" on the 1964 shapes.

Paris fashion dictators thought up a new angle: breaking away with studied elegance, they are turning out a happy sportive woman in the relaxed spirit of today—a change of mood rather than of shape. No New Look: the dropped hemline story was a cute publicity stunt pulled by ex-president of the season Jacques Heim to get front page coverage. It worked—but the drop fizzled: nobody followed.

The collections are a succession of impact-makers, from teenage "salut les copains" (hi pals)

Apache-girl styles of Cardin, military look of Dior, little-girl "Mandy" suits of Chanel, Robin Hood hunters of Saint-Laurent, sexy boots, black stockings, futuristic shiny fabrics, floor-length tweeds—and the lowest necklines yet. Seventh Avenue will not go home empty-handed.

Dior girls are on parade: padded football shoulders, epaulets, lapels, double-breasted British warms, pea jackets, sailor caps (in leopard or plumes), wool mufflers. It's the back-to-the-army look of the forties. In contrast, the evening picture is super-feminine: sexy black chiffons, peekaboo laces, frills, ruffles, romantic filmy coverings; as for necklines—slashed, curved, dropped—they might not pass a stage or screen censor test, but apparently are quite OK (?) for everyday life.

A commando of teenage Apache "gigolettes," led by ex-ambassador Georges Picot's daughter Olga, were the show-openers at Pierre (Continued on page 64)

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ABEL GREEN, Editor

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LANDAU'S 3-TO-MAKE-HEAVY

'See The Japs Almost Get Kennedy'

Atlanta, Aug. 13. Georgia has not gone Republican since Reconstruction Days, despite cracks that have appeared in the Solid South Ranks in the last decade or so.

Straws in the wind, however, are items like these:

A Miami newspaper advertisement for "PT 109," Warner Bros. film story of President John F. Kennedy's wartime adventure, included this line: "For those patrons who are not JFK supporters we have free Goldwater bumper strips."

And Woody Woodward, WB public relations, reported that Nat Williams who operated theatres in the Thomasville, Ga., area, had this line in his ad copy:

"See the Japs almost get Kennedy."

Widow of Francis DuPont Partner In New Film-Producing Company

New York, Aug. 13. AFD, new outfit to produce and distribute films has been formed with Sam Ford Fishbein as prexy and Ricky D. E. DuPont as veepee. She's the widow of Francis Victor DuPont of the Delaware industrial family. Alex Alexander, composer-producer, is exec veepee and general manager.

Partners, along with sales manager Sam Nathanson, detailed operations, skeddled to get underway within the next 30 days. Pledging to "protect the producers and stick with them on a continuing basis," Nathanson pointed out operation terms on a 60-40 % deal. Company will advance money for prints and other costs. When producer recoups negative costs plus 10%, AFD deal changes to 50-50 for domestic distribution and 75-25 (favorable to producer) for foreign. AFD retains television distribution rights at a 35% fee for distribution or 15% for outright sale. Deal, in any case, guarantees producers 50% on distribution of pix in theatres. Initial release will be on a States Rights basis, with AFD to open own offices in nine months. Company will sell outright abroad, with exception of England. Art pix, in all cases, will be sold directly to exhibitors.

Nathanson and Alexander said they are now in process of acquiring pictures and screenplays. Nathanson is drawing up what he terms a "10-point method of operation," under which all participating producers will be furnished with a monthly form showing name of theatre, town, theatre manager, dates, gross receipts, film rental, percentages and other details "to give him a clear and honest picture of how the film is doing and what he can make."

Alexander will function as producer and will do scores on AFD productions.

Virtues Greater Than 'Pandering': A-IV Rating

The Legion of Decency has given an A-IV rating—morally unobjectionable for adults, with reservations—to Read-Sterling's British import, "This Sporting Life." The A-IV rating was formerly referred to as Separate Classification.

Legion comments that "because of the genuine depth and value of this film, the benefit of the doubt has been given to what occasionally appears to be, not dramatically valid realism of treatment, but a calculated pandering to prurient and even perverse interest. Regret can only be expressed that such true artistry as this film possesses should be so compromised."

At the same time the Legion has B-rated (morally objectionable in part for all) United Artists' "Johnny Cool," for its "low moral tone"; 20th-Fox's "Of Love and Desire," for its "excessively sensual" treatment; and Allied Artists' "Shock Corridor," because "sensational subject matter and treatment so predominate in this film that any purported social message is completely lost." Legion notes that both "Of Love and Desire" and "Shock Corridor" are being advertised as recommended only for adults.

Now Features Funerals

Bristol, Vt., Aug. 13. Data is lacking on the grosses, but business can hardly have been too good inasmuch as the Colonial Theatre here has been converted into a modern funeral parlor, misnamed "home."

Owners are Mr. and Mrs. Gordon H. Brown.

UATC-Naify Snag, Stockholder Beef To Court Sept. 19

The proposed consolidation of United California Theatres with United Artists Theatre Circuit, which was approved by the UATC board last Wednesday (7), has been stayed in Superior Court of Baltimore by consent of all parties until Sept. 19.

Maxwell Cummings, chairman of the Stockholders Committee for Better Management of UATC, and a director of UATC, started the action to enjoin the transaction wherein 740,000 shares of UATC were to be issued to Naify family in exchange for the 50% of UC stock which would make the California circuit a wholly owned UATC subsidiary.

Members of the stockholders' committee, which several weeks ago announced its intention to unseat UATC management headed by George Skouras, also is seeking a writ of mandamus to compel the company to call a special stockholders meeting for purpose of replacing 11 of the company's present 12 directors. Both actions will be tried together in Baltimore Sept. 9.

At last week's board meeting, the UATC directors turned down the committee's request for a special stockholders' meeting. An official UATC statement declared that the demand was rejected "on the advice of counsel that it was made by holders of less than the number of outstanding shares called for under the applicable law (of Maryland) and the bylaws."

The dissidents subsequently went to court, claiming that the 263,000 shares of common they listed in the request for the special meeting are more than the 25% of the outstanding shares entitled to vote—a requirement under the Maryland law. There are 1,140,466 shares of UATC outstanding, but the dissidents claim that 257,000 of these shares, held by St. Clare Theatres (owned 50% by UATC), is not entitled to vote.

The dissidents have sought to block the United California deal which would, of course, make the Naify family the largest single stockholders in UATC. Dissidents also questioned where management would be getting the 740,000 shares of UATC stock to give the Naifys. UATC has in its treasury only 459,534 shares of authorized but unissued stock—based on a presently authorized total of 1,600,000 shares, of which 1,140,466 are now outstanding.

Last week, prez Skouras, in a

(Continued on page 28)

OWN EAST COAST PRODUCTION WAVE

Ely Landau this week began implementing his longrange production plans in a big way. (His "The Fool Killer" has just completed principal photography.) He has (1) firmed deal, involving cash paid in advance with Omnia Films of Europe for latter to serve as exclusive rep in Europe-Near East for his initial package of four features, and

(2) revealed that he will put three features into production in New York within the 30-day period starting Sept. 16.

With three pictures in work at one time in N.Y., Landau may well be setting a production pace record for an East Coast indie. The three new pix, which, with "Fool Killer," make up the producer's initial package of four films, are "The Pawnbroker" and "The Heart Is A Lonely Hunter," both starting Sept. 16; and "Forbidden Area," which starts Oct. 14.

Landau believes his deal with Omnia Films, which eventually will involve a sum of money in excess of seven figures, is the first multi-picture pact to be made by an American indie with a European sales org on a preproduction basis. He feels it's also highly indicative of the huge foreign market demand for quality American pix. Negotiations were handled by Bill Shelton, Landau's international sales rep, and were consummated last week in Munich by the producer and Omnia rep Carol Hellman.

Two additional Landau features, set to be lensed abroad later this year or early next—"The Madwoman of Chailot" and "Leonardo da Vinci"—are not involved in the current deal, although Omnia will have an option to rep their distribution and participate in their coproduction financially. Omnia is one of the most active continental companies dealing in the international sale of film rights. Additionally, Omnia is a major source of financing for Italian, French, British, Swiss and Argentine production.

Landau, who expects to make similar territorial deals for Latin America, Canada and the Far East, has not yet decided whether he'll be distributing his own product in the domestic market, or turn it over to an established distrib, as he did with his "Long Day's Journey Into Night," which went out via Joe Levine's Embassy Pictures.

Producer says his big production spurt will require the employment of an unusually large number of technical people during the preproduction period. Company, he says, will require at least 90 crew members during the preliminary period, which number will be doubled once actual shooting gets underway. In addition to the technical crew, he estimates each of three new pix will provide more than 1,500 working days of actors' time.

Arthur Hiller is directing "Pawnbroker" and Sidney Lumet "The Heart Is Lonely Hunter."

Stockholder Beefs Over Quality Of Current Pix at Assoc. Brit. Meeting

'Laziness & Cupidity'

Add to "My Life With Cleopatra" and "The Cleopatra Papers" a lengthy interview of Richard Burton by Kenneth Tynan, critic for the London Observer and friend of the actor, in the upcoming September issue of Playboy mag. Sample Burton quote:

"My decision to do 'Cleopatra' was prompted by laziness and cupidity—I find money very interesting—and by the fact that 20th said they could buy me out of 'Camelot' which I'd been playing for nine months on Broadway and been signed to play for a year."

17 of Final 20 Films Selected For Linc Center

Seventeen films have been definitely set—of the approximately 20 which will be shown—for the upcoming New York film festival being sponsored by the Lincoln Center for the Performing Arts. The 10-day fest opens Sept. 10. Three more films are expected to be firmed shortly, including one and possibly two from American major distributors.

Pictures already scheduled, with the names of their directors and countries or origin, are as follows: "The Fiances," Ermanno Olmi, Italy; "Knife In the Water," Roman Polanski, Poland; "Il Mare," Giuseppe Patroni Griffi, Italy; "The Sky," Takis Kanelopoulos, Greece; "Electra," Ted Zarpis, Greece; "Le Joli Mai," Chris Marker, France; "Barravento," Glauber Rocha, Brazil; "Magnet of Doom," Jean Pierre Melville, France; "The Terrace," Leopoldo Torre Nilsson, Argentina; "Sweet and Sour," Jacques Barlatier, France-Italy.

Also, "An Autumn Afternoon," Yasujiro Ozu, Japan; "Hallelujah The Hills," Adolphus Mekas, U.S.; "In The Midst of Life," Robert Enrico, France; "Love In The Suburbs" (tentative title), Tamas Fejer, Hungary; "Rogopag," Rossellini - Godard - Pasolini - Gregorini, Italy-France; "Trial of Joan of Arc," Robert Bresson, France; "The Servant," Joseph Losey, Britain.

Par Stock on Spark

The word was around Wall Street last Friday (9) that Paramount was on the go—specifically, that this film corporation was on the verge of shifting into important black ink operations after a deficit period.

The stock, which had been static, traded 9,900 shares on this single day and went up 2 3/4 points. Closing price was \$46.75. High for the year was \$48.25 and the low \$35.25.

Spending \$480,000 to Sell \$70,000 Pic; Paramount's Calculated Showmanship

Economics of the picture business can be a strain on the understanding of persons other than showmen. For example, who could fathom the rationale in spending \$480,000 to promote a property whose original cost only \$70,000?

This nonetheless is just what happened at Paramount. The film company bought an Italian production, "Duel of the Titans," for the aforementioned 70G. The Steve Reeves vs. Gordon Scott (Hercules against Tarzan) promotional approaches caught on in the initial dates. Par thereupon laid the

money out heavily for more ads, to the extent of investing a total of the aforementioned 480G.

The payoff for Par is hefty. Domestic rentals likely will hit \$1,250,000, and then some.

Reviews in the consumer press were downbeat. A smalltime importer obviously would have been discouraged, and certainly would not have the financial background to splurge on the exploitation.

Well-heeled Par, divining monetary radiation in the "Titans" minor epic, did splurge and a good time at the boxoffice is being had by all.

London, Aug. 13. An outburst by a stockholder enlivened the annual meeting of Associated British Picture Corp. last Friday (9), but the adoption of the report and accounts and a vote of thanks to the board went unchallenged. Prior to the meeting, the London office of VARIETY received an anonymous letter from someone who claimed to speak for a minority of stockholders, indicating that matters of interest to the industry and the press would be raised.

The first speaker complained that he had grave misgivings as to the future, and beefed that there was an assortment of rubbish and sordidness in the programs offered at theatres. He named as one example "Sparrows Can't Sing," which he described as unpleasant.

Some years back, he recalled, the board had complained of the Hollywood stranglehold, but that situation no longer applied, and he accused the directors of having missed a golden opportunity. If only they had produced films which the people wanted to see, the situation, he claimed, might have been different. He never thought that the Corp. would have sunk to a situation whereby some theatres would have been closed and others would have been switched to bingo. "Have you lost faith in the future of the cinema?" he asked.

The same stockholder complained that every year the report featured a tribute to the staff for their loyal service, but what loyalty was there when the staff threatened strike action. They should tell their trade union leaders to go to hell. At this point, Sir Tom O'Brien, (an ABPC stockholder and general secretary of the National Assn. of Theatrical and Kine Employees) interjected: "They do."

Chairman Challenges Critic

Replying, Sir Philip Warter, ABPC chairman, challenged the comment about "Sparrows," and declared that, with "Summer Holiday," this has been one of the two most successful films released by the company in the past year. He denied it was unpleasant, thought it captured a slice of life and was a splendid film. In the light of the present situation, however, with competitive attractions such as cars, tele and improved housing, it would be unrealistic to expect as large a cinema-going public today as there had been some time back. He refuted the suggestion of a film shortage, and said they had sufficient pix to choose from until the end of next year.

Another stockholder suggested that the policy of ABC-TV, the corporation's wholly-owned commercial tele subsidiary, in buying foreign product exclusively from Warner Brothers was not in the interests of minority stockholders, but Sir Philip insisted that WB had a consistent record of top-flight programs. Also that the corporation was fortunate in having Warners as shareholders in the group for some 25 years.

D. J. (Jack) Goodlatte, who was unanimously reelected to the board, was cited by C. J. Latta, the ABPC managing director, for his record of loyalty, which included 33 years with the corporation, of which 15 years had been spent as managing director of Associated British Cinemas and the last eight as a director of ABPC.

Topper's 'War Madness' Goes to Allied Artists

Allied Artists has picked up Western Hemisphere rights to "War Madness," which was completed several months ago by Burt Topper, who served as writer, director and producer. Cast is composed of unknowns. It had been filmed under the title of "War Hero."

Topper also has been set to direct "The Boston Strangler" for Bischoff-Diamond Productions at AA.

Godard Deplores Distributors' Tendency To Duck Film Festival as Risky

Distribution executives well known for their fear of film festival participation is roundly criticized by top French film director Jean-Luc Godard ("Breathless," "Le Petit Soldat," etc.), whose latest film, "The Ghost At Noon," has been withheld from this year's Venice fest by Joe Levine. Latter owns worldwide rights to the Brigitte Bardot-Jack Palance starrer.

In New York last week enroute back to Paris after attending the Montreal film festival, Godard reported that his "Vivre Sa Vie" had only been shown at the non-competitive Montreal fest after much pleading with the distrib. in that case, Columbia. There is a point, he believes, in withholding a film from a fest if it is obviously a totally inept production unworthy of anyone's serious consideration.

But he feels it's doing a disservice to everyone connected with a film to withhold it from a festival unless sure (which, of course, is impossible) of getting a top prize.

Godard, it should be pointed out, did not report Levine's reasons for keeping "Ghost" out of the Venice fest, nor did he note that Levine has, in the past, been one of the U.S. industry's biggest fest participants, with two pix, for example, in competition at this year's Cannes fest—"8-1/2" and "Queen Bee" (both Italo).

Godard, for one, is not afraid of the reviews he might have gotten at Venice with "Ghost." "The pictures is eventually going to be reviewed anyway," and he feels that reviews at the Venice fest might very well be more knowing, considerate and intelligent than first reviews elsewhere. A Venice showing would also mean a Venice p.a. by him and he would have the opportunity of meeting many of the critics face-to-face to discuss the picture. The resultant publicity, he thinks, would be of a high level, and would add a certain amount of prestige to the picture.

And he thinks the latter is of vital importance to the eventual financial success of the film. For a French film, "Ghost" is very expensive (\$1,000,000) and, with all due consideration for the talents of BB, he feels that her drawing power outside of France today is not what it used to be; thus the picture needs all the selling aids available.

Finally, Godard feels that withholding the film from Venice may well start unfortunate word-of-mouth as to the quality of the pic which, obviously, would be inaccurate in his estimation.

Has Godard registered any objection to Levine? "I send him a telegram each day telling him what I think."

The director also reported that the "Ghost" title would probably be changed. "It has nothing to do with ghosts and doesn't take place at noon." New title most likely will be "Contempt," at least in France, where Levine does not have distribution rights. The only reason it has been called "Ghost at Noon" for so long, said Godard, is because that was the name of the original Alberto Moravia novel, but he doesn't think that's a particularly valid reason.

Siegler, Donnelly's New Toll Project

Lear Siegler and Reuben Donnelly interests will put up \$6,000,000 of the capital for Subscription Television Co. Inc. under a financial plan expected to be spelled out Aug. 20 to the Securities & Exchange Commission.

Total project as presently sketched calls for \$22,000,000 of investment. Details were lacking at press time Tues. (13).

Johnston Still in Coma

Washington, Aug. 13. Eric Johnston's condition sank dangerously Saturday (10) but he took a turn for the better Sunday. At no time in the last month has he been out of a coma.

Latest bulletin on the Motion Picture Assn. president from George Washington University hospital is that he is "about the same" as he has been for weeks—in a coma and on the critical list.

Hong Kong Produces 303

Washington, Aug. 13. Hong Kong feature film production hit a new high in the year ending March, 1962 with 303 films produced, the U.S. Commerce Dept. disclosed. Until last year, Hong Kong production hovered around the 230-250 mark.

Of the 303 films produced, 224 were in Cantonese, 42 in Mandarin and 37 in other Chinese dialects.

Importers submitted 405 films for censorship with the U.S. in the lead submitting 165, followed by Britain with 63.

Six Yank films were rejected by the censors.

U, FILS, & DECCA, PERE, BOTH DISPLAY BLACK

Universal for the 26 weeks ended June 29 had consolidated net earnings from operations of \$2,566,520, which amounts to \$2.94 per share on 861,351 common shares outstanding following dividends on the preferred. Corresponding period a year back brought a consolidated net from operations of \$3,567,570, equal to \$3.99 per share on the 881,270 common shares then outstanding, after the preferred obligations.

Decca Records, of which U is a subsidiary, had a net of \$2,625,372, equal to \$1.72 per share on 1,527,401 outstanding shares of capital stock, for the six months ended June 30. This includes the results of U's operations. Decca in the corresponding period of 1962 had earnings of \$3,313,972, equal to \$2.17 per share on 1,527,401 shares outstanding.

'Cleop' in London

London, Aug. 13. An alltime record for the Dominion, Tottenham Court Road, was set opening week by "Cleopatra," which grossed \$50,923, representing capacity for each of the 13 performances with a maximum take for every show of \$3,917.

Admission prices at the Dominion also reached a new high, with a minimum of \$1.40 and a top of \$4.20. The opening week gross excludes the charity preem, which netted around \$60,000 in aid of the Newspaper Press Fund.

National Boxoffice Survey

Biz Big Despite Heat; 'Cleop' Still First, 'Thrill' 2d, 'West' 3d, 'Irma' 4th, 'Escape' 5th

Although there are not many new pictures fully launched this session, trade continues at a fast clip in most key cities covered by VARIETY currently. Exhibs claim the product now playing in uncommonly sturdy, which has been able to surmount the typically torrid summer weather.

"Cleopatra" (20th) (8th wk) still is on top for seventh consecutive week. "Thrill of It All" (U) (3d wk) again is finishing second, same as a week ago. "How West Was Won" (MGM) (35th wk) is a strong third, same spot it held last round.

"Irma La Douce" (UA) (10th wk) again is winding up fourth though showing signs of going higher. "Great Escape," also from United Artists, is copping fifth money though out in release seven weeks.

"Lawrence of Arabia" (Col) (31st wk) is winding up sixth, same as a week ago. "Come Blow Your Horn" (Par) (10th wk) is capturing seventh spot.

"Summer Magic" (BV) (5th wk) is finishing eighth. "L-Shaped Room" (Col) (4th wk) is pushing up to ninth place. It was 12th last week.

Columbia Pics Brings TV's Frye Into Its Family

Hollywood, Aug. 13. Columbia Pictures has pacted with producer William Frye to longterm deal to produce theatrical films under his own banner. Initial film will be "Lie Down In Darkness," from novel by H. R. Hays.

Frye has been at Revue a number of years and among other subjects produced the Grace Kelly

Disney's 9-Months Net Earnings at \$4,453,692; Well Up Over Last Year

Walt Disney Productions for the nine months ended June 29 had net earnings of \$4,453,692, equal to \$2.58 per share on the 1,725,049 common shares outstanding. Corresponding period last year brought a profit of \$3,452,223, or \$2.06 per share on the 1,674,804 shares then outstanding. Third quarter net was \$1.09 per share, compared with 61c per share in the third quarter last year.

Commented Roy O. Disney, president: "All indications point to good earnings in the fourth quarter which will result in a record earning year."

Total gross income for the nine months was \$53,709,831, and increase of \$3,993,402 over last year's \$49,716,429.

Film and television revenues were up by \$1,516,914, due primarily to the syndication of the Mickey Mouse Club programs. Disneyland and other revenues were up by \$2,477,208.

MORE FUN THAN POLO?

L.I. Social Mob Due to Make Like Czarist Courtiers

Martin Ransoshoff has added a fourth property to the list of features which his Filmways will produce for Metro release. Latest is "First Love," a modern version of Ivan Turgenev's novel in which Long Island socialites will take the place of Czarist Russian aristocrats.

Norman and Hedda Rosten are doing the script, which is to be ready for production early next year.

Already on Filmways' Metro list are "The Americanization of Emily" starring William Holden and Melvyn Douglas, which starts filming next month under William Wyler's direction, and "Muscle Beach," which starts next year. The completed "Wheeler Dealers," also for Metro, preems at New York Radio City Music Hall this fall.

spec, "A Look at Monaco."

Over 100 Film Festivals Now

Berlin, Aug. 13.

Every film festival director agrees that there now are just too many film festivals in the world. But none is willing to be the one less. If television film festivals are included there are over 100. Here is a list of film festivals the world over in tactful alphabetical order:

Acapulco, Amsterdam, Annecy, Antwerp, Barcelona, Beirut, Bergamo, Belgrade, Berlin, Berlin (agricultural pix), Berlin (tv), Bilbao, Bologna, Bordighera, Boston, Brussels (medical pix), Brussels (scientific pix), Cannes, Cannes (tv), Cologne, Cork, Coronado, Cortina d'Ampezzo, Edinburgh, Frankfurt, Florence, Karlovy Vary, Knokke-Le-Zoute, Krakow, Las Palmas, Leipzig, Locarno, London, Luebeck, Lyons (tv), Madrid, Manila, Mannheim, Mar del Plata, Melbourne, Milan, Mogadiscio, Monte Carlo (tv), Montreux (tv), Monterey, Montreal, Monza, Moscow, Nice, Nice (aeronautical pix), New York, New Delhi, Naples, (tv), Oberhausen, Ostrau, Padua, Paris, Pilsen, Poretta Terme, Pula, Punta del Este, Rome, Rome (tv), Rapallo, Rimini, Rouen, Salerno, Saloniki, San Sebastian, San Francisco, Sidney, Spoleto, Stratford, St. Margherita, Sestri Levante, Taipei, Taormina, Tel Aviv, Trento, Trieste, Tokyo, Tours, Torino, Ustica, Valencia, Valladolid, Vancouver, Venice (5 festivals), Versailles, Villadolid, Vienna, Vin del Mar, Wana and Yorktown.

The feature film festival of Venice is at 24 the world's oldest festival, followed by Cortina d'Ampezzo (18), Edinburgh (17), Locarno and Cannes (both 16). Narrow-gauge film festival of Salerno and the exposition of children's films of Venice with 15 annis each.

Int'l Film Producer Group Would Try to Reduce Number of Fests

Paris, Aug. 13.

Critic Good as New

Boston, Aug. 13.

Majority Adams, film critic for the Boston Globe, who broke her ankle on a nature walk recently, has had the cast removed from her leg and will be back at her Globe desk.

While convalescing at her apartment, film press agents marched their visiting guests over for interviews. Among those interviewed in this fashion: Jim Nicholson, prexy American International Pictures; Jerry Bresler, producer of "Gidget Goes to Rome"; Dennis O'Keefe, playing in the legit tryout of "Jennie" at the Colonial.

Reported here that the Federation of International Film Producer Assns. soon will make a move to cut down its overextended participation in too many film festivals. It will list the ones it will back and then tell all others to shift for themselves, as many do now anyway.

Anonymous spokesman named Cannes, Venice, Berlin, Mar del Plata, Moscow (with alternate year Karlovy Vary Fest) and San Sebastian as those that would still get the nod. The plethora of others could still get individual producer and national adhesion, but would not have FIFPA backing.

Of course, this has still to be made official, but FIFPA has long grumbled about too many fests and spreading product thin with bad press also inherent in these sort of tactics. Fewer festivals would pinpoint the good product while others might pick up enough forgotten pix to make it all worthwhile.

This same exec also opines that the best and most sensible approach would be two festivals per year, with Cannes and Moscow one year and Venice and a U.S. fest the next. That would cover the major film countries, at least in the European and American zones. An Afro-Asian fest might also be envisaged every two years, he believes.

But this is still conjecture if FIFPA moves recently, such as downgrading certain fests, do seem to point to this eventuality. However, the dispossessed fests might put up a fight and charge big country favoritism. Or they could just go on, as many do, sans FIFPA approval.

N.Y. to L.A.

Sanford Abraham
Celeste Boiken
William Dozier
Jolly Joyce
Raymond Katz
Jerry K. Levine
Marlo Lewis
Marty Melcher
Robert B. Morin
Paul Newman
Bengt Nielson
Tom Poston
Hayden Rorke
Herb Sargent
Howard Strickling
Harold Wirthwein
Joanne Woodward

Europe to U. S.

The Alberts
Rosalind Elias
Leo Jaffe
Prof. Bruce Lacey
Vaughn Meader
Paul Peralta-Ramos
Nat Rudich

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20TH & ZANUCK IN REPLY TO WANGER

In separate answers to "Cleopatra" producer Walter Wanger's damage suit against them, 20th-Fox and its prez Darryl F. Zanuck asked for dismissal of all charges and that case be tried by jury. At the same time, 20th filed a \$1,000,000 counterclaim against the producer, charging that Wanger and his company "failed to discharge their duties in a faithful manner"; that Wanger abused his position as an individual producer, "causing large and unwarranted expenditure and increases in cost, and delay in production."

Both 20th and Zanuck made general denial of all of Wanger's claims, with prez saying, additionally, that cost of "Cleopatra" had been "without parallel in the motion picture industry."

Twentieth board chairman Spyros P. Skouras, also named in Wanger's \$2,000,000 suit, filed his answer and a counterclaim two weeks ago.

L.A. to N.Y.

Edie Adams
Dick Brooks
Harry E. Gould
Robert Horton
Merrill E. Joels
Christine Jorgensen
Francis S. Levien
Lester Lewis
Trini Lopez
George Murphy
Charles O'Curran
Patti Page
Jack Rael
Elliott Reid
Leonard Stern
Margaret Whiting

U.S. to Europe

Al Hirschfeld
Daniel Hollywood
Arch Levy
Thurston Macauley
Seymour Poe
Norman Racusin
Ed Seay
John B. Spires
Lucia Victor
George Wolf

NEGRO-ONLY: HAZY OUTLOOK

Very Little Left for Production

How can you make a \$200,000 film for \$1,000,000? It's not too difficult, according to French director Jean-Luc Godard, whose latest film, tentatively titled "Ghost at Noon," had a budget of approximately \$1,000,000.

Of that \$1,000,000 Godard explained in New York last week, \$500,000 went in salary to star Brigitte Bardot, plus approximately another \$100,000 for taxes and insurance on the production. Another \$200,000 was spent for the other stars (Jack Palance, Raf Vallone, Fritz Lang, etc.), plus rights to the Alberto Moravia novel.

The remaining \$200,000 was spent on actual production, including Godard's own salary. "So, you see," said Godard, "it really was not an expensive film," adding that he was hired by producer Carlo Ponti because he was known for making inexpensive pictures. And it was. Actual shooting took six weeks, which is rather longer than the director usually takes. "Vivre Sa Vie," starring Godard's wife Anna Karina, and which opens at the Paris in New York, took just about three weeks and is, with "Breathless," his most successful production (financially).

Negro-Only Site Now Admits Whites

It's Part of Dawn of Civil Rights Practice In Roanoke, Va., Theatres

Roanoke, Va., Aug. 13. Roanoke's four remaining previously all-white indoor film houses quietly began admitting Negroes last Tues. (6). Following day, William C. Cassell, manager of the Virginia theatre in a Negro business and residential area, declared that his house had also been integrated. The Virginia had been as rigidly segregated against whites as the American, Grandin, Jefferson and Lee against Negroes.

Henry Scholz, vice president and treasurer of the National Theater Corp., which operates the American, issued this statement in behalf of the four newly integrated houses:

"As the result of a very satisfactory conference with Negro representatives, the managers of the Roanoke indoor theatres have agreed upon a plan of initially-controlled desegregation, which we hope and believe will develop into a satisfactory solution of this difficult problem."

Neither Scholz nor the other theatre operators would expand on the statement, which appeared to indicate Negroes had agreed to a policy of "gradualism," with only a few being admitted in the beginning, as has been the case in other communities.

Management of the four theatres had previously said they interpreted a Federal court decision issued a few weeks ago to mean that, although Virginia's compulsory seating law was unconstitutional, mixed seating was not required. Supported by an opinion by Roanoke Commonwealth's Attorney Leroy Moran, they contended that since theatres were privately owned, it was left up to

(Continued on page 22)

Exhibs Express As of Present A Happy Psychology

There's zing in the picture business currently. There's cautious optimism. Business is up, for the most part, in many areas, over the past few summers. Veteran theatre men aren't doing hand springs—they've had too much experience for that. Executives of the leading circuits and the smaller operations alike say they're enjoying today's happy boxoffice returns and are hopeful that the current success story will be a continued story.

At United Paramount, the word is that "people are coming back in decent numbers from television." Reliable sources at this major chain also note that the folks subscribing to the community tv antenna systems are returning to the cinema after, perhaps, a couple of years of that network video.

A major thought expressed is that good pictures will make good money at any time. The good pic-

(Continued on page 26)

MANY IN NORTH; FACTS SCANTY

By ROBERT J. LANDRY

One of the little-known and least-reported segments of the American motion picture exhibition industry relates to theatres which cater to Negro patronage. These are not confined to Dixie. There are 10 in California, for example, of which Los Angeles has the Adams, Boulevard, Regent and Temple. There is also a Negro-catering Temple in San Francisco.

Data are hard to come by. Negro houses are scattered among the various film exchange cities. They are typically lower rated for rentals and charge a more moderate admission. Again there is no available breakdown. However, one of the oddities of desegregation as it has progressed in leading Southern cities, especially the first-run situations, is that the colored patrons secure their civil rights at a net increase in cost to their pocketbook. In short, when a cheap balcony is wiped out, the Negro pays the full, and higher, white admission cost.

It has been reported from Dixie in recent months that in many instances the Negro wins the right of unimpeded-by-race access to theatres and thereafter exercises that right sparingly.

Chicago is notable for the number of theatres formerly of white or mixed patronage which are now rated "Negro policy." Empress, Englewood, Kedzie and Peoples are old vaudeville stands. Chicago has some 20 film theatres classified for Negro clientele. That is to say, few or no whites attend. Are film houses with a Negro policy owned by Negro interests? Not as known. Landlords are white. Interestingly, the industrial town of Gary, Indiana, in the iron and steel belt around Chicago has two houses, the Indiana and Roosevelt, listed as Negro situations.

Small Capacity

A check of capacity figures suggests that Negro houses are usually under 1,000, although a fair sprinkling of situations hit 1,500. This is more evident in Dixie although a house like the Circle in New Orleans has 1,600 seats. New Orleans has nine Negro situations. Baltimore, seventh largest city in the States, lists 15 Negro houses. Though a northern state, Maryland is, like the capitol city of Washington, prone to segregation policies and Dixie-type psychology. Nearby Philadelphia has six Negro bookings.

Negro patronage film spots are prevalent in Cincinnati, Cleveland, Columbus but in Ohio a Negro is not limited to such places. In the past, the Negro in the South has been limited either to Negro-only situations (small, few, often rundown, but cheaper in admission) or to balcony or other segregated sections in white houses. Nobody seems to possess any data on the total number of (a) Negro-only situations (b) Negro-balcony situations and certainly not as to (c) Southern communities in which there are no film theatres of any sort to which Negroes have admission. It is credited but unverified that in many rural areas there is nothing cinematic for the race.

A question of some interest to circuit operators has been the economic effect, if any, upon white-owned Negro-catering theatres of the South where previously-segregated firstruns and white neighborhood houses are now open to colored patronage. As to that, it is probably much too early for any measurable impact. While a considerable amount of civil rights reform has been consummated in Southern cities—per Nashville, Atlanta, Miami, Norfolk, Houston, etc.—the practice of exclusion by reason of skin is still general.

One IATSE Local at Least Thinks Negro Demands Not Unreasonable

Sean Flynn at 22

Palma, Spain, Aug. 13. Sean Flynn, son of Errol, started out as a "star" in his initial assignments the "Son of Captain Blood," which was packaged by his mentor, Harry Joe Brown, as a French-Spanish-Italian coproduction. His last of four leading roles was "The Train from Marienberg," curtainraiser at the recent Berlin Film Festival. Setting his sights Continental production, for the film being, the young actor will next play the title role in "The Lion of Venice"—the story of a rich playboy on the loose.

Now under sail on his father's yacht, "Zazza," in Mediterranean waters, Flynn is taking time out to try his hand at playwriting. Again, the subject deals with a playboy and his complicated existence, until the right girl comes along.

Sean Flynn is 22 years of age.

'Valance' 30% Better Overseas Than U.S.-Canada

Paramount's "Liberty Valance" has come to be proof positive that an American western is a stronger commodity abroad than it is in America. This obtains, of course, only with a quality product, as contrasted with cheapie oater.

"Valance"—full title is "The Man Who Shot Liberty Valance"—is a John Ford enterprise with John Wayne as key star. It figures to gross something over \$3,000,000 in domestic rentals, this being the amount of money collected by Par from exhibitors in the United States and Canada. The film is a hit, fiscally.

Interestingly, trade-wise, the revenue from foreign terrain will be about 30% more than domestic.

Par sources have it figured that United States audiences have been getting an overdose of sagebrush sagas via both cinema and television. Only the better ones can come out on top locally. But there's no such surfeit abroad, and for this reason "Valance" is so substantially ahead outside of U.S. and Canada.

Other key angle, accented is that Wayne continues as a hot-shot name in faraway places. They like his masculinity.

FOUR STAR'S BRITISH NOVEL

Cold War Espionage Follows Natalie Wood Feature

Film rights to British novelist James Barlow's "The Hour of Maximum Danger," dealing with cold war espionage, have been acquired for theatrical screen production by Four Star Television.

Feature pic will be done following Four Star's first big screen effort, "Cassandra At The Wedding," starring Natalie Wood and to be directed by Serge Bourguignon.

Shirley Clarke's 'World'

Due Venice Unspooling

New York-made indie feature, "The Cool World," has been invited to be shown in competition at the Venice Film Festival, which gets underway Aug. 24. Film was produced by Fred Wiseman and directed by Shirley Clarke whose "The Connection" created a semantic fuss at Cannes three years ago.

Paramount's "Hud" is the official U. S. entry.

Hollywood, Aug. 13. At least one affiliate of the International Alliance of Theatrical Stage Employees, though not concerned with production, has sympathized openly with the demands of Negroes for admission of members of its race to the IATSE crafts without which they cannot obtain employment in the studios. Publicists Assn., which is Local 818, IATSE, at its recent exec board meeting took a cordial attitude. This is in marked contrast with other studio locals which have taken the position that existing seniority of white members precludes any jobs going to long-excluded Negroes.

National Assn. for Advancement of Colored People, which precipitated the present situation by demanding a Negro on every set, has stated that it will now proceed to seek National Labor Relations Board action to break the IA race prejudice policy. NAACP brushes aside as self-serving rationalization to protect status quo the argument of labor that the job demand come at the low tide of studio employment and that white members cannot be asked to surrender work to newcomers who happened to be black.

Hollywood film union press-agents supported employment demands served by NAACP. Statement declared, "We believe that integration should be based on the basic right of all qualified persons of any race, creed or religion to belong to any union and be given equal opportunity for employment without any designation as to the proportion of races or minority representation on individual crews or projects."

Declaration also stated that its membership has always been open to all persons and that interests of all minorities in regard to employment should be safeguarded by overall committee repping all the unions to work with minority group reps.

Unions Deprecate Theatres Seeking Eased Minima

Detroit, Aug. 13. Stiff opposition from organized labor threatens to block exhibs' plans for exempting film houses from a proposed State minimum-wage law. The clash developed at a hearing before a joint legislative committee.

Milton H. London, president of Allied Theatres of Michigan and executive director of National Allied, proposed that all theatres be exempted from any minimum wage law. "During the past 10 years more than half the theatres in Michigan have closed their doors," he told the committee.

"If we had to pay a minimum wage," London continued, "we would have to let many of our elderly and teenage employees go—or close still more theatres."

Several union leaders disputed London and others who spoke for small hotels and other small businesses. The unionists contended that higher wages would help small businessmen by putting more money into circulation. They also urged businessmen to open their books to "get to the truth" regarding the discrepancies between wages and profits.

BLAKE OF SYDNEY TO MARKET AIP PRODUCT

Blake Films, of Sydney, has concluded a deal for Australian distribution of American International Pictures product for the 1963-64 season.

Deal was set by Maurice B. Kesten of Kay-Em Films in New York, U. S. rep of Blake Films.

Plot to Rub Out Dub

Director Jean-Luc Godard, who hates to see films dubbed into languages other than those in which they were shot, thinks he may have confounded the would-be dubbers in his latest pic, "The Ghost at Noon," whose international cast is headed by French Brigitte Bardot, American Jack Palance and Italian Raf Vallone.

In the film, which has to do with the shooting of a film abroad, each of the characters speaks his/her native tongue, with an interpreter in the scenes to translate as necessary for the understanding of the fictional characters.

If the film is to be dubbed entirely into one language, Godard asks, how do you explain the presence of the fictional translator?

Mexicans Plan Film on Latino Civil Rights

Crystal City, Tex., Aug. 13. Martin Garcia, a director of the Political Assn. of Spanish Speaking Organizations (PASO), is in Mexico discussing a proposed motion picture on U.S. politics. Garcia stated that the proposed motion picture would instruct an estimated 2,000,000 Mexicans and Texans of Mexican descent their rights under Federal law.

He has been holding discussions with motion picture producer Mauricio de la Serna.

Much of the filming will be done here. The film will depict how Latin Americans took over the city government here in an election. He said discrimination has ended and Crystal City is now an example of equality for all.

THEATRE OWNERS' TOURS

Charters to Europe Promoted As Convention Chaser

Theatre Owners of America is offering different 20-day European tours for members who may have the wanderlust after attending the annual TOA convention in New York Oct. 28-31.

The first tour, called a "Magic Carpet" of Europe and Israel, leaves New York Nov. 1, with stopovers in Madrid, Rome, Tel Aviv, Jerusalem, Negev, Tiberias, Haifa and Paris. Cost is \$1,025 per person. Second, called a "Tiara" tour of Europe, also leaves Nov. 1 and covers Madrid, Rome, Florence, Milan, Geneva and Paris. Cost is \$845 per person.

Rates include transportation, hotels, meals, transfers, sightseeing and other expenses.

The V.I.P.s (BRITISH-COLOR)

Liz Taylor-Dick Burton names and skillfully contrived story add up to a Very Important Picture for the boxoffice.

London, Aug. 8. Metro release of Anatole de Gruunwald production. Stars Elizabeth Taylor, Richard Burton; features Elsa Martinelli, Louis Jourdan, Orson Welles, Margaret Rutherford, Maggie Smith, Rod Taylor, Linda Christian. Directed by Anthony Asquith. Original story & screenplay by Terence Rattigan; camera (Technicolor), Jack Hildyard; music, Miklos Rozsa; editor, Frank Clarke. Previewed at Empire Theatre, London, Aug. 7, '63. Running time, 119 MINS.

Frances Andros Elizabeth Taylor
Paul Andros Richard Burton
Marc Champelle Louis Jourdan
Gloria Griffl Elsa Martinelli
Duchess of Brighton Margaret Rutherford
Miss Mead Maggie Smith
Les Mangrum Rod Taylor
Max Buda Orson Welles
Miriam Marshall Linda Christian
Commander Millbank Dennis Price
Sandra Richard Wattis
Joslin Ronald Fraser
Reporter David Frost
John Coburn Robert Coote
Miss Potter Joan Benham
Airport Director Michael Hordern
BOAC Official Lance Percival
Dr. Schwutzbacher Martin Miller
Doctor Peter Sellers
Hotel Waiter Stringer Davis
Jamaican Passenger Clifton Jones
Air Hostess Moyra Fraser

Producer Anatole de Gruunwald, director Anthony Asquith and scripter Terence Rattigan have concocted a smooth and cunning brew with most of the ingredients demanded of popular screen entertainment. It has suspense, conflict, romance, comedy and drama. "The V.I.P.s" looks certain to be a firm contender for top boxoffice honors.

Its main fault is that some of the characters and the by-plots are not developed enough though they and their problems are interesting enough to warrant separate pix. But that is a risk inevitable in any film in which a number of strangers are flung together, each with problems and linked by a single circumstance.

In this case the setting is London Airport and the basic problem is the necessity for at least four of the Very Important Passengers bound for the States to get out of the country pronto. Their plans go haywire when a thick fog grounds all planes overnight. Principal characters are a tycoon who is seeing his wife off to America and discovers that she is eloping with a debonair, Gallic playboy. Problem: will the plane get away before the husband can return to the airport and cut up rough? Then there is a minor tycoon whose business is in danger of being swallowed up. He has to get to Manhattan to cover a check which he has signed with insufficient funds. A film magnate has to get away by midnight or be liable for hefty income tax in Britain. Then there is an eccentric Duchess who is going to Miami, has never flown before and her main problem is how she ever found herself in such an uncomfortable situation.

Rattigan's screenplay juggles these situations and does not neglect many of the star performers. The script has literate, witty and sometimes touching dialog and Asquith has directed skillfully, in that though there is the sense of bustle inseparable from any international airport he has retained a sympathetic feeling of intimacy for all his characters.

Principal story, that of the business tycoon who has taken his wife for granted and now looks set to lose her, is played out by Elizabeth Taylor, Richard Burton and Louis Jourdan as the lover. Maybe Miss Taylor needs a sabbatical but there is a feeling of ordinariness about her thespian these days which is disconcerting. In "V.I.P.s" she looks attractive, of course, and shows some moments of fun, fire and emotion. But it never seems likely that two such different characters as the tycoon and the gigolo would care deeply enough to play tug-o-war over her.

Burton, however, gives a top-league performance as the business chief who eventually regains his wife but only after a few hours of taut misery, humiliating and self-enlightenment. Jourdan is also excellent as the would-be lover and he has one scene with Burton which is a little masterpiece of dual virtuosity.

Rod Taylor is energetic, forceful and very likeable as the Australian tractor-boss in a jam, but even he has to concede to one of the pic's outstanding pieces of thesping, that of Maggie Smith as his adoring secretary who eventually gets him home and dries

financially as the result of an engaging piece of feminine chicanery with millionaire Burton. Miss Smith, fast establishing herself as one of England's leading young thespes, provides here an astute and sensitive portrayal of a mouse of a self-effacing secretary who dreams dreams.

The other two subplots are in strictly for giggles and get them effortlessly. There's Orson Welles, joshing every mittel-European film producer in the business, hammering it up riotously as he and his accountant (Martin Miller) try to sort out his tax problem. Elsa Martinelli, as the dumb film star protégée of Welles, has a surprisingly unrewarding role as, incidentally, does Linda Christian as Rod Taylor's expensive girl friend. Both perform adequately but the roles could have been played by lesser names just as effectively.

Finally, Margaret Rutherford as the dithering Duchess of Brighton is again likely to find herself arraigned on a charge of grand larceny for scene stealing. She is a sheer joy as the plane-scared eccentric, forever peeping herself up with pills ("they are supposed to pep me up, but they seem to pep me in all directions"), handing harassed airport officials a 1943 ration book instead of a smallpox certificate and, of course, having an endless struggle with her luggage and her seat belt.

Producer de Gruunwald has cast his smaller roles with scrupulous care and the value comes out on the screen. In a long list some deserve special mention. For instance, Martin Miller comes as the accountant, Dennis Price as Burton's urbane master-domo, Richard Wattis all a'twitter as the sycophantic, harassed airport official in charge of Very Important Persons, Ronald Fraser as a minor official, Robert Coote playing a hearty card player, Moyra Fraser as a snooty air hostess, Stringer Davis as a courteous old-world waiter, David Frost, the "TW-TW-TW" television emcee, making his screen debut as a reporter, and Lance Percival as an airport clerk.

London Airport interiors have been faithfully reconstructed in Metro's British studio and excellently lensed in Panavision and Metrocolor by Jack Hildyard. Miklos Rozsa's music is a dubious credit to the film. Rich.

Symphonie Pour Un Messacre (Symphony for a Massacre) (FRENCH)

Paris, Aug. 13. CICC release of CICC-Ultra Films-Deaf Films production. Stars Michel Auclair, Claude Dauphin; features Jose Giovanni, Jean Rochefort, Daniela Rocca, Charles Vanel, Michele Mercier. Directed by Jacques Deray. Screenplay, Claude Sautet, Jose Giovanni. Deray from novel by Alain Reynaud-Fourton; camera, Claude Renoir; editor, Paul Cayatte. At Colisee, Paris. Running time, 110 MINS.

Patly plotted pic details how one double dealer in a crime syndicate, with a good front, leads to the destruction of the whole group. Plenty of irony also creep into it. But film telegraphs too much to fit into the careful, overlong construction. This lacks the more robust outlook to put it over completely.

This does have some good acting, technical knowhow and a fine production dress. But the makers seemed to think they were doing Shakespearean or Greek tragedy rather than a "crime does not pay" opus. Result is a somewhat leisurely if still taking tale. Too many incidents are worked in just to make a plot point rather than allow it to flow.

Five men each chip in a wad to buy a big load of dope. But one intercepts the deliverer and high-jacks the money. Then he has to kill another who is wise to him. Misunderstanding throws suspicion on another as all are finally wiped out because of one mistake after another.

Director Jacques Deray displays an ability to keep things moving crisply the first part of the vehicle via sharp cutting and economical patter. But then the pic goes on too long as the obvious gimmicks appear and the cumulative effect does not carry them along. But on its general solidity this could well be a solid dueler for foreign spots or even for specialized situations where its cleverness might get it some attention. Mosk.

Rampage (COLOR)

Shopworn safari meller with Mitchum and Hawkins.

Hollywood, Aug. 8. Warner Bros. release of William Fadiman production. Stars Robert Mitchum, Elsa Martinelli, Jack Hawkins. Directed by Phil Karlson. Screenplay, Robert I. Holt, Marguerite Roberts, based on novel by Alan Caillou; camera (Technicolor), Harold Lipstein; editor, Gene Milford; music, Elmer Bernstein; asst. director, Clark Taylor. Reviewed at studio, Aug. 8, '63. Running time, 99 MINS.

Harry Stanton Robert Mitchum
Anna Elsa Martinelli
Otto Abbot Jack Hawkins
Talib Sabu
Chop Colby Cavillo
Schelling Emile Genest
Sakai Chief Stefan Schnabel
Baka David Cadiente

Here's one for the fellow who claims, "they just don't make movies like they used to, anymore."

This one is almost like they used to make them. "Rampage" is an inept blend of cliché and prurience.

Robert Mitchum, Elsa Martinelli and Jack Hawkins star in the Warner Bros. release, produced by William Fadiman. The scenario by Robert I. Holt and Marguerite Roberts, from a novel by Alan Caillou, is crammed with contrived situations and hollow, pretentious dialog. Commissioned by a West German zoo, a noted trapper (Mitchum) teams up with a renowned but aging big-game hunter (Hawkins) and his mistress (Miss Martinelli) on an expedition into the Malay jungle in quest of the "enchanted," an elusive member of the big cat family. Mitchum gets his enchantress, but Hawkins loses his (Miss Martinelli) and his mind in the process.

Inserted into the preposterous plot are stuffy academic debates about trapping vs. hunting (the sheepmen vs. the cattlemen, eastern hemisphere version) and several attempts by a Malay guide (Sabu) to persuade Mitchum to sleep with his (Sabu's, that is) woman. Seems it's an old Malay custom. Mitchum, by the way, refuses.

The acting is rigid and Phil Karlson's direction is heavyhanded. A title song of the calpo genre by Mack David and Elmer Bernstein has commercial possibilities. Some of the scenery (Hawaii and the San Diego Zoo) is pretty, as lensed by Harold Lipstein, and Bernstein's music theme, somewhat in the fashion of Henry Mancini's "Hatari!" score, keeps the soundtrack more interesting than the sight track. Tube.

Wall Of Noise

Overly glum but commercially serviceable racetrack meller.

Hollywood, Aug. 1. Warner Bros. release of Joseph Landon production. Stars Suzanne Pleshette, Ty Hardin, Dorothy Provine, Ralph Meeker; features Simon Oakland. Directed by Richard Wilson. Screenplay, Landon, based on novel by Daniel Michael Stein; camera, Lucien Ballard; editor, William Ziegler; music, William Lava; assistant director, Sergei Petschnikoff. Reviewed at the studio, Aug. 1, '63. Running time, 112 MINS.

Some of the colts and fillies in the Warner Bros. stable are given an opportunity to clock their histrionic gifts in this racetrack melodrama, and their presence adds some interest and embryo glamor to a professionally constructed but almost oppressively sombre film. The Joseph Landon production, obviously mounted and executed on a fairly modest Burbankroll, should prove a salable programmer for the studio and a serviceable hole-filler for Hollywood-product-shy exhibitors.

Since the emphasis in "Wall Of Noise" is on characterization, it is rather unfortunate that the characters chosen for close scrutiny in Daniel Michael Stein's tome, as written for the screen by Landon, are pretty unappealing types with uncommonly glum and cor'used dispositions. If they are truly representative of the racetrack breed, then things must be pretty morose behind the scenes from Hialeah to Hollywood. Hardly a smile is cracked by the people dramatized in this picture, and it's not always clear what's eating them or motivating them into the

unsavory activity they seem so prone to pursue.

"Wall Of Noise" does, however, avoid most of the traditional pitfalls of the horserace picture in its attempt to sidestep the artificially glamorous clichés and depict the more realistic, if seamier, side of life in the nag parks. The story is concerned with the conflicts that arise when a young trainer (Ty Hardin) precariously balances himself between an illicit love life and a passionate desire to crash the winner's circle as a thoroughbred owner.

The careers of Hardin and Suzanne Pleshette, the principals in the story advance a notch via this vehicle, although neither has an especially dimensional character to portray. Hardin is sturdy and businesslike in his enactment, and Miss Pleshette displays a subtle sensuality that rivets attention when she's on the screen. Dorothy Provine, generally a very animated performer, is stuck in a rather drab, one-note role which, however, she dispatches professionally. Ralph Meeker, Simon Oakland, Jimmy Murphy and Murray Matheson are satisfactory in key characterizations. L.A. Times sports columnist Jim Murray puts in a "cameo" appearance as a sportswriter. There doesn't appear to be any danger that Murray's acting career will extend beyond playing sportswriters.

Others of brief histrionic value in the film are Robert F. Simon, George Petrie, Jean Byron, Fred Carson, Bill Walker and Napoleon Whiting. Richard Wilson's direction does little to relieve the heavy emotional air that hangs over the film, but his helmsmanship is competent in other respects. Lucien Ballard's photography is especially good in the race sequences. The picture runs a trifle long; otherwise William Ziegler's editing is fine. Other effective contributions have been made by production designer Hilyard Brown, composer William Lava and soundman Francis E. Stahl. Tube.

Abismos De Pasion (Depths of Passion) (MEXICAN)

Paris, Aug. 6. Tepeyac release of Oscar Danciger's production. With Irasema Dillian, Jorge Mistral, Lilia Prado, Ernesto Alonso. Written and directed by Luis Bunuel from novel "Wuthering Heights," by Emily Bronte. Camera, Augustin Jimenez; music, Raoul Lavista. At Studio De L'Etoile, Paris. Running time, 90 MINS.

Catalina Irasema Dillian
Alexandro Jorge Mistral
Isabelle Lilia Prado
Eduardo Ernesto Alonso

Based on the Emily Bronte novel, "Wuthering Heights," this was made by director Luis Bunuel about 10 years ago, but gets its first foreign airing now on the accumulated Bunuel renown. It strips down this tale of sentiment and presents a bare, unembellished but canny look at people caught. It may look like melodrama but has a deeper core and looms a solid language theatre item abroad.

The storyline is basically there. The Heathcliffe character, now Alexandro, comes home after making his fortune to a stony, rural land that could be almost anywhere especially set in the 18th century. A former orphan servant, adopted by his master, he had grown up in an almost mystical communion with his ex-master's daughter. She is now married but they flout their nearness to her husband's face.

The husband's sister falls in love with him and he whisks her off to marry her out of spite. Illness has his true love dying and he is killed by her drunken brother who had been a victim of Alexandro's new affluence by losing his home, face and self-respect.

Bunuel uses stony-faced, posing actors but he welds them neatly, because of their one-dimensional facets, into this elemental tale that makes a comment on instinctive love thwarted by social outlooks and economics.

Alexandro shown as utterly ruthless in spite of his love, and is not a victim but only a primal force, while the women are both passionate and conniving.

The sharp lensing and the brisk editing plus Bunuel's adroit direction, all blend to make this a drama that seems hoary and old fashioned on the surface but is actually meaty and deeply cognizant of human passions, for more discerning filmgoers or pic buffs. Mosk.

The Yellow Teddybears (BRITISH)

Little impact emerges from this "message" pic about juvenile sex problems and who is responsible; one or two neat performances.

London, Aug. 6. Compton Cameo Films release of Michael Klinger and Tony Tenser's Tekill Film (Robert Hartford-Davis) production. Stars Jacqueline Ellis, Annette Whiteley, Iain Gregory, Doug Sheldon, Georgina Patterson; features Raymond Huntley, Victor Brooks, John Bonney, John Glyn Jones. Directed by Robert Hartford-Davis. Screenplay, Donald and Derek Ford; camera, Peter Newbrook; editor, Terry Darvas; music, Malcolm Mitchell. At Cinephone, London. Running time, 85 MINS.

Anne Mason Jacqueline Ellis
Linda Annette Whiteley
Pat Georgina Patterson
Sally Anne Kettle
Muriel Donaghue Noel Dyson
George Donaghue Victor Brooks
Frank Lang Richard Sebb
Eileen Lang Ann Castle
Mike Griffin Douglas Sheldon
Kinky Iain Gregory
June Wilson Jill Adams
Paul John Bonney
Lady Gregg Harriette Johns
Harry Hallburton Raymond Huntley
Benny Wintle John Glyn Jones
Musical Group The Embers

This probe into juvenile delinquency is clearly inspired by a case reported some time ago of a school where some of the girl pupils wore yellow gollywogs as a sign that they'd surrendered their virginity. The teddybears in this film are the same flaunting symbols. It is a competently made film, with several good performances, and directed tactfully by Robert Hartford-Davis. But the screenplay is too superficial and too full of clichés for this not overly original subject to make much impact.

It is the old problem of fixing the responsibility when teenagers go wrong. The youngsters themselves, the parents, the teachers or what is nebulously described as "society"? But Donald and Derek Ford have not come up with anything very striking in the way of comment or a solution.

Annette Whiteley plays a youngster whose parents are indifferent to her. As a result she has several lovers and becomes pregnant. She is the founder of the Yellow Teddybear club. She seeks an abortion but her father discovers in time to prevent it. Outraged, he accuses the school teachers of neglect. Chief one to get the blame is the biology mistress (Jacqueline Ellis), who has discovered what the Yellow Teddybear stands for and, though horrified, has made a deal. If the club is disbanded and the girls don't misbehave in future she won't spill to the headmistress or their parents.

Some of the pupils resent her intrusion, she is framed and brought before the schoolboard. An impassioned outburst (and here's the pulpit, here's the palatable "message") fails to impress and she resigns. Meanwhile, the pregnant child has run away to London and her future is rather well defined. And then the film fades out with very little searchlight on a pressing problem.

Miss Ellis gives a spirited performance as the biology mistress. Miss Whiteley, as the goodtime girl, and Georgina Patterson, as her innocent friend, are convincing though both lack experience. John Bonney, Harriette Johns, Iain Gregory, Raymond Huntley, Douglas Sheldon and Noel Dyson offer useful assistance. Victor Brooks, as Miss Whiteley's father, has an important part but he is the victim of one or two scenes that lapse into Victorian melodrama that verges on the ridiculous.

Art and location work are smooth and Peter Newbrook's camerawork satisfactory. "Yellow Teddybears" may have difficulty in surviving except in houses that specialize in allegedly sensational sex subjects. Rich.

Cordell-Traylor Take 5

Columbus, Ga., Aug. 13. Martin Theatres Inc., circuit operating houses in Alabama, Florida, Georgia, Kentucky and Tennessee, recently sold five theatres in Georgia to Theatres Inc., headed by H. L. Cordell Sr., president, H. L. Cordell Jr., vice president, and C. E. Traylor, secretary and general manager.

Theatres and locations: Martin and Dublin Drive-In, Dublin; Peach, Fort Valley; and Martin Drive-in and Gene Hardtop, McRae. Operating headquarters of Theatres Inc., will be Dublin, Ga.

'IRMA'

**ALL OVER THE COUNTRY...
BIGGEST NON-ROADSHOW
ATTRACTION IN UNITED
ARTISTS HISTORY!!!**

After record-breaking
Broadway engagement,
22 New York "Showcase"
theatres shatter every
boxoffice record!

IRMA LA DOUCE

THRU
UA

New York's 'New American Cinema' Big Topic at Montreal Festival

Montreal, Aug. 13.

View was articulated during the recent Montreal Film Festival that New York dominated the proceedings here whereas at the recent festival in Moscow it was Hollywood. The big U.S. studios were notable for their lack of representation on screen or on stage. True, 20th-Fox sent the Italian-made "The Leopard" to open the unrollings, which ran 10 days.

New York is given rather more attention in recent years as headquarters and inventor of the "new American cinema" of the sort that creates conversation among cinema buffs in Paris, rather more than in America itself. Numerous stories over the past seasons have appeared in VARIETY detailing the experiences of young film producers in Manhattan who turn out features on short money and against the failure of major distributors and bankers to provide encouragement, save rarely.

Following the showing of Richard Leacock's tv productions, "The Chair" (depicting the parole proceedings of the Crump Chicago murder case) and "Jane" (which follows Jane Fonda through rehearsals of "The Fun Couple") and of Adolfo Mekas' "Hallelujah the Hills", all official entries, Pierre Castonguay of the festival secretariat called the first press conference in the Salon Rouge of the Windsor Hotel. The title was familiar: the New American Cinema.

The forum which ensued was far from the tired and pretentious pattern expected. Taking the floor were Andrew Sarris, Ernest Pintoff, Adolfo Mekas and Rudy Franchi, with Pierre Juneau as moderator.

With an unusual candor and sensibility, Sarris put the new American cinema into perspective and told the audience of festival-goers how these films came to be made, from "The Little Fugitive" to "The Greenwich Village Story." He admitted that many were absurdities but out of the early efforts better films were emerging and other "would-be" film makers were encouraged to keep on trying.

He said he had often thought of making a film himself but seeing the awful results of others—largely due to lack of money for technical perfection—decided against it. Now however, the excellent lighting, photography and printing of "Hallelujah the Hills" proved that it could be done without huge sums of money.

Sarris pointed out that the U.S. has no National Film Board such as Canada and that film makers received no assistance from any government, state, council or foundation. Film was never considered to be an art and he cited U.S. Senator Jacob Javits' specific exclusion of films in his bill for money for the arts. "Nevertheless," said Sarris, "things were now being done in independent film production—under the influence of the French and British efforts—which were impossible five years ago; but due entirely to personal initiative."

Ernest Pintoff said that he didn't pay much attention to trends or waves and went on working as he saw fit. Sarris later spoke warmly of the work of the Canadian National Film Board and said that not enough people were aware that "Cinema Verite Canadienne" had existed some time before it became "the latest thing" in France. He mentioned film makers Wolf Kenig, Colin Low, Michel Brault and Roman Kroitor. "But here we run into the problems of distribution." These were discussed together with the distinction which continues to be made between films for television and films for cinemas.

Rudy Franchi spoke about the dangers of lumping film makers together in one movement simply because their work sprang up at the same time under similar conditions. He thought it unfair to classify Kubrick with Jack Smith.

Lindsay Anderson joined the debate with a statement regarding "movements." He mentioned Free Cinema and said the first three films were made by their directors largely unaware of what the others were doing. "But as the public, the press and the critics seldom pay attention to individual short films and their makers they decided to come together, issue a manifesto, and make themselves known this way."

"We are so battered by movements," he said, "which the press

seems to want every six months, that we lose sight of what cinema really is. Surely it's more important for critics to consider the individual film and its relationship to its director, not the movement, and to ask: What is the film maker saying and how personal is his statement."

The debate ended on a humorous note as Adolfo Mekas denied that "David and Lisa" had been thrown out of the club because it had made money. Commercial success being what it is, said Sarris, we can now expect a film called Joe and Harriet, about two lovers who meet in an insane asylum! Proceedings were recorded by CBC Radio.

MONTREAL FEST PRIZES FOR CANADIAN FILMS

Montreal, Aug. 13.

FEATURES

Grand Prix (\$500.00) to Claude Jutra for "A Tout Prendre."

Special Mention to "Pour la Suite du Monde."

SHORTS

Grand Prix (\$500) to Arthur Lamothe for "Les Bouchers de la Manouane" 30-minute National Film Board documentary on the working conditions of lumberjacks.

Second Prize (\$200) to Inter-Video Production "The Most" directed by Gordon Sheppard.

Special Prizes (\$200) to "Le Chat Ici Et La," animated short by Cioni Carpi, and to "Au Plus Petit D'Entre Nous" by Camil Adam.

Montreal's Jurors

Chairman Lindsay Anderson (Gt. Britain), Vittorio Baldi (Italy), critic and film maker.

Real Benoit (Canada), film supervisor, CBC, Montreal.

Stanley Fox (Canada), director of film services, CBC, Vancouver.

Andre Martin (France), cineaste and critic.

Gerald Pratley (Canada), critic, CBC, Toronto.

Andrew Sarris (US), critic, Film Quarterly.

Gilles Ste-Marie (Canada), critic, CBC, Montreal.

Montreal Said & Done: Fest Purposeful, Said —Needs Sportin' Life

Montreal, Aug. 13.

Montreal's Fourth International Film Festival wound up a 10-day run Sunday (11) at Loew's Theatre with spectators and sponsors engaged in Monday morning quarter-backing as to debits and credits.

Even though the originators and organizers of the festival are still of the view that its essential and basic purpose must continue to be the presentation of the best and most provocative of films from around the world, with no thought of a commercialized competitive or the bikini-and-starlet approach a la Cannes festival, the issue has been raised whether something cannot be done to create a little more mass public appeal with a minimum of razzmatazz. Nobody suggests throwing starlets into a fountain.

Issue was raised by Sydney Johnson, film critic of The Montreal Star.

Johnson spoke of a friend who "believes passionately in the effectiveness of advertising and in the beneficial effects of publicity. He feels that a festival operates at only a fraction of its potential if it does not generate publicity that turns the eyes of newspaper readers to itself and to the city in which it is being held."

"The first thing a film festival should do to make itself known to the world, he says, is to get a few top-notch glamor stars into the act. This would automatically draw the world's spotlight to Loew's Theatre."

"So they have directors? Who's interested in directors?" Johnson quotes his friend. "Did Cannes become famous as the leading film festival by photographing directors arriving at screenings?"

The one thing which can, in all honesty, be said to have been different about this year's festival—aside from its extension from one week to 10 days and the pre-festival showing of Czech films in June—is the competition of Canadian films which, by and large, were short subjects since there is no commercial feature production of significance in Canada.

FILMS AT MONTREAL FESTIVAL

(In their order of showing)

"The Leopard" (Fox-Italy) (Visconti)
 "The Chair & Jane" (Leacock-U.S.)
 "Hallelujah the Hills" (Mekas-U.S.)
 "This Sporting Life" (Read-Stirling) (GB-Anderson)
 "Le Signe du Lion" (Rohmer-France)
 "Trial of Joan of Arc" (Bresson-France)
 "Pour la Suite du Monde" (NFB-Canada)
 "La Derive" (Delsol-France)
 "Bandits of Orgosolo" (De Seta-Italy)
 "Nine Days of One Year" (Romm-USSR)
 "The Pitfall" (Teshigahara-Japan)
 "Le Petit Soldat" (Godard-France)
 "Les Carabiniers" (Godard-France)
 "Salvatore Giuliano" (Rossi-Italy)
 "Luciano" (Baldi-Italy)
 "The Exterminating Angel" (Bunuel-Mexico)
 "Knife in the Water" (Polanski-Poland)
 "Codine" (Colpi-Roumania)
 "A Tout Prendre" (Jutra-Canada)
 "An Autumn Afternoon" (Ozu-Japan)
 "My Name Is Ivan" (Tarkovsky-USSR)
 "Sun and Shadow" (Vaitchkanov-Bulgaria)
 "The Eclipse" (Antonioni-Italy)
 "Harakiri" (Kobayashi-Japan)

CANADIAN FILMS ONLY

(Competing for cash)

(a) FEATURES
 "Pour la Suite du Monde" (Brault-NFB)
 "A Tout Prendre" (Claude Jutra)
 "The Annanacks" (Réne Bonniere-Crawley Films)
 (b) SHORTS
 "Bouchers de la Manouane" (Arthur Lamothe)
 "Day in the Life of a Bachelor" (Graeme Ross)
 "Le Vieil Age" (Jacques Giraldeau)
 "The Runner" (Donald Owen)
 "The Sky" (John Feeney)
 "Search for a Parallel" (Rudy Hass)
 "Keep Away" (Robert Desjardins)
 "Fete de Nuit" (Claude Savard)
 "Les Petits Arpents" (Raymond Garceau)
 "The Ride" (Gerald Potterton)
 "Le Petit Chaperon Rouge" (Fernand Rivard)
 "The Cat Here and There" (Cioni Carpi)
 "Au plus petit d'entre nous" (Camil Adam)
 "The Most" (Gordon Sheppard)
 "Magic Molecules" (Christopher Chapman-Hugh O'Conner)
 "Les Enfants du Silence" (Brault-Jutra)
 "Run" (Jack Kuper)
 "Fields of Sacrifice" (Donald Britain)

(Prizes: Grand Prix to the director—\$500. Five Special Prizes may be awarded by the Jury for whatever reason it sees fit carrying with each the sum of \$200.)

Montreal Fest Pot au Feu

Montreal, Aug. 13.

Most of the films shown at the 4th Annual Montreal Film Festival (Aug. 2-11) were new to North America. Montreal continues to show an enthusiasm for the festival... Under Pierre Juneau and Fernand and Germain Cadieux the management was well-organized and efficient and the host committee under Pierre Castonguay attentive. Program booklet was one of the most-detailed and handsomely produced of any film fest anywhere. Noticeable this year is the considerable financial and advertising support given by Rothman's of Pall Mall. Usually this kind of public institutional support is given only to the theatre, which, being considered as "a dignified art," by association dignifies the beneficiary. Films at long last are obviously being thought of more highly to get such respectful non-commercial backing under the slogan "Where nations meet as one in the bond of creativity." The press devoted pages to the films shown and posters are prominently displayed all over town.

The Minister of Culture, Mayor of Montreal and a full complement of filmmakers from the National Film Board (whose HQ is Montreal) including commissioner Guy Roberge, Norman McLaren, Grant McLean, Maurice Blackburn, Roman Kroitor et al. turned out for opening night and reception which followed at the Helene de Champlain restaurant. Animator Gerald Potterton provided the opening welcome film (now an institution here), this time showing Napoleon leaving a battle to attend the opening of the fest and getting "sent up" for his dereliction of duty.

Lucille Bishop of Information Services was receiving carloads of guests each morning at the National Film Board studios and offices, taking them on tour of inspection and screening films either just completed or which haven't been seen in the U.S. In Dominion Square NFB had 13 screens mounted on steel poles each screen showing a six-minute newsreel being part of show called "Sixty Years of Canadian History in Six Minutes." Projectors were mounted behind the screens and pictures reflected from mirrors to avoid coming out in reverse... most of the shorts entered here show the NFB's mastery of "cinema verite"... Canada's failure to participate in this year's Moscow Film Festival the subject of heated debate at the Kino Club. Why "The Drylanders" (the Board's first feature) was withdrawn after being included in the official program is put down to "print not being ready" and "on the advice of Canadian ambassador in Moscow." "Drylanders" will now open in Saskatchewan (where it was filmed) in September.

Montreal's quiet and elegant Windsor Hotel was the official residence for guests at this year's fest with Rothman's cigarettes putting up \$10,000 towards the cost of hospitality. Critics here included Vittorio Baldi of Italy, Andre Martin, France; Andrew Sarris, U.S.; Gilles Ste-Marie, Canada; Archer Winston, U.S.; Louis Marcorelles, France.

New York's distributors represented: Leo Dratfield and Duncan McGregor, Eleanor Silverman for Sig Shore, Jane Welch for Tom Brandon, Marion Billings for Continental, Rudy Franchi and Marshall Lewis, Bleecker St. Cinema and Consort/Orion Films... other New Yorkers include Herman and Gretchen Weinberg, Helen Scott, Noel Gilmour, Rosalind Constable for Time, Peter and Rene Furst, Voice of America. In marked contrast to New York's interest in Montreal's fest is Toronto's studied indifference in both press and trade circles. Peter Myers of Fox only trade rep from Toronto... Vancouver Sun sent columnist Les Wedman in to see why Montreal's fest is a success while Vancouver's failed.

Sig Shore was in for two days attending the showing of "My Name Is Ivan," and cheerful over the sale of "Richard III" and "Walk a Crooked Mile" to the USSR, which promptly remitted the sum of \$127,000 for them... The Russians didn't give Germain Cadieux of the program committee an easy time. The entry "Nine Days of the Year" was promised two months ago, and again at the Moscow festival. After spending some \$500 on cables, telephone calls and direct communication with Moscow, the film arrived with a day to spare... Ernest Pintoff's cartoons "The Critic," "The Violinist" and "The Old Man and the Flower" big hits here... Wittiest, most imaginative European short undoubtedly was "Boomerang" from Yugoslavia. Animated by Boris Kolar it shows the dehumanization of man through fear and suspicion and what happens in a radar post frightened by a butterfly... Roman Polanski, young and likeable director of Poland's "Knif in the Water" (opening soon in N.Y.), apparently somewhat bewildered by Western freedom. First he couldn't get into La Loire restaurant at the Windsor because he wasn't wearing a tie, then he was turned away from the Lantern bar because he was accompanied by a lady, then ran into trouble getting U.S. visa. It's enough to send anyone back to Poland... Fest includes two programs of children's films made up of European shorts and a Russian feature, "Wild Dog Dingo"... Mrs. Robert Flaherty in to see Canadian films... Jean-Luc was late arriving, leaving everyone "waiting for Godard." He came in time for the showing of "Le Petit Soldat" and received an enthusiastic reception. His press conference was uncomfortably crowded and tiresomely French... Lindsay Anderson went to Boston for one day to meet the press... Ron Gorton visiting from New York and readying "Panic Button" for early release... Claude Fournier and wife Anne hosted reception for the Jury at their Lincoln Avenue studio home... Go-ahead Montreal distributor, Andre Pepin, has Canadian rights to "Hallelujah the Hills."

Rebuts Thesis of 'The Deputy'

Continued from page 2

have written another drama, much more realistic and more interesting than the one he has so boldly, though so unfortunately, staged; that through political exhibitionism or psychological carelessness, the Pope would have been guilty of letting loose more ruin on the world, already so tormented, to the hurt, not so much of himself as of countless innocent victims."

Cardinal Montini's statement then went on to indict Hochhuth for trying to blame on Pope Pius "the horrible crimes of German Nazism."

Refutation of the accusations which are the essence of the German play are contained in these further paragraphs by Dale Francis:

"The truth about the Catholic Church and the plight of the Jews is about to be attacked by dramatic lies. It was March 14, 1937 that Pope Pius XI denounced the Nazi racism. The man who was to be

Pope Pius XII was then Papal Secretary of State.

"It was Pope Pius XII who sent the strongly worded note to the Germans that ended the arrests of Jews in Rome. It was Pope Pius XII who gave orders to the Catholic world that convents and monasteries should open their doors to Jewish refugees."

"In Renzo De Felice's 'History of the Italian Jews Under Fascism' there is a list of 155 monasteries and convents where Jews found refuge in Italy during the German occupation."

"In hundreds of other convents and monasteries all through Europe thousands of Jews took refuge and saved their lives. Often this was permitted at great personal risk by priests, brothers and nuns."

"The story of Father Maximilian Kolbe, who took the place of a Jewish father in a gas chamber, has been told often, but there were many others like him who suffered death for their Jewish brethren."

'ESCAPE'

**TWO-THEATRE OPENING
IN NEW YORK (DE MILLE
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NEW ALL-TIME RECORD
FOR FIRST WEEK!**

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7th WEEK — WASHINGTON — RKO Keith's • SAN FRANCISCO — Royal

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**PLUS SENSATIONAL OPENINGS IN ATLANTA,
NEW ORLEANS, ATLANTIC CITY, INDIANAPOLIS!**

THE GREAT ESCAPE

THRU
UA

Chi Stunt; 'PT' Loud \$26,000, 'Party' Lively 18G, 'Horn' Bangup 24G, 4th 'Cleo' Hot 58G, 7th, 'Irma' 19½G, 9

Chicago, Aug. 13.

A smart batch of newcomers and some sturdy holdovers are adding up to a generally busy Chi first-run session. Launching of "PT 109" shapes hefty \$26,000 at the Chicago. "Beach Party" is preeminent to a frisky \$18,000 at the Roosevelt.

"Murder At the Gallop" looms smash on Esquire bow. "Heavens Above" shapes slick at the Surf on first. Monroe duo of "Naughty New Orleans" and reissued "Doctor in Love" looks trim.

Second round of "This Sporting Life" is good at the Cinema, while "8½" is hot in third at Carnegie. "Women of World" is rated fair in third Todd stanza.

"Come Blow Your Horn" is loud in Woods fourth. "Great Escape" is heading for a big fifth Oriental week. "Flipper" is hefty in sixth Loop lap. Longrunning "Irma La Douce" is pulling a potent ninth United Artists frame.

On hardticket, "Cleopatra" is posting a lofty seventh State-Like canto, "How West Was Won" continues amazing for its McVickers 24th and "Lawrence of Arabia" is notching a hot 31st Cinestage lap.

Estimates for This Week

Carnegie (Brotman) (495; \$1.25-\$1.80) — "8½" (Embassy) (3d wk). Great \$10,500. Last week, \$11,500. Chicago (B&K) (3,900; 90-\$1.80) — "PT 109" (WB). Snappy \$26,000. Last week, "Bye Bye Birdie" (Col) (7th wk), \$17,000.

Cinema (Stern) (500; \$1.80) — "This Sporting Life" (Cont) (2d wk). Good \$4,000. Last week, \$6,000.

Cinestage (Todd) (1,038; \$2.40-\$3.80) — "Lawrence of Arabia" (Col) (31st wk). Hot \$14,000. Last week, \$13,000.

Esquire (H&E Balaban) (1,038; \$1.25-\$1.80) — "Murder at Gallop" (Lope). Sock \$11,000. Last week, "Mouse on Moon" (Lope) (4th wk), \$4,500.

Loop (Brotman) (606; 90-\$1.80) — "Flipper" (MGM) (6th wk). Hefty \$7,600. Last week, \$8,000.

McVickers (Beacon) (1,100; \$1.75-\$3.50) — "How West Was Won" (MGM) (24th wk). Excellent \$26,500. Last week, \$25,000.

Monroe (Jovan) (1,000; 65-90) — "Doctor in Love" (Indie) (reissue) and "Naughty New Orleans" (Indie). Okay \$5,800. Last week, "Magnificent Sinner" (Indie) and "Love in Hot Climate" (Indie), \$7,000.

Oriental (Indie) (3,400; 90-\$1.80) — "Great Escape" (UA) (5th wk). Big \$20,000. Last week, \$22,500.

Roosevelt (B&K) (1,400; 90-\$1.80) — "Beach Party" (AI). Bright \$18,000 or close. Last week, "Summer Magic" (BV) (4th wk), \$11,000.

State-Lake (B&K) (2,400; \$2-\$4) — "Cleopatra" (20th) (7th wk). Tall

(Continued on page 14)

'Horn' Rousing \$15,000, Prov., 'Affair' Hot 9G, 'Cleo' Torrid 19G, 2d

Providence, Aug. 13.

Advance reservations look to keep "Cleopatra" in high figures for several weeks to come at Elmwood. Also socko is Strand's "Come Blow Your Horn." Majestic's "Ticklish Affair" is hefty on first. State's "Great Escape" looks just good.

Estimates for This Week

Albee (RKO) (2,200; 85-\$1) — "Summer Magic" (BV) (2d wk). Peppy \$6,000 after \$10,500 opener.

Elmwood (Snider) (724; \$2-\$3) — "Cleopatra" (20th) (2d wk). This round is hot \$19,000 or near sell-out. First week \$18,500.

Majestic (SW) (2,200; 90-\$1.25) — "Ticklish Affair" (MGM) and "We Shall Return" (MGM). Hefty \$9,000 or near. Last week "PT 109" (WB) (3d wk), \$5,000.

State (Loew) (3,200; 90-\$1.25) — "Great Escape" (UA). Good \$9,000. Last week, "Flipper" (MGM) and "The Slave" (U), \$9,500.

Strand (National Realty) (2,200; 90-\$1.25) — "Come Blow Your Horn" (Par). Packing them in for sock \$15,000. Last week, "Bye Bye Birdie" (Col) (4th wk), \$4,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Irma' Smash 17G, St. L.; 'Cleo' 18G, 7

St. Louis, Aug. 6.

Holdovers and longruns dominate first-run biz here this round. "Irma La Douce" is standout with a smash session in third week at the State. "Come Blow Your Horn" looms good in fifth at the huge Fox.

"Flipper," one of few newbies, is rated fine at Loew's Mid-City. "Great Escape" looks big in third at Esquire. "Cleopatra" is rated big in seventh at the Ambassador.

"How West Was Won" shapes wow in 18th round at Martin Cinerama.

Estimates for This Week

Ambassador (Arthur) (2,970; \$1.50-\$3.50) — "Cleopatra" (20th) (7th wk). Big \$18,000. Last week, \$23,000.

Apollo Art (Grace) (700; 90-\$1.25) — "Mouse on Moon" (UA). Fine \$3,000 or close. Last week, "Heavens Above" (Janus) (2d wk), \$1,000.

Esquire (Jablonow-Komm) (1,800; 90-\$1.25) — "Great Escape" (UA) (3d wk). Big \$10,000 or near. Last week, \$11,000.

Fox (Arthur) (5,000; 90-\$1.25) — "Come Blow Your Horn" (Par) (5th wk). Good \$10,000. Last week, same.

Loew's Mid-City (Loew) (1,160; 60-90) — "Flipper" (MGM). Fine \$9,000. Last week, "Summer Magic" (BV) (4th wk), \$7,000.

State (Loew) (3,600; 60-90) — "Irma La Douce" (UA) (3d wk). Smash \$17,000. Last week, \$18,000.

Martin Cinerama (Martin) (913; \$1.25-\$2.50) — "How West Was Won" (MGM) (18th wk). Wow \$14,000. Last week, same.

Pageant (Arthur) (1,000; \$1.25-\$1.50) — "Lawrence of Arabia" (Col) (sub-run) (7th wk). Oke \$1,500. Last week, \$2,000.

St. Louis (Arthur) (3,800; 75-90) — "Bye Bye Birdie" (Col) (5th wk). Fast \$7,000. Last week, \$7,000.

Shady Oak (Arthur) (760; 90-\$1.25) — "L-Shaped Room" (Col) (4th wk). Okay \$1,500. Last week, \$2,000.

'Sindbad' Wham 20G, Buff; 'Magic' Hep 16G

Buffalo, Aug. 13.

Biz is booming at most firstruns here this round, helped by some strong new entrants. "Capt. Sindbad" shapes amazing in first at the Buffalo. "Summer Magic" is nifty on opener at Century.

"Irma La Douce" still is smash in sixth week, daydating two houses. "Cleopatra" is rated fine \$13,000 in seventh week at Century.

Estimates for This Week

Buffalo (Loew) (3,500; 90-\$1.25) — "Captain Sindbad" (MGM) and "Young and the Brave" (Indie). Amazing \$20,000 or over. Last week, "Flipper" (MGM) and "Cattle King" (MGM), \$13,000.

Century (AB-PT) (2,500; \$1.40-\$3) — "Cleopatra" (20th) (7th wk). Fine \$13,000. Last week, \$16,300.

Century (UATC) (2,700; 90-\$1.25) — "Summer Magic" (BV). Nifty \$16,000. Last week, "Bye Bye Birdie" (Col), \$8,000 at \$1.50 top.

Paramount (AB-PT) (3,000; 90-\$1.25) — "Donovan's Reef" (Par) and "House of Damned" (Indie) (2d wk). Good at \$7,000. Last week, \$10,500.

Cinema (Martina) (450; 90-\$1.49) — "Irma La Douce" (UA) (6th wk). Big \$6,000. Last week, \$7,000.

Amherst (Dipson) (1,000; 90-\$1.49) — "Irma La Douce" (UA) (6th wk). Sturdy \$8,000. Last week, \$11,000.

'Horn' Lusty \$16,000 In Denver; 'West' Wow 22G

Denver, Aug. 13.

No new pix here this round, but biz still is very strong. "To Kill a Mockingbird," back for return date, is only fair at Orpheum. "Come Blow Your Horn" looks one of best with a sharp showing in second round at Paramount. "Bye Bye Birdie" is rated good in fifth stanza at Centre. "How West Was Won" is back to capacity weekly in its 23rd session at the Cooper, where it is considerably ahead of "Cleopatra," listed as sturdy in seventh week at Denham.

Estimates for This Week

Aladdin (Fox) (900; \$1.25-\$2.75) — "Lawrence of Arabia" (Col) (19th wk). Fine \$5,800. Last week, \$6,000.

Centre (Fox) (1,270; \$1.25-\$1.45) — "Bye Bye Birdie" (Col) (5th wk). Good \$8,500. Last week, \$9,000.

Cooper (Cooper) (814; \$1.65-\$2.50) — "How West Was Won" (MGM) (23d wk). Capacity \$22,000. Last week, \$21,600.

Denham (Indie) (800; \$1.45-\$3) — "Cleopatra" (20th) (7th wk). Sturdy \$15,800. Last week, \$16,000.

Denver (Fox) (2,432; \$1.25) — "Summer Magic" (BV) (4th wk). Nice \$8,200. Last week, \$8,000.

Esquire (Fox) (600; \$1.25) — "Balcony" (Cont) (3d wk). Trim \$2,300. Last week, \$2,400.

Orpheum (RKO) (2,690; \$1.25) — "To Kill a Mockingbird" (U) (sub-run). Fair \$5,000. Last week, "King Kong Vs. Godzilla" (U) (2d wk), \$6,000.

Paramount (Wolfberg) (2,100; 90-\$1.25) — "Come Blow Your Horn" (Par) (2d wk). Sharp \$16,000. Last week, \$21,500.

Towne (Indie) (600; \$1.25-\$1.45) — "Captain Sindbad" (MGM) and "Slave" (MGM) (2d wk). Okay \$3,500. Last week, \$5,500.

Vogue (Art Theatre Guild) (450; \$1.25) — "Mouse on Moon" (Lope) (2d wk). Neat \$1,500. Last week, \$1,400.

'8½' Boffola 11G, Balto; 'Horn' 12G, 2

Baltimore, Aug. 13.

"8½" is the big newcomer with a sock take at the Charles, on opener. Holdovers are at other spots. "Cleopatra" is buff in seventh week at the Hipp. "Come Blow Your Horn" shapes solid in second round at the Stanton. "Bye Bye Birdie" is pleasing in third at the New.

"Irma La Douce" is solid in fifth week at downtown Little and suburban Senator. "L-Shaped Room" is fine in sixth week at Playhouse. "Lawrence of Arabia" is holding nicely in 11th round at Mayfair. "How West Was Won" is great in 18th week at the Town.

Estimates for This Week

Charles (Fruchtman) (500; 50-\$1.50) — "8½" (Embassy). Sock \$11,000. Last week, "Stripper" (20th) (2d wk), \$4,500.

Five West (Schwaber) (435; 90-\$1.50) — "Heavens Above" (Janus) (5th wk). Oke \$1,600. Last week, \$1,800.

Hippodrome (T-L) (2,200; \$1.50-\$3.50) — "Cleopatra" (20th) (7th wk). Boff \$26,000. Last week, \$25,000.

Little (T-L) (300; 50-\$1.65) — "Irma La Douce" (UA) (5th wk). Big \$7,000. Last week, \$6,500.

New (Fruchtman) (1,600; 50-\$1.50) — "Bye Bye Birdie" (Col) (3d wk). Good 6,000. Last week, \$11,000.

Mayfair (Fruchtman) (700; \$1.50-\$2.75) — "Lawrence of Arabia" (Col) (11th wk). Big \$10,000. Last week, \$10,500.

Playhouse (Schwaber) (365; 90-\$1.50) — "L-Shaped Room" (Col) (6th wk). Nice \$4,500. Last week, ditto.

Stanton (Fruchtman) (2,800; 50-\$1.50) — "Come Blow Your Horn" (Par) (2d wk). Pleasing \$12,000. Last week, \$13,000.

Senator (Durkee) (960; 90-\$1.65) — "Irma La Douce" (UA) (5th wk). Boff \$13,000. Last week, \$15,000.

Town (T-L) (1,125; \$1.50-\$2.50) — "How West Was Won" (MGM) (18th wk). Great \$12,000. Last week, same.

Rex (Freedman) (500; \$1.50) — "Flesh Is Hot" (Indie). Fair \$1,600. Last week, \$1,800.

Additional Picture Grosses
On Pages 12 and 14

B'way Soars to Summer High; 'Escape' Record \$73,000, 'Love' Smash \$40,000, 'Jason' Big 32G; 'Thrill' Giant 210G

Three new pictures and preeminent of a fourth on an early subsequent-run will boom Broadway first-run trade this round. In fact, the gross total for firstruns, likely will top \$742,000, highest figure since first of the year. Milder weather as well as some strong holdover product is a big plus factor.

"Great Escape" is standout, and heading for a mighty \$73,000 opening session daydating the DeMille and Coronet. Pic seems destined to hang up new highs at both of these Reade houses. "For Love or Money" hit a great \$40,000 in first round daydating the Palace and Trans-Lux 52d St.

"Jason and Argonauts" shapes big \$32,000 or near opening stanza at the State. "Irma La Douce," playing sub-run at the Victoria, looms smash \$27,000 or better on initial round. It looks to get a tall \$10,000 in same week at the Trans-Lux 85th St. Pic continues big \$11,000 on first-run at the Baronet in 10th week and is making new marks in many of the houses in the Golden Showcase lineup. Probably the outstanding one in this group is the Kingsway in Brooklyn, where it looks to top an amazing \$52,000 opening week.

Still money champ is "Thrill of It All," with stageshow, which may hit a mighty \$210,000 or near in second session at the Music Hall. If current gait is maintained, Universal now is figuring "Thrill" may reach the \$1,000,000 figure in the fifth week.

"Toys in Attic" held with socko \$33,000 in second session, daydating the Astor and Cinema One. "Donovan's Reef" was okay \$19,000 in third round at Paramount. Hardticketers held near last week's figures.

Estimates for This Week

Astor (City Inv.) (1,094; \$1.25-\$2) — "Toys in Attic" (UA) (3d-final wk). Second stanza ended yesterday (Tues.) was sock \$22,000 or close after \$36,500 for first. "The Caretakers" (UA) opens Aug. 21.

Cinerama (Loew) (1,552; \$1.50-\$3.50) — "How West Was Won" (MGM) (21st wk). The 20th round ended Sunday (11) was great \$38,000 after \$38,600 for 19th week.

Criterion (Moss) (1,520; \$1.80-\$4.80) — "Lawrence of Arabia" (Col) (35th wk). The 34th stanza finished Sunday (11) was wow \$39,500 after \$34,000 for 33d week.

DeMille (Reade) (1,463; 90-\$2.50) — "Great Escape" (UA) (2d wk). Initial week concluded yesterday (Tues.) was wow \$50,000 or near, new record here. In ahead, "Irma La Douce" (UA) (9th wk), \$25,000.

Embassy (Guild Enterprises) (500; \$1.50-\$2.50) — "8½" (Embassy) (8th wk). Seventh round ended Monday (12) was sock \$14,000 after \$14,500 for sixth. Daydating with the Festival.

Forum (Norel) (813; \$1.25-\$1.80) — "Women of World" (Embassy) (7th wk). Sixth frame ended Monday (12) was big \$14,000 or close after \$14,500 for fifth. Daydating with Guild. "Queen Bee" (Embassy) likely will come in around Sept. 1, but title will be changed for run to "Conjugal Bed."

Palace (RKO) (1,642; \$1.25-\$2) — "For Love or Money" (U) (2d wk). First week completed yesterday (Tues.) was smash \$32,000 or near. Daydating with Trans-Lux 52d St.

Paramount (AB-PT) (3,665; \$1-\$2) — "Donovan's Reef" (Par) (4th wk). Third session ended yesterday (Tues.) was fine \$19,000 or near after \$24,000 for second week. "Ticklish Affair" (MGM) opens Aug. 21.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75) — "Thrill of It All" (U) and stageshow (2d wk). Climbing to smash \$210,000 or close after \$208,107, over hopes, on opener. Stays indef. natch! First week came close to opening week high of "North by Northwest" (MGM), record-holder.

Rivoli (UAT) (1,545; \$2.50-\$5.50) — "Cleopatra" (20th) (10th wk). Ninth round finished yesterday (Tues.) was wow \$65,000 or near after \$67,000 for eighth. Cheaper seats are selling out most matinees, but those in higher brackets not always go clean.

State (Loew) (1,850; 90-\$2) — "Jason and Argonauts" (Col) (2d wk). First session ended yesterday (Tues.) was big \$32,000 or near.

In for three weeks, with "Wives and Lovers" (Par) opening next. Victoria (City Inv.) (1,003; \$1.25-\$2) — "Irma La Douce" (UA) (sub-run) (2d wk). First round ended yesterday (Tues.) was smash \$26,000 or close. Also playing at Trans-Lux 85th St. and Golden Showcase houses, daydate.

First-Run Arties

Baronet (Reade) (430; \$1.25-\$2) — "Irma La Douce" (UA) (11th wk). The 10th week finished yesterday (Tues.) was an amazing \$11,000 after \$13,000 in ninth. Not hurt as much as expected because of playing in a flock of Golden Showcase houses in Greater New York area.

Beekman (Rugoff Th.) (590; \$1.50-\$2) — "Murder at the Gallop" (MGM) (8th wk). Seventh session completed Sunday (11) was fine \$7,500 after \$9,000 for sixth.

Carnegie Hall Cinema (F&A) (330; \$1.50-\$2) — "Hand in Trap" (Angel) (7th wk). Sixth round ended Sunday (11) was good \$5,000 after \$5,600 for fifth.

Cinema One (Rugoff Th.) (700; \$1.50-\$2) — "Toys in Attic" (UA) (3d wk). Second stanza finished yesterday (Tues.) was smash \$11,000 or near after \$19,000 opener.

Cinema Two (Rugoff Th.) (300; \$1.50-\$2) — "Mouse on Moon" (Lope) (m.o.) (3d wk). Initial hold-over round completed yesterday (Tues.) was fancy \$7,500 after \$8,000 for opener.

Coronet (Reade) (500; \$1.50-\$2) — "Great Escape" (UA) (2d wk). First session ended yesterday (Tues.) was wham \$23,000 or near. Daydating with DeMille.

Festival (Embassy) (546; \$2-\$2.50) — "8½" (Embassy) (8th wk). Seventh round finished Monday

(Continued on page 14)

'Sindbad' Whopping 43G, Toronto; 'Escape' Boffo 20G, 'Thrill' Great 18G

Toronto, Aug. 13.

Only one newcomer here currently, "Captain Sindbad," but it is wham playing nine Taylor hardtops. "Mutiny on Bounty," playing here for the first time popscale, shapes lusty at the Tivoli. "Thrill of It All," in second round at Loew's, continues wham.

"Irma La Douce" still is smash in fourth frame at the Uptown. "Great Escape" is rated great in sixth stanza at the Carlton.

Estimates for This Week

Carlton (Rank) (2,318; \$1.25-\$2) — "Great Escape" (UA) (6th wk). Socko \$20,000. Last week, \$22,000.

Century, Downtown, Glendale, Kingsway, Odeon, Midtown, Prince of Wales, Scarborough, State (Taylor) (1,342; 1,059; 995; 697; 752; 1,082; 1,197; 622; 696; 50-\$1) — "Captain Sindbad" (MGM). Massive \$43,000. Last week, "Gidget Goes to Rome" (Col), \$38,000.

Eglinton (FP) (918; \$2-\$3) — "How West Was Won" (MGM) (20th wk). Boffo \$7,000. Last week, same.

Fairlawn (Rank) (1,165; \$2-\$3) — "Lawrence of Arabia" (Col) (28th wk). Wow \$12,000. Last week, ditto.

Hollywood (FP) (1,080; \$1.25-\$1.50) — "Bye Bye Birdie" (Col) (7th wk). Robust \$7,000. Last week, \$7,500.

Hyland (Rank) (1,165; \$1.25-\$1.50) — "L-Shaped Room" (Col) (4th wk). Still fast \$7,000. Last week, \$7,500.

Imperial (FP) (3,216; \$1-\$1.75) — "Longest Day" (20th) (3d wk). Pop priced, good \$10,000, looms. Last week, \$16,000.

Loew's (Loew) (1,641; \$1-\$1.50) — "Thrill of It All" (U) (2d wk). Great \$18,000. Last week, \$22,000.

Tivoli (FP) (995; \$1-\$1.50) — "Mutiny on Bounty" (MGM). On popscale with three-a-day grind. Smash \$10,000. Last week, "Come Blow Your Horn" (UA) (6th wk), \$8,000.

Towne (Taylor) (693; \$1-\$1.50) — "Murder at Gallop" (MGM) (5th wk). Sturdy \$5,000. Last week, \$5,500.

University (FP) (1,344; \$2-\$3.50) — "Cleopatra" (20th) (7th wk). Wow \$41,000. Last week, \$41,700.

Uptown (Loew) (2,250; \$1-\$1.50) — "Irma La Douce" (UA) (4th wk). Still wham at \$20,000. Last week, \$23,000.

'TOYS'

FIRST WEEK IN NEW
YORK BREAKS ALL
"PREMIERE SHOWCASE"
RECORDS—INCLUDING
HOLIDAYS—BY 130%

TOYS IN THE ATTIC

THRU
UA

L.A. Biz Torrid: 'Thrill' Whopping \$38,000; 'West' Great 34G, 25; 'Irma' Boffo 25G, 6th, 'Horn' Hotsy 17G, 8

Los Angeles, Aug. 13. L.A. first-run biz is sizzling this week, being sparked particularly by launching of "Thrill of It All," which shapes smash \$38,000 in four houses. "Flipper" and "Tarzan's Three Challenges" looms slick \$8,500 at reopened Hillstreet. House had been closed for several months.

Regular holdovers are headed by "How West Was Won," with a great \$34,000 or better in 25th session at Warner Hollywood. "55 Days at Peking" looks stout in second round for four theatres.

"Irma La Douce" is boffo \$25,000 in sixth session at the Chinese. "Come Blow Your Horn" is torrid \$17,000 in eighth Hollywood Par stand. "Great Escape" shapes sharp \$15,000 in sixth Fox Wilshire round. "Longest Day" sights good \$10,500 in second week in two spots.

Estimates for This Week

Warrens, Iris, Village, Loyola (Met, FWC) (1,357; 825; 1,535; 1,298; \$1-\$1.49)—"Thrill of It All" (U) and "Fear No More" (U). Smash \$38,000 or near. Last week, Warrens, Iris, Loyola, "Spencer's Mountain" (WB) plus second feature pic, \$12,400; Village, "55 Days at Peking" (AA), \$7,700.

Hillstreet (RKO) (2,752; \$1-\$1.49)—"Flipper" (MGM) and "Tarzan's Three Challenges" (MGM). Slick \$8,500.

Orpheum, Pix, Wilton, Baldwin (Met, Prin, SW, Statewide) (2,213; 756; 2,344; 1,800; \$1-\$1.49)—"55 Days at Peking" (AA), \$7,700.

(Continued on page 14)

PT' Good \$13,000 In D.C.; '8½' Sock 13G, 2d; 'Thrill' Wow 12G, 3d

Washington, Aug. 13.

Biz still is clicking this session keeping up the warm trend both with the weather and the wickets. Initialing in Kennedyland "PT-109" looms good at Ambassador-Metropolitan. "Mouse on Moon" is boffo at MacArthur.

"8½" shapes sock in second at Apex. "Thrill of It All" still is smash in third at Dupont. "Great Escape" looks wow in sixth at Keith's and "Come Blow Your Horn" looms hep in second session at Palace. "Irma La Douce" is great in eighth at Town.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; \$1-\$1.49)—"PT-109" (WB). Good \$13,000. Last week, "Summer Magic" (BV) (3d wk), \$10,000.

Apex (KB) (940; \$1.25-\$1.40)—"8½" (Embassy) (2d wk). Sock \$13,000 after house record \$17,500 on opener.

Capitol (Loew) (3,240; \$1-\$1.49)—"Flipper" (MGM) (2d wk). Oke \$10,500 after initialing at \$15,500. Dupont (Mann) (400; 90-\$1.65)—"Thrill of It All" (U) (3d wk). Smash \$12,000 or near. Last week, \$13,000.

Keith's (RKO) (1,839; \$1-\$1.49)—"Great Escape" (UA) (6th wk). Wow \$11,000. Last week, \$12,000. MacArthur (KB) (900; \$1.25-\$1.40)—"Mouse on Moon" (Lope). Boff \$10,000. Last week, "Sparrows Can't Sing" (Janus) (4th wk), \$4,800.

Ontario (KB) (1,240; \$1.75-\$3)—"Lawrence of Arabia" (Col) (24th wk). Good \$7,500. Last week, \$7,900.

Palace (Loew) (2,360; \$1-\$1.49)—"Come Blow Your Horn" (Par) (2d wk). Hep \$14,000 or near after \$19,000 opener.

Playhouse (TL) (459; \$1.25-\$1.80)—"L-Shaped Room" (Col) (7th wk). Busy \$5,000. Last week, \$6,000.

Plaza (TL) (278; \$1.49-\$1.80)—"Amorous Sex" (Indie) (2d wk). Hep \$5,000 after initialing at \$7,000.

Town (King) (800; \$1.25-\$1.80)—"Irma La Douce" (UA) (8th wk). Great \$10,000. Last week, \$11,000. Trans-Lux (TL) (599; \$1.25-\$2)—"Bye, Bye Birdie" (Col) (7th wk). Okay \$5,500. Last week, \$7,200.

Uptown (SW) (1,300; \$1.65-\$2.75)—"How West Was Won" (MGM) (22d wk). Boff \$11,500. Last week, \$12,000.

Warner (SW) (1,250; \$2-\$3.50)—"Cleopatra" (20th) (7th wk). Wow \$26,000. Last week, \$27,000.

Key City Grosses

Estimated Total Gross
This Week \$3,282,000
(Based on 23 cities and 287 theatres.)

Last Year \$2,525,472
(Based on 24 cities and 272 theatres, chiefly first runs including N. Y.)

'Irma' Potent 17G, Cleve.; 'Magic' 11G

Cleveland, Aug. 13.

"Cleopatra" is the most powerful grosser here currently, playing in seventh round at the Ohio. "Irma La Douce" shapes smasher in second session at State. "Summer Magic" is rated fancy, also in second at the Hipp. "How West Was Won" looks good although in 18th round at Palace.

Estimates for This Week

Allen (Stanley-Warner) (2,866; \$1.25-\$1.85)—"Bye, Bye Birdie" (Col) (5th wk). Okay \$8,000 or close. Last week, \$10,000.

Colony Art (Stanley-Warner) (1,354; \$1.50)—"8½" (Embassy) (4th wk). Fine \$3,000. Last week, \$4,000.

Continental Art (Art Theatre Guild) (925; \$1.50)—"L-Shaped Room" (Col) (m.o.). Pleasing \$2,500 for seventh week on art-house chain after \$2,700 last week.

Heights Art (Art Theatre Guild) (925; \$1.50)—"Mouse on Moon" (Lope) (2d wk). Strong \$3,200. Last week, \$4,600.

Hippodrome (Eastern Hipp) (3,500; \$1.25-\$1.50)—"Summer Magic" (BV) (2d wk). Fancy \$11,000. Last week, \$16,000.

Ohio (Loew) (1,020; \$1.80-\$3.50)—"Cleopatra" (20th) (7th wk). Powerful \$23,000 after \$23,500 in sixth week.

Palace (F&A) (1,254; \$1.25-\$2.75)—"How West Was Won" (MGM) (18th wk). Good \$9,500. Last week, \$9,700.

State (Loew) (3,450; \$1.50)—"Irma La Douce" (UA) (2d wk). Smasher \$17,000. Last week, \$25,000.

Westwood Art (Art Theatre Guild) (955; \$1.50)—"Mouse on Moon" (Lope) (2d wk). Good \$2,700. Last week, \$3,900.

'Gidget' Stout \$14,000, Frisco; 'West' \$35,000

San Francisco, Aug. 13.

First-run biz generally is firm here currently although there are few newcomers. "King Kong Vs. Godzilla" is rated smooth on opener at Golden Gate. "How West Was Won" continues great in 24th session at Orpheum, even topping last week. "Irma La Douce" still is socko in sixth session at Coronet. "Gidget Goes to Rome" is rated lofty for first round at Warfield.

Estimates for This Week

Alexandria (United Calif.) (1,444; \$5-\$5.50)—"Cleopatra" (20th) (7th wk). Great \$38,000 or close. Last week, \$39,000.

Bridge (Schwartz) (500; \$1.50-\$1.75)—"The Swindle" (Indie) (4th wk). Good \$2,000. Last week, \$2,200.

Coronet (United Calif.) (1,250; \$2-\$2.50)—"Irma La Douce" (UA) (6th wk). Sock \$10,000 or close. Last week, \$11,000.

Crown (Golden State) (1,500; \$1.49)—"Captain Sindbad" (MGM) (2d wk). Fair \$4,000. Last week, \$9,500.

El Rey (United Calif.) (1,200; \$1.49)—"Capt. Sindbad" (MGM) (2d wk). Mild \$3,500. Last week, \$7,000.

Embassy (Dibble-McLean) (1,400; \$1.50)—"Ticklish Affair" (MGM) (2d wk). Pushed to good \$7,800. Last week, \$7,000.

Esquire (No. Coast) (846; \$1.25-\$1.50)—"Mutiny on Bounty" (MGM) (5th wk). Holding at big \$5,800. Last week, \$6,000.

Golden Gate (RKO) (2,850; \$1.50-\$1.75)—"King Kong Vs. Godzilla" (Continued on page 14)

'IRMA' TORRID \$8,000, PORT.; 'MAGIC' FINE 6G

Portland, Ore., Aug. 13.

Hot weather plus transient outdoor shows will cut deeply into first-run biz here currently. "Irma La Douce" still is torrid in second session at Irvington while "Summer Magic" looks bright in second at Fox. Two newcomers are modest to sad. "How West Was Won" is in 18th round with little letup in sight. Best coin-getter is "Cleopatra," lusty in seventh week at Paramount. "Great Escape" continues hefty in sixth round at Laurelhurst.

Estimates for This Week

Broadway (Parker) (1,890; \$1-\$1.50)—"Lancelot and Guinevere" (U). Sad \$2,000. Last week, "Tammy and Doctor" (U) and "Showdown" (U) (2d wk), \$2,800.

Fox (Evergreen) (1,800; \$1-\$1.49)—"Summer Magic" (BV) and "Beauty and Beast" (UA) (2d wk). Bright \$6,000. Last week, \$8,600.

Hollywood (Evergreen) (1,890; \$1.49-\$2)—"How West Was Won" (MGM) (18th wk). Lofty \$5,500 or near. Last week, \$6,000.

Irvington (Smith) (650; \$1.50)—"Irma La Douce" (UA) (2d wk). Torrid \$8,000. Last week, \$8,800.

Laurelhurst (Cruikshank) (675; \$1.25)—"Great Escape" (UA) and "Come Fly With Me" (UA) (6th wk). Hefty \$5,000. Last week, \$5,600.

Music Box (Hamrick) (640; \$1-\$1.50)—"Come Blow Your Horn" (Par) (3d wk). Okay \$3,500. Last week, \$3,300.

Orpheum (Evergreen) (1,536; \$1-\$1.49)—"55 Days at Peking" (AA) and "Payroll" (AA). Modest \$5,500. Last week, "Bye, Bye Birdie" (Col) and "Jungle Fighters" (Col) (3d wk), \$4,100.

Paramount (Port-Par) (1,406; \$2-\$3.50)—"Cleopatra" (20th) (7th wk). Lusty \$15,000. Last week, \$18,200.

'Magic' Trim 13G, Philly; 'Jason' 11G

Philadelphia, Aug. 13.

Some fresh fare this session is doing well but bulk of strength is with the holdovers. "Summer Magic" looks fancy for opener at the Goldman. "Jason and Argonauts" looms torrid in first at Stanton.

Estimates for This Week

Arcadia (S&S) (623; 95-\$2)—"Thrill of It All" (U) (2d wk). Smash \$14,000. Last week, \$17,000.

Boyd (SW) (1,536; \$2-\$2.75)—"How West Was Won" (MGM) (23d wk). Hot \$10,000. Last week, \$12,000.

Bryn Mawr (Goldman) (680; \$1.49)—"L-Shaped Room" (Col) (7th wk). Neat \$3,800. Last week, \$3,000.

Fox (Milgram) (2,200; 95-\$1.80)—"Come Blow Your Horn" (Par) (7th wk). Bangup \$14,000 or over. Last week, \$17,000.

Goldman (Goldman) (1,000; 95-\$1.80)—"Summer Magic" (BV). Fancy \$13,000. Last week, "Bye, Bye Birdie" (Col) (6th wk), \$8,000.

Lane (SW) (1,000; \$1.49)—"Sporting Life" (Cont) (3d wk). Okay \$2,900. Last week, \$4,000.

Midtown (Goldman) (1,200; \$2.50-\$3)—"Lawrence of Arabia" (Col) (33d wk). Big \$7,000. Last week, \$6,000.

Randolph (Goldman) (2,200; 95-\$1.80)—"Irma La Douce" (UA) (8th wk). Great \$14,000. Last week, \$15,000.

Stanley (SW) (1,450; \$2.50-\$3.50)—"Cleopatra" (20th) (7th wk). Grand \$34,000. Last week, \$38,000.

Stanton (SW) (1,483; 95-\$1.80)—"Jason and Argonauts" (Col). Hep \$11,000. Last week, "Captain Sindbad" (MGM) and "Slave" (MGM), \$15,000.

Studio (Goldberg) (400; 95-\$1.80)—"My Bare Lady" (Indie) and "Love and the Frenchwoman" (Indie). Fine \$4,500. Last week, "Nights of Shame" (Indie) and "Heavenly Bodies" (Indie), \$5,000.

Trans-Lux (T-L) (500; 95-\$2)—"Toys in Attic" (UA) (2d wk). Torrid \$8,500. Last week, \$13,000.

World (Rugoff) (499; 95-\$1.80)—"L-Shaped Room" (Col) (7th wk). Trim \$3,400. Last week, \$3,400.

Yorktown (SW) (1,000; \$1.49)—"Monkey in Winter" (MGM). Fair \$3,200. Last week, "Sparrows Can't Sing" (Janus) (2d wk), \$2,800.

'Escape' Socko \$13,500, Cincy; 'Irma' Wham 15G, 2d, 'Thrill' Boff 13G, 3d

Broadway Grosses

Estimated Total Gross
This Week \$671,300
(Based on 33 theatres)
Last Year \$612,372
(Based on 29 theatres)

'Irma' Giant 12G, L'ville, 'Cleo' 15G

Louisville, Aug. 13.

Main stems' two-in-one showcase, Penthouse with "Cleopatra" in seventh week and United Artists, the downstairs operation with "Irma La Douce," will pace the town for large grosses currently.

"How West Was Won," at the Rialto in ninth shapes lofty. "West" will top all previous Cinerama pix as well as "Longest Day," one of the big ones here. "Spencer's Mountain," at the Mary Anderson in third, drawing consistently hefty biz. "Summer Magic" shapes sturdy on opener at the Ohio.

"Thrill of It All," in fourth at the Kentucky, is still big.

Estimates for This Week

Kentucky (Switow) (900; 75-\$1.25)—"Thrill of It All" (U) (4th wk). Big \$5,000 after third week's \$6,000.

Mary Ann (People's) (1,100; 75-\$1.25)—"Spencer's Mountain" (WB) (3d wk). Steady \$5,500 after \$7,000 in second.

Ohio (Settos) (900; 75-\$1.25)—"Summer Magic" (BV) and "Yellowstone Cubs" (BV). Warm \$7,000 or over. Last week, "Nuttie Professor" (Par) (3d wk), \$7,000.

Penthouse (Fourth Ave.) (900; \$1.50-\$3)—"Cleopatra" (20th) (7th wk). Solid \$15,000 after sixth week's \$18,000.

Rialto (Fourth Ave.) (1,100; \$1.25-\$2.50)—"How West Was Won" (MGM) (9th wk). Saturday night sellout and big matinee indicating lofty \$11,000 or over. Last week, \$12,000.

United Artists (Fourth Ave.) (1,800; 75-\$1.25)—"Irma La Douce" (UA). This entry is drawing a wow \$12,000 or close. Last week, "Bye Bye Birdie" (Col) (3d wk), \$6,500.

Two sparkling newcomers are helping the local area, with Pitt first-runs showing a good all-around take. "Summer Magic" has started off big at Stanley and "Toys in Attic" looks boff on opener at tiny arty Shadyside.

"Cleopatra" is getting top dough again in seventh at Penn. Other hardtacker, "How West Was Won," shows up wow again in 21st round at Warner. "Great Escape" is neat in third at Fulton.

Estimates for This Week

Morum (Assoc.) (380; \$1.75)—"Mouse on Moon" (Lope) (4th wk). Hep \$3,500. Last week, \$4,000.

Fulton (Assoc.) (1,900; \$1-\$1.50)—"Great Escape" (UA) (3d wk). Neat \$8,000. Last week, \$9,500.

Gateway (Assoc.) (1,900; \$1-\$1.50)—"Come Blow Your Horn" (Par) (5th wk). Fine \$7,000. Last week, \$8,500.

Penn (UATC) (2,003; \$2-\$3.50)—"Cleopatra" (20th) (7th wk). Powerful \$30,000 or near. Last week, \$31,500.

Shadyside (MOTC) (632; \$1.75)—"Toys in Attic" (UA). Boff \$6,000. Last week, "Kill or Cure" (MGM) (2 wk), \$2,500.

Squirrel Hill (SW) (823; \$1.75)—"L-Shaped Room" (Col) (4th wk). Trim \$4,500. Last week, \$4,700.

Stanley (SW) (3,700; \$1-\$1.50)—"Summer Magic" (BV). Big \$19,000. Last week, "PT-109" (WB) (2d wk), \$9,000.

Warner (SW) (1,260; \$1.50-\$2.75)—"How West Was Won" (MGM) (21st wk). Wow \$11,000. Last week, \$10,500.

Cincinnati, Aug. 13.

Winners abound on the Cincy film front currently. Besides the lineup of hardy holdovers are "Great Escape," looming socko in opener at Albee, and dualed "The Slave" and "Cattle King," shaping okay at Palace. "Balcony" looks smash in start of daydaring at arters Esquire and Hyde Park.

"Cleopatra" holds as town topper in seventh stanza at Grand. However, "How West Was Won" retains the brass ring in 22d session at Capitol. "Irma La Douce" rates wham in second week at Valley while "Thrill of It All" continues boffo in third at Keith's.

Estimates for This Week

Albee (RKO) (3,100; \$1-\$1.50)—"Great Escape" (UA). Socko \$13,500. Last week, "PT-109" (WB) (2d wk), \$7,500.

Capitol (SW-Cinerama) (1,540; \$1.25-\$2.75)—"How West Was Won" (MGM) (22d wk). Wow \$12,000 for even-Stephen with 21st round.

Esquire Art (Cin-T-Co) (500; \$1.25)—"Balcony" (Cont). Great \$3,000. Last week, "L-Shaped Room" (Col) (4th wk), \$1,400.

Grand (RKO) (1,396; \$1.80-\$3.50)—"Cleopatra" (20th) (7th wk). Solid \$18,500. Last week, ditto.

Guild (Vance) (272; \$1.25)—"Heavens Above" (Janus) (3d wk). Okay \$1,500. Last week, \$1,700.

Hyde Park Art (Cin-T-Co) (700; \$1.25)—"Balcony" (Cont). Smash \$2,700. Daydaring with Esquire Art. Last week, "L-Shaped Room" (Col) (4th wk), \$1,200.

Keith's (Cin-T-Co) (1,500; \$1-\$1.50)—"Thrill of It All" (U) (3d wk). Smash \$13,000 after \$15,000 for second frame.

Palace (RKO) (2,600; \$1-\$1.50)—"The Slave" (MGM) and "Cattle King" (MGM). Good \$8,500. Last week, "Savage Sam" (BV) (2d wk), \$6,500.

Twin Drive-In (Cin-T-Co) (800 cars each side; \$1)—West: "Werewolf in Girls Dormitory" (Indie) and "Corridors of Blood" (Indie). Well \$11,000. Last week, "Hercules and Captive Women" (Indie) and "When Girls Take Over" (Indie), \$10,800. East: "Longest Day" (20th) and "Purple Hills" (20th) (subruns). Nice \$8,000 at 85c gate. Last week, "Bye Bye Birdie" (Col) and "Interns" (Col) (subruns), \$6,500.

Valley (Cin-T-Co) (1,275; \$1.50-\$1.80)—"Irma La Douce" (UA) (2d wk). Bids to equal wham \$15,000 for opener.

Wentworth (Cin-T-Co) (1,275; \$1.50-\$1.80)—"Irma La Douce" (UA) (2d wk). Bids to equal wham \$15,000 for opener.

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Wentworth (Cin-T-Co) (1,275; \$1.50-\$1.80)—"Irma La Douce" (UA) (2d

THIS
PAGE
RESERVED
FOR THE GROSSES ON...

THE CARETAKERS

SEPTEMBER

JOHNNY COOL

SEPTEMBER

LILIES OF THE FIELD

OCTOBER

McLINTOCK!

NOVEMBER

KINGS OF THE SUN

DECEMBER



Irma' Smash \$16,000, K.C., 'Thrill' Great 55G, 2d, 'West' Big 10G, 20

Kansas City, Aug. 13.

Bright newcomer currently is "Irma la Douce" playing three shows daily at the Plaza for a smash take. "Thrill of It All" in second week for 13 spots is magnificent, and likely will hold in several of the houses.

"Come Blow Your Horn" at Roxy is fast in fifth. "PT-109" at Paramount shapes slow. "How West Was Won" at Empire still is big. Rockhill is doing itself proud with "8½," setting house record in first round and holding near opening week's figure this session.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Corp.) (800; \$1.25-\$1.50)—"Gathering of Eagles" (U) (sub-run) (5th wk). Fancy \$2,000. Last week, \$2,500.

Capri (Durwood) (1,260; Isis, Vista, Fairway, Granada (FMW) (1,360, 700, 700, 1,217), Waldo (Commonwealth) (1,000), Overland, Englewood (Dickinson) (700, 1,000), Fairland, Kansas (Finkelstein) (1,500 cars, 1,000 cars), New 50, New Claco (Baker) (1,000 cars) (600 cars), Hiway 40 (General) (1,000 cars) (\$1-\$1.25-\$1.50)—"Thrill of It All" (U) (2d wk) with sub-runs. Great \$55,000. Very unusual for two-week run of multiple theatres. Last week, giant \$72,000, season's top.

Empire (Durwood) (886; \$1.25-\$2.50)—"How West Was Won" (20th wk). Big \$10,000, holds. Last week, \$11,000, with extra showings.

Crest, Riverside (Commonwealth) (900 cars each), Boulevard (Rosedale) (750 cars), Dickinson, Aztec (Dickinson) (700, 500) (\$1 each)—"Duel of Titans" (Par) and sub-runs. Lofly \$23,000. Last week, "Black Zoo" (AA) and "First Spaceship on Venus" (AA) in Riverside, Crest and Boulevard only, only 4 days, \$10,000.

Kimo (Dickinson) (504; \$1.50-\$2)—"Lawrence of Arabia" (Col) (7th wk). Hot \$2,500. Last week, \$2,800.

Paramount (Blank-UP) (1,900; \$1.25-\$1.50)—"PT-109" (WB) (3d wk). Slow \$5,000. Last week, \$6,000.

Plaza (FMW-NGC) (1,630; \$1.25-\$1.50)—"Irma La Douce" (UA). Smash \$16,000, stays on. Last week, "Bye Bye, Birdie" (Col) (5th wk), \$5,000.

Parkway One (Durwood) (400; 75c-\$1.25)—"Great Escape" (UA) (5th wk-5 days). Fair \$2,000. Last week, \$2,500.

Rockhill (Art Theatre Guild) (750; \$1.25-\$1.50)—"8½" (Embassy) (2d wk). Continues record pace at giant \$4,000, holds. Last week, house record at \$5,000.

Roxy (Durwood) (664; 75c-\$1.50)—"Come Blow Your Horn" (Par) (5th wk). Fancy \$7,000. Last week, \$7,500.

Uptown (FMW) (2,043; \$1.25-\$1.50)—"Summer Magic" (BV) (4th wk). Okay \$5,500. Last week, \$7,000.

SAN FRANCISCO

(Continued from page 12)

(U). Golden \$15,000 or near. Last week, "Summer Magic" (BV) (3d wk), \$8,500.

Metro (United Calif.) (1,000; \$1.75-\$2)—"Mondo Cane" (Times) (11th wk). Fast \$4,500. Last week, \$5,000.

Music Hall (Ros) (365; \$1.49)—"L-Shaped Room" (Col) (8th wk). Nifty \$5,000. Last week, \$5,500.

Orpheum (Cinedome) (1,439; \$2.75-\$3.95)—"How West Was Won" (MGM) (24th wk). Pushed to great \$35,000 or over. Last week, \$34,000.

Paramount (Par) (2,646; \$1.50-\$1.75)—"Come Blow Your Horn" (Par) (3d wk). Lusty \$13,000. Last week, \$16,700.

St. Francis (Par) (1,400; \$1.50-\$1.75)—"PT 109" (WB) (3d wk). Fine \$7,000. Last week, \$8,500.

United Artists (No. Coast) (1,148; \$3-\$3.75)—"Lawrence of Arabia" (Col) (29th wk). Climbed to big \$14,000. Last week, \$13,500.

Vogue (S. F. Theatres) (345; \$1.50)—"Connection" (Indie) and "Breathless" (Indie) (reissues). Okay \$2,300. Last week, "Winter Light" (Janus) (3d wk), \$2,000.

Warfield (FWC) (2,656; \$1.25-\$1.50)—"Gidget Goes to Rome" (Col). Looks like big \$14,000 or close. Last week, "Bye Bye Birdie" (Col) (5th wk), \$6,200.

CHICAGO

(Continued from Page 10)

\$58,000 or near. Last week, \$60,000.

Surf (H&E Balaban) (684; \$1.50-\$1.80)—"Heavens Above" (Lope). Sock \$7,700. Last week, "Mondo Cane" (Times) (m.o.) (3d wk), \$4,000.

Todd (Todd) (1,089; 90c-\$1.80)—"Women of World" (Embassy) (3d wk). Fair \$8,000 or over. Last week, \$10,000.

Town (Teitel) (640; \$1.25-\$1.80)—"L-Shaped Room" (Col) (7th wk). Busy \$5,500. Last week, \$5,000.

United Artists (B&K) (1,700; 90c-\$1.80)—"Irma La Douce" (UA) (9th wk). Great \$19,500. Last week, \$22,500.

Woods (Essaness) (1,200; 90c-\$1.80)—"Come Blow Your Horn" (Par) (4th wk). Fancy \$24,000 or near. Last week, \$25,000.

World (Teitel) (608; 90c-\$1.80)—"L-Shaped Room" (Col) (7th wk). Big \$7,000. Last week, \$9,000.

BROADWAY

(Continued from Page 10)

(12) was amazing \$16,000 after \$15,500 for sixth.

Fifth Ave. Cinema (Rugoff Th.) (250; \$1.25-\$2)—"Heavens Above" (Janus) (subrun). Opened yesterday (Tues.). In ahead, "4 Days of Naples" (MGM) and "Balcony" (Cont) (2d runs). Fine \$4,500.

Fine Arts (Davis) (468; \$1.80-\$2)—"L-Shaped Room" (Col) (12th wk). The 11th session completed Monday (12) was great \$7,800 after \$8,700 for 10th week.

Guild (Guild) (450; \$1-\$1.75)—"Women of World" (Embassy) (7th wk). The sixth stanza ended Monday (12) was solid \$7,000 after \$8,500 for fifth.

Little Carnegie (Landau) (520; \$1.25-\$2)—"Sporting Life" (Cont) (5th wk). Fourth session finished yesterday (Tues.), was rousing \$9,500 after \$10,000 for third.

Murray Hill (Rugoff Th.) (565; \$1.50-\$2)—"My Name Is Ivan" (Indie) (8th wk). Seventh week completed yesterday (Tues.) was good \$6,000 after \$6,600 for sixth.

Paris (Pathe Cinema) (568; \$1.50-\$2)—"Divorce, Italian Style" (Embassy) (48th wk). The 47th stanza ended Sunday (11) was stout \$8,000 after \$8,500 for 46th week. Holding.

Plaza (Lopert) (525; \$1.50-\$2)—"The Leopard" (20th). Opened Monday (12) with special preem. 34th Street East (Reade-Sterling) (450; \$1.50-\$2)—"This Sporting Life" (Cont) (5th wk). Fourth week ended yesterday (Tues.) was socko \$9,300 or near after \$10,500 for third.

Sutton (Rugoff Th.) (561; \$1.50-\$2)—"Small World of Sammy Lee" (7 Arts). Opened yesterday (Tues.). In ahead, "Heavens Above" (Janus) (12th wk-8 days). Okay \$6,000 after \$7,000 for 11th regular week.

Toho Cinema (Toho) (299; \$1.50-\$2)—"Life of Country Doctor" (Toho). Opened yesterday (Tues.). Last week, "Hobo" (Toho) (3d wk) was fair \$4,600 after \$5,000 for second.

Trans-Lux East (T-L) (600; \$1.25-\$2)—"Burning Court" (T-L) (3d wk). Second stanza ended yesterday (Tues.) was fair \$5,000 after \$10,000 for opener.

Trans-Lux 52d St. (T-L) 540; \$1.25-\$2—"For Love Or Money" (U) (2d wk). First round finished yesterday (Tues.) was sock \$11,000. Daydating with Palace.

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2)—"Irma La Douce" (UA) (subrun) (2d wk). First session ended yesterday (Tues.) was smash \$10,000. Daydating with Victoria and Golden Showcase theatres.

World (Perfecto) (390; 90c-\$1.50)—"Violated Paradise" (Vic) (10th wk). Current stanza ending tomorrow (Thurs.) is heading for fine \$5,500 after \$6,000 for ninth.

Dick Brooks Returning To Seven Arts in N.Y.

Dick Brooks, Seven Arts national publicity director who has been stationed on the Coast since March, shifts his base back to the New York home office as of Sept. 2.

Brooks went to the Coast to supervise production publicity on "A Global Affair" and "Sunday in New York."

'Magic' Sockeroo 20G, Col; 'Thrill' Big 10G, 2

Columbus, O., Aug. 13. Walt Disney's "Summer Magic" has that golden boxoffice touch in first week at RKO Palace with one of biggest grosses of season in sight. "The Thrill of It All" strong in second stanza at Loew's Ohio. "How West Was Won" continues socko at RKO Grand in 18th session.

Estimates for This Week

Grand (RKO) (860; \$1.50-\$2.75)—"How West Was Won" (MGM) (18th wk). Socko \$12,000. Last week, \$11,000.

Ohio (Loew) (3,079; 50c-\$1.50)—"Thrill of It All" (U) (2d wk). Strong \$10,000. Last week, \$14,500.

Palace (RKO) (2,845; 50c-\$1.50)—"Summer Magic" (BV). Boff \$20,000. Last week, "55 Days Peking" (AA) (2d wk), \$7,200.

'Escape' Mighty \$16,000, Mpls.; 'PT' Smooth 11G, 'Women' 8G; 'Thrill' 10G

Minneapolis, Aug. 13.

By far the biggest new boxoffice noisemaker is "Great Escape" which opened at the Mann with a record matinee. It looks to hit a mighty total on the week. Another fresh entry is "PT 109," which shapes hefty at State. Additional arrivals include "Women of World," good at World, and "Murder at Gallop," fast at Suburban World.

It's the 17th stanza for roadshow "Lawrence of Arabia," advertised as in "final three weeks." Amazingly fine grosses continue to be garnered by the hardticket "Cleopatra" and "How West Was Won." "Thrill of It All" shapes wow in third at the Park.

Estimates for This Week

Academy (Mann) (1,000; \$1.55-\$2.65)—"Lawrence of Arabia" (Col) (17th wk). Sturdy \$6,000. Last week, \$6,000.

Avalon (Frank) (800; \$1)—"Wild Girls of Immoral West" (Indie) (subrun) and "French Line" (Indie) (reissue). Okay \$1,400 or thereabouts. Last week, "Please, Not Now" (20th) and "Sergeant Was Lady" (U) (reissues), \$1,200.

Century (Par) (1,300; \$2.10-\$3.50)—"Cleopatra" (20th) 7th wk. Socko \$19,000. Last week \$18,000.

Cooper (CF) (805; \$1.25-\$1.50)—"How West Was Won" (MGM) (22d wk). Mighty \$19,000. Last week, \$18,200.

Gopher (Berger) (1,000; \$1-\$1.25)—"Mondo Cane" (Times) (3d wk). Dandy \$5,500. Last week, \$7,500.

Lyric (Par) (1,000; \$1-\$1.25)—"Tarzan's Three Challenges" (MGM) and "Young and Brave" (MGM). Slow \$3,500. Last week, "Spencer's Mountain" (WB) (5th wk), \$7,500 in 9 days at \$1.50 top.

Mann (Mann) (1,000; \$1.25-\$1.50)—"Great Escape" (UA). Mighty \$16,000 or near. Last week, "Come Blow Your Horn" (Par) (6th wk), \$6,000.

Orpheum (Mann) (2,800; \$1-\$1.25)—"Women of World" (Embassy). Good \$8,000. Last week, "Flipper" (MGM), \$6,000.

Park (Mann) (1,000; \$1.25-\$1.50)—"Thrill of It All" (U) (3d wk). Wow \$10,000. Last week, \$11,000.

State (Par) (2,200; \$1.25-\$1.50)—"PT 109" (WB). Hefty \$11,000 or near. Last week, "Ticklish Affair" (MGM), \$7,000 at \$1-\$1.25.

Suburban World (Mann) (800; \$1.25)—"Murder at the Gallop" (MGM). Big \$4,500. Last week, "Balcony" (Cont), \$3,000 in 10 days.

Uptown (Mann) (1,000; \$1.25)—"West Side Story" (UA) (subrun). Okay \$2,500. Last week, "Heavens Above" (Janus) (3d wk), \$3,000 at \$1.50.

World (Mann) (400; \$1.25-\$1.50)—"Irma La Douce" (UA) (5th wk). Boffo \$7,500. Last week, \$7,000.

JAPANESE EXHIBS

WANT TIX TAX OFF

Tokyo, Aug. 13. Japanese Exhibitors Association (Zenkoreh) has notified the Motion Picture Export Assn. that it is prepared to renew the fight for complete repeal of the motion picture admission tax here.

As a result of a coordinated industry campaign last year, admission tax rate was reduced to 10%. New effort will be directed towards complete elimination.

'Mountain' Good \$14,000, Det.; 'Party' Lively 11G; 'Irma' Sock 19G In 7th

Detroit, Aug. 13.

The lines of paying customers are long at almost all performances at the Mercury, United Artists and Music Hall where "Cleopatra," "Irma La Douce," and "How West Was Won" are playing, respectively.

In addition to the above socko trio, "Flipper" shapes great in second week at the Palms. "Spencer's Mountain" looks good in first at the Michigan. "Summer Magic" is hot in fourth round at Grand Circus. "Lawrence of Arabia" stays solid in 27th unwinding at the Madison. "Beach Party" looks lively in first at the Adams.

Crest (Met-State) (750; \$1-\$2)—"Brothers Grimm" (MGM) and "Cattle King" (MGM) (3d wk). Hep \$3,500. Last week, \$8,800 with State.

Vogue (FWC) (810; \$1.25-\$1.49)—"Women of the World" (EMB) (4th wk). Fine \$8,000. Last week, \$9,000.

Fine Arts (FWC) (631; \$2-\$2.40)—"8½" (EMB) (4th wk). Slick \$7,500. Last week, \$8,600.

Four Star (UATC) (868; \$1.50-\$2)—"Mouse on Moon" (Lope) (4th wk). Fine \$4,000. Last week, \$4,600.

Fox Wilshire (FWC) (1,990; \$2-\$2.40)—"Great Escape" (UA) (6th wk). Sharp \$15,000. Last week, \$15,500.

Chinese (FWC) (1,408; \$2-\$2.40)—"Irma La Douce" (UA) (6th wk). Wham \$25,000. Last week, \$26,500.

Pantages (RKO) (1,512; \$2.50-\$5.50)—"Cleopatra" (20th) (8th wk). Hot \$67,500. Last week, \$66,200.

Hollywood Paramount (State) (1,468; \$1.55-\$2.40)—"Come Blow Your Horn" (Par) (8th wk). Torrid \$17,000 or close. Last week, \$17,500.

Music Hall (Ros) (720; \$2-\$2.40)—"L-Shaped Room" (Col) (8th wk). Brisk \$6,500. Last week, \$7,000.

El Rey (FWC) (856; \$1-\$1.49)—"Hud" (Par) (5th wk). Busy \$5,000. Last week, \$5,200.

Lido (FWC) (876; \$2)—"David and Lisa" (Cont) (5th wk). Fine \$4,000. Last week, ditto.

Warner Hollywood (SW) (1,291; \$1.25-\$2.80)—"How West Was Won" (MGM) (25th wk). Great \$34,000 or over. Last week, \$34,400.

Warner Beverly (SW) (1,316; \$1.65-\$3.50)—"Lawrence of Arabia" (Col) (34th wk). Solid \$25,000. Last week, same.

Egyptian (UATC) (1,392; \$1.65-\$3.50)—"Mutiny On Bounty" (MGM) (39th wk). Hep \$8,000 in four days. Last week, \$8,200.

Beverly (State) (1,150; \$2-\$2.40)—"Toys in Attic" (UA) (2d wk). Sturdy \$8,000 or near after \$9,000 for first.

Horn' Good \$9,000 In Seattle; 'Irma' Big 7G

Seattle, Aug. 13. Summer weather is cutting into film biz here currently. However, "Come Blow Your Horn" is rated good on opener at Fifth Avenue though not as much as hoped for. "Irma La Douce" still is sick in third at Music Box.

"Women of World" shapes very slow on initial round at Paramount. "How West Was Won" still is big in 17th week at Martin Cinerama.

Estimates for This Week

Blue Mouse (Hamrick) (739; \$1.25-\$1.50)—"Toys in Attic" (UA) (2d wk). Slow \$2,500. Last week, \$3,500.

Coliseum (Fox-Evergreen) (1,870; \$1.25-\$1.50)—"Duel of Titans" (Par) and "Tarzan the Magnificent" (Par). Mild \$6,000. Last week, "Donovan's Reef" (Par) and "Strategic Air Command" (Par) (reissue), \$4,800.

Fifth Avenue (Fox-Evergreen) (2,500; \$1.25-\$1.50)—"Come Blow Your Horn" (Par). Good \$9,000 or over. Last week, "Great Escape" (5th wk), \$4,500.

Martin Cinerama (Martin Theatres) (827; \$1.25-\$2.25)—"How West Was Won" (MGM) (17th wk). Big \$9,500. Last week, \$9,700.

Music Box (Hamrick) (738; \$1.25-\$1.50)—"Irma La Douce" (UA) (3d wk). Sock \$7,000. Last week, \$8,700.

Orpheum Hamrick (2,600; \$1.25-\$1.50)—"PT 109" (WB) and "Black Gold" (WB) (2d wk). Fair \$4,000 in 5 days. Last week, \$7,200.

Paramount (Fox-Evergreen) (3,000; \$1.25-\$1.50)—"Women of World" (Embassy) and "Passionate Thief" (Embassy). Drab \$6,000. Last week, "Bye Bye Birdie" (Col) (5th wk-8 days), \$3,200.

Palms (UD) (2,995; \$1.25-\$1.49)—"Flipper" (MGM) (2d wk). Great \$17,000. Last week, \$18,000.

Madison (UD) (1,408; \$1.50-\$3.30)—"Lawrence of Arabia" (Col) (27th wk). Solid \$8,000. Last week, same.

Grand Circus (UD) (1,400; \$1.25-\$1.49)—"Summer Magic" (BV) (4th wk). Hotsy \$8,000. Last week, \$10,000.

Adams (Community) (1,700; \$1-\$1.80)—"Beach Party" (AI). Lively \$11,000 or close. Last week, "Come Blow Your Horn" (Par), \$7,500 in sixth week.

United Artists (UA) (1,667; \$1.50-\$3.50)—"Cleopatra" (20th) (7th wk). Wham \$32,000. Last week, \$32,600.

Music Hall (Beacon Enterprises) (1,213; \$1.25-\$2.80)—"How West Was Won" (MGM) (24th wk). Wham \$21,000 or near. Last week, \$20,000.

Mercury (United Motion) (1,468; \$1-\$1.80)—"Irma La Douce" (UA) (7th wk). Socko \$19,000. Last week, \$20,100.

Trans-Lux Krim (Trans-Lux) (980; \$1.49)—"Greenwich Village Story" (Indie) (2d wk). Down to slim \$4,000. Last week, \$7,000.

BOSTON

(Continued from page 12)

die) (320; \$1.40-\$1.90)—"8½" (Embassy) (3d wk). Good \$4,000. Last week, \$5,000.

Fenway (Indie) (1,300; 90c-\$1.49)—"La Dolce Vita" (Astor) (reissue) (3d wk). Mild \$1,400. Last week, \$1,900.

Exeter (Indie) (1,300; 90c-\$1.25)—"Sporting Life" (Cont) (3d wk). Picking up to smart \$6,000. Last week, \$4,000.

Gary (Sack) (1,277; 75c-\$1.80)—"Toys in Attic" (UA). Boffo \$15,000. Last week, "Lawrence of Arabia" (Col) (33d wk), \$8,000.

Mayflower (ATC) (689; 90c-\$1.50)—"Gidget Goes to Rome" (Col). Sockeroo \$8,000, hyped with personal at theatre by Cindy Carol. Last week, "Mondo Cane" (Times) (subrun), \$3,500.

Memorial (RKO) (3,000; 90c-\$1.50)—"Thrill of It All" (U) and "Black Zoo" (AA) (2d wk). Hotsy \$15,000. Last week, \$22,000.

Music Hall (Sack) (2,200; \$2-\$3.90)—"Cleopatra" (20th) (8th wk). Seventh week ended Monday (12) was hefty \$33,000. Last week, \$35,000.

Orpheum (Loew) (2,900; 90c-\$1.65)—"Great Escape" (UA) (3d wk). Oke \$8,000. Last week, \$10,000.

Paramount (NET) (2,357; 90c-\$1

**AND... ON NOVEMBER 7th, THE WORLD PREMIERE
LOS ANGELES - PACIFIC'S CINERAMA THEATRE**

STANLEY KRAMER
PRESENTS IN
CINERAMA

**"IT'S A
MAD,
MAD, MAD,
MAD
WORLD"**



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THRU
UA

Could Develop Racial Bias Ruling; Can Boothman Be Booted Out For Urging Colleague to Seek Rights?

Philadelphia, Aug. 13.

The issue of whether the National Labor Relations Board can challenge a union's standards for admission to or expulsion from membership will be determined in a complaint brought by Vello Iacobucci against Moving Picture Operators Union Local 307.

Iacobucci was expelled after 15 years in Local 307 for encouraging a fellow projectionist to complain against an employer before the NLRB, and for talking to a newspaper reporter about the case, which exposed the tight admission policies of the local.

Results of the hearing were seen as a lever to pry open other union doors particularly for Negroes who have been barred. Iacobucci's disclosures (he's Caucasian) revealed the almost complete monopoly Local 307 has on the hiring of projectionists in the city.

The local has had a policy of excluding applicants, some of whom have been on the waiting list for as long as 40 years, and providing employers with these non-union persons as "card men" at lower rates, Iacobucci charged.

Since his newspaper revelations, 17 men who had been on the waiting list were admitted to Local 307. Iacobucci, a steadfast opponent of the present union administration, was expelled March 4. The NLRB is concerned over the reason for his expulsion, namely encouraging a fellow worker to exercise his rights under the National Labor Relations Act.

The local contends Iacobucci advised Philip Cusat, a non-union operator, to apply directly for a job posted as open on the union bulletin board. A projectionist with 22 years experience, Cusat was working three days a week at the \$2-an-hour scale. The job he applied for was for six days a week at \$3-per-hour.

When he was turned down Cusat complained to the NLRB that the job went to a man on Local 307's seniority list and accused the employer of violating the Act, which forbids hiring only union men.

Cusat dropped the charges four months after filing them and now has a full-time job paying union scale. But the hitch is that while the NLRB forbids an employer from discriminating against a man for taking his grievance to it, there are no specific provisions forbidding a union from punishing a complainant.

The question before the Board is whether Iacobucci's rights were infringed under the section of the Act which gives workers "the right to form, join or assist labor organizations." The complaint calls upon the Board to interject itself into union membership requirements, a province it has hitherto avoided.

Should the NLRB begin examining membership standards, the problem of racial discrimination would also be involved. Such a widening of the board's powers would have to be settled in the courts. Iacobucci's case at the moment is in Washington awaiting hearing with several charging racial discrimination along with it. Iacobucci is sweating it out in the projection booth of a suburban theatre.

New Chairman Pending For National Screen

National Screen Service board will meet within the next two weeks at which time the matter of board chairmanship will be decided. Recent death of Herman Robbins left the chairman's post vacant. His son, Burton Robbins, had been and continues as president.

Melvin L. Gold, who became NSS director of ad-pub in 1945, last week was appointed general sales manager, succeeding Joseph Beilfort, who left the company last May.

Gold, who also is president of the Associated Motion Picture Advertisers, began in the industry with Metro as assistant office manager of the Chicago branch. He subsequently became associated with the Reinheimer circuit in Hammond, Ind.,

Two Sets of Kennedys Patrons of Par Preem

Washington, Aug. 20.

Two Kennedy brothers (Bobby and Teddy) and their wives are among the patrons and patronesses of the benefit opening of the new Loew's Embassy here Aug. 29. The film will be Paramount's "Wives and Lovers."

American Newspaper Women's Club is staging the benefit with proceeds to be divided 50-50 between its clubhouse fund and the National Cultural Center fund drive. Mrs. Averell Harriman, important both socially and politically, is the honorary chairman.

Mirth on Mall, Cuffo to Kids, Frets Theatres

Minneapolis, Aug. 13.

An increasing number of live shows for kids at shopping centres here is latest trend of competition with local theatres out for small fry patronage. Many of these shows are free and when admish is charged it's usually even lower than that for children at the film showhouses.

It's starting to hurt us plenty," is a plaint of some theatremen.

Last week here, for example, at one shopping centre there was "Magic Land of Allakazam," advertised in the newspaper: "Hey Kids! It's Free!" At another, but charging a small admish, there was a heavily advertised "children's circus," with trained animals, clowns, etc.

Exhibs aren't happy, either, about local Excelsior Amusement Park with its supermarket chain and saving stamps' company tieups. The chain at its stores distributes tickets entitling youngster holders to enjoy rides and shows on Thursdays for a greatly reduced 5c admish. The stamp company for one of its filled books is offering \$3.75 worth of the Park's ride tickets.

Is There a Code Fence Around Nudists?

Gurney's 'Prude & Parisienne' Versus Metro's 'The Prize' an Issue

In at least one way, the Production Code Administration might well be flattered by the potshots being aimed at it these days by New York indie producer-director Robert Gurney, who is seeking a seal for his comedy, "The Prude and The Parisienne."

At a time when more and more exhibitors are playing non-Code seal pix (though a Legion of Decency condemned rating still holds down the number of bookings considerably), Gurney's desire to get Code approval would seem to indicate there is still substantial economic power in the hands of the Production Code Administration.

Quite so, says Gurney, whose opinion it is that while many theatres these days may play seal-less pix, lack of a seal substantially weakens a producer's bargaining power when he seeks a distrib outlet. And since Gurney entirely financed his low-budget film himself, he wants the best release outlet possible.

Asked by a reporter if his "Prude and Parisienne" title wasn't designed to suggest the kind of nudie epics recently repped by "The Immoral Mr. T." and "Not Tonight, Henry," Gurney said no, adding, however, that if he keeps the title, he is certainly going to need a Code seal to convince exhibs that the film isn't a nudie. As described by Gurney, the film is a spoof of prudery, part of which

STUDENT EXTRAS IN IRE RE WB'S 'TRUMPET'

Albuquerque, Aug. 13.

"A Distant Trumpet", now being shot on location near Gallup, N.M., last week got some angry publicity on page one of Albuquerque Morning Journal, apparently as result of disagreement over policies concerning extras on the Warner Bros. film. Four University of New Mexico students issued the blast in a letter to the Journal, complaining about their wages and working conditions while being used as extras in role of cavalymen in the shoot-em-up.

The students also said that fewer than 30 of the 96 collegians who went to Gallup from here for parts in the film were hired.

Four students said the info from UNM's placement bureau "led us all to believe that we would obtain a month's work."

"We were given five days' work at the very most, and most of us were allowed to work only four days."

Spokesman (unidentified) for Warners on the Gallup location set denied the students had been promised a month's work, because "our shooting only called for two and a half weeks."

"Many local young men of Gallup were used and as many university students as we could. They were hired as day players, the same as in Hollywood, at the \$15 a day rate paid to Indians and cavalymen alike."

H. M. Campbell of the UNM placem. it bureau said that Don Woodward of Warners had offered the students jobs. "They told us they wanted 100 boys who could ride horses and had long hair," Campbell said. "We turned in 96 names."

Campbell said he had several complaints from students who had not been given parts after going to Gallup. He said the film company "paid no attention whatsoever to the names we had given them."

"I think it was a pretty crummy stunt to pull," Campbell added, commenting that he was going to write Warners' personnel department about it. The four students also complained that several persons were injured due to faulty equipment and poor horses.

'Peking' Into Honolulu

Honolulu, Aug. 13.

Samuel Bronston's "55 Days at Peking" (AA) opens Thursday (15) in Consolidated circuits Waikiki theatre, following the seven-week run of "Irma la Douce" (UA).

"Peking" is set for an indefinite multi-week run.

Film Lures Due at Apollo in Harlem At 'Emancipation' Benefit on Aug. 23

Alain Delon's Own War With Madrid Lensman

Madrid, Aug. 13.

French screen actor Alain Delon was hauled before a Spanish judge on a charge brought by an "Ici Paris" photographer. The lenser charged Delon with breaking into his hotel room and confiscating a hand camera and exposed film.

Delon, who is currently playing with Dawn Addams, Virna Lisi and Akim Tamiroff in a French-Spanish coproduction, "The Black Tulip," turned the photo-box over to the judge but was allowed to keep a roll of film after he complained to the court that the lensman had invaded his private domain and filmed without permission.

After the hotel rumpus, Delon was held in a local police station for three hours until the coproducers were able to spring him loose.

Why Visconti Directs Biblical Chapter: 'Money'

Italian director Luchino Visconti, whose films ("Rocco and His Brothers," "The Leopard," etc.) heretofore have been rather seriously concerned with latterday social themes, gives a one-word answer when asked why he had agreed to the "Joseph and His Brothers" segment for Dino De Laurentiis' multi-part production of "The Bible."

"Money,"

In New York this week for the opening of "The Leopard," Visconti had no comment to make on previous Biblical specs, since he has never seen any—"at least, any that I can remember." He also seemed uncertain that it would really be possible to tell the story of Joseph in the approximate 45 minutes of running time which, he says, will be allotted to him.

The director, whose "Leopard" originally ran 205 minutes and "Rocco" ran 180 minutes, suggested that 45 minutes for "Joseph" would be just about enough time "to introduce the characters." He himself chose the Joseph story as his contribution to "The Bible," noting that he had previously touched upon the same family intra-relationship in "Rocco."

Visconti expects to be ready to shoot "Joseph" some time this winter, after which he will be devoting himself to the production of his next feature, a film adaptation of the late Albert Camus' "The Stranger." He hopes to persuade Marlon Brando to star.

Andorra

Continued from page 1

renees state is as jampacked as a New York department store bargain basement. But when the summer shopping riot subsides and snows block the main 2,400-meter mountain pass gateway, this little land of summer milk and honey will turn its attention to the Arts.

The first Andorra film, "Ani-rem Junts," will be a full-length sound feature, to be filmed in the Catalan dialect, and will have a six-week shooting schedule.

No further details with regard to producer, cast and director are yet available. There is no question the money is there. Andorra has just about the highest per capita quotient of individual wealth. There is no known film talent in the 500 square miles (mostly mountain peaks) of Andorran sovereign territory, but it would not be stretching the imagination beyond normal limits to assume that there could be talent priced beyond the possibilities of Andorran capital investment.

Apollo, the Harlem vaude stand on 125th Street, the only house operating on that policy in greater New York today, and a regular assignment for VARIETY reviewing, will be the site of a gala midnight benefit on Aug. 23. This is one of the enterprises under the direction of A. Philip Randolph, president of the Brotherhood of Sleeping Car Porters, and the commander-in-chief of the planned "Emancipation March" on Washington. Various Negro civil libertarians organizations are cooperating. Frank Schiffman has donated the use of the Apollo, rent free.

Joanne Woodward, Paul Newman and Sidney Potier are film star figures who are committed to lend their presence to the rally. Tickets are scaled to \$25 with participating sponsors at \$100. Randolph needs funds to pay the organization and transportation expenses. The march may converge 100,000 on the capitol, the Associated Press has even estimated 200,000.

There has been nothing comparable to the "Emancipation March" since the depression days. An important difference is that President John F. Kennedy proposes to welcome the Negroes whereas President Herbert Hoover called out the U.S. Army, then commanded by Douglas MacArthur.

The goal of the Apollo benefit is \$65,000. Committee lining up talent and selling tickets has been headed by Mrs. Corrine Folsom Smith, James E. Smith and Waven O. Webb with Mrs. Maely Daniele Duffy on publicity.

Various Hollywood personages are undertaking to pay the travel costs to Washington of specified numbers of unemployed Negro workers. An essential part of the protest is that Negroes are bearing the brunt of present unemployment in the United States because of prejudice in and out of the unions, including theatrical ones.

Other talent scheduled to appear and perform at the Harlem theatre are: Tony Bennett, Art Blakey, Ossie Davis, Cozy Cole, Ruby Dee, Billy Eckstine, The Golden Chords, Johnny Hartman, Coleman Hawkins, Ahmad Jamal, Quincy Jones, Moms Mabley, The Ionious Monk, Herbie Mann, Carmen McRae, Cecil Payne, Charlie Shavers, David Thorne, Teri Thornton, and Lambert, Hendricks, & Bavan. Little Stevie Wonder is being flown in from Detroit by his record company. Disc-jockeys to act as emcees include Ralph Cooper, Mercer Ellington, Mort Fega, George Hudson, Hal Jackson, Symphony Sid, Billy Taylor, Jack Walker, William B. Williams, and WILD Steve Wrangell from Boston.

Janney & Olga

Continued from page 2

300,000 copies and made him financially secure, for the time being. RKO made it into a film.

What I wanted to write was as follows, but events did not turn out this way:

And now, Janney turned 80, weary, disillusioned and virtually broke is on his way to this Pennsylvania graveyard to join his loved one. I can see him knocking at the grave and calling out, "Olga, it's me, Russell." And Olga will probably bawl him out for being so late and unreliable as usual; but she will receive him with open arms and whisper, "Russell, 20 years is such a long time to be separated," and I wonder if the bells will start pealing again!

I was unable to ascertain exactly what would be the funeral arrangements for his burial. At the last minute, the Actors' Fund of America, with its unfailing generosity and concern for theatrical folk, generally, arranged for interment at the Actors' Fund Plot at Kensico Cemetery in Valhalla, N. Y.

I am hoping that it might be possible for Russell to be reinterred, eventually, in that little Pennsylvania grave plot. I know a number of his friends would like to contribute to this end.

Noel Rhys.
(Executive V.P., Keystone Broadcasting System).



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LOVE

In Surprise Move, Venice Film Fest Increases Film Entries to 32 But Number in Competition Still Indef

Rome, Aug. 6.

The number of films to be screened at the upcoming Venice Film Fest has been upped from 28 to 32 in a surprise move today. Total includes pix in and out of competition, with even non-competing films eligible for one official kudo, the award to the best first film effort by a director.

While there was still no word about whether the length of the Venice event, currently slated to run from Aug. 24 to Sept. 7, also would be extended to accommodate the extra films, there was considerable local surprise concerning the increased total.

In fact, fest topper Luigi Chiarini had formerly declared that if sufficiently good pix could not be found, he would not hesitate to trim the total. Venice announcement instead indicated that number of valid pix had been exceptional, thus prompting this move, though it has still not been specified how many of 32 pix to be shown will be "in competition" for prizes. Last year, total was 14.

Venice announcement today also confirmed Lewis Jacobs, the film historian, as Yank jury member. Others are Serghei Gherasimov (USSR), Hidemi Kon (Japan), Claude Mauriac (France), Guido Aristarco (Italy), Piero Gadda Conti (Italy) and Arturo Lanocita (Italy). Lanocita serves as proxy.

"Hud," Paramount film with Paul Newman, official U.S. rep. at Venice. But it's expected that other U.S.-made films will be competing, with major companies and indie outfits both to be repped. Complete Venice list is to be announced shortly.

In another Venice development, Professor Italo Siciliano, who as president of the Biennale serves as proxy of the film event as well as the music and theatre fests, has denied reports that he will resign his post this year or at least until the upcoming film and legit fests are finished.

Siciliano did, however, confirm reports that he intended to leave the Venice post, at a future date, and that previous resignation pleas had been refused. Siciliano said he intends to return to his previous university professor post.

Full List of Entries

Venice, Aug. 13.

"Hud" (Par) and Shirley Clarke's indie-made "The Cool World" are the two competing Yank entries at this year's Venice Film Fest. They will race for the Gold Lion of St. Mark against 17 other entries from various nations. Two other U.S.-made films will also be shown. Both indies, they are "Greenwich Village Story" directed by J. O'Connell which though not in the Grand Prix race can compete for the prize awarded to the best first film effort by a director, which this is. The other, shown out of competition, is Richard Leacock's "The Chair."

Full list of 32 films (in and out of competition) was announced here this week by Luigi Chiarini, Venice topper who this year is solely responsible for choices, the traditional pre-selection committee having been abolished.

Pix officially competing are: "Le Feu Follet" (The Fatuous Fire), directed by Louis Malle (France).

"Tengoku to Jogoku" (Between Heaven and Hell) directed by Akira Kurosawa (Japan).

"Billy Liar" directed by John Schlesinger (Great Britain).

"Mare Matto" (Crazy Sea), directed by Renato Castellani (Italy).

"Nunca Pasa Nada" (Nothing Ever Happens), directed by Juan A. Bardem (Spain).

"Vistuplenje" (Introduction), directed by I. Talankin (USSR).

"Hud," directed by Martin Ritt (U.S.).

12 Added Film Entries

While the above pix are official designations by countries averaging over 70 productions per year in the past several years, fest has invited for competition also the following 12 feature films:

"Zlate Kapradl" (Golden Fern),

(Continued on page 22)

Dassin Shooting Ambler Meller in Istanbul

Istanbul, Aug. 13.

Jules Dassin is back in Istanbul for final preparations before starting to shoot locally Eric Ambler's spy-thriller, "The Light of Day." Dassin hosted a reception at the Hilton Hotel to introduce his stars, Melina Mercouri, Peter Ustinov and Maximilian Schell, to the Turkish press, as well as to the leading figures of local theatrical and film worlds.

Akim Tamiroff and Robert Morley are also expected to arrive shortly. Film will use 10 English-speaking Turkish actors, in addition to local extras. The company expects to spend eight to nine weeks in Istanbul.

Arg. Film Trade Vexed by Italo Co-Prod. Move

Rome, Aug. 13.

A recent Italian move stopping all Italo-Argentine film productions which fail to include Italo-shot sequences has caused alarm in Argentine pix circles.

Argentine pic rep in Italy, A. Villalba Diaz, admitted here that "four or five" films made under the 1957 Italo-Argentine agreement had been predominantly shot in Argentina. But he claimed that the majority of cast and crew were Italian, thus balancing the projects.

Furthermore, Diaz added, Argentina each year releases some 70 Italo feature pix against almost no releases of Argentine films on Italian circuits.

The South American rep said he hoped that common sense would re-establish the cooperative outlook which has always linked the two production countries. Argentine government has meanwhile appointed Jose Enrique Lozano, currently in Madrid, to work out future relations with the Italo industry.

2d Hoss Opera, At Yugoslav Corral

Berlin, Aug. 13.

According to Horst Wendlandt, the local Rialto-Film topper, the currently shot western, "Winnetou," is going to be "bigger, more expensive and even more American" than company's initial western, "The Treasure of Silver Lake." As with first "Winnetou" is in color and CinemaScope and a coproduction between the German Rialto and the Yugoslav Jadran-Film. Also it has the same director (Harald Reinl), more or less the same cast (headed by Lex Barker and Pierre Brice) and is entirely being shot in Titoland.

The renting, feeding and transport of the horses alone cost 300,000 D-Marks (\$75,000), according to Rialto. A railroad has been built across the Yugoslav prairie ending at a settlement called Roswell. The latter didn't exist until some weeks ago and will disappear in three months' time. It's a complete western village especially built for the film. Also the railroad is genuine because of real western locomotive will be going on it. "The Treasure of Silver Lake," the first of Rialto-Jadran's "big-scale westerns," was the German surprise hit of the 1962-63 season. "Winnetou," incidentally, will have a sequel, "Winnetou II."

'Servant,' Already Set For Venice, to N.Y. Fest

London, Aug. 13.

Dual festival are set for "The Servant," which already has been selected as the invited entry to the Venice film fest. It will also be shown at the New York International Fest with the screening set for Lincoln Centre on Sept. 15.

Directed by Joseph Losey and starring Dirk Bogarde and Sarah Miles, the film is released through Elstree Distributors. It will be physically distributed in Britain via Warner-Pathe.

Hercules Due For Film Comeback

Rome, Aug. 6.

Hercules is making a comeback in films despite predictions that the brawn-and-muscle genre had run its course. Joseph Fryd's "Hercules, Samson, and Ulysses" is currently before the cameras here, and others are on the horizon. Franco Caruso, for one, has plans for "Return of Hercules" and "Hercules at the Olympic Games."

Fryd's reasoning behind his project is relatively simple. The Rome-based producer, whose current film goes to Metro on completion for worldwide release, feels that there is a constant worldwide demand for actioners.

Moreover, Fryd is making doubly sure that his "Hercules" is "protected." In its genre, it will be, he says, a quality picture, made not in four or five weeks but on a 12-week shooting slate.

Fryd also has Pietro Francisci, who helmed the first two record-breaking "Hercules" items, directing "Hercules, Samson, and Ulysses."

Metro's Garbo Season In London Sets New High, \$16,884 in 1st Week

London, Aug. 13.

An all-time house record for the Empire, Leicester Square, since the Metro showcase reopened last December (after rebuilding) was set last week with the opening stanza of the current Garbo season, which teed off with "Ninotchka." The week's gross, at \$16,884, was more than 50% better than any other opening session at the house, the other tops being "Four Days To Naples" and "Murder at the Gallop."

Surprise feature of the "Ninotchka" returns was the tremendous buildup towards the end of the week's run.

The daily gross showed an escalating trend. Opening day, with an invited audience for the preem, was \$929, but that gross was almost doubled on the following day, and the Saturday take almost equalled the combined yield of the first two days.

Metro's campaign for the Garbo season played down the nostalgic aspects of the program. Rather it was geared to a modern approach, appealing equally to youngsters who had heard of, but never seen, Garbo, as well as to the middle-aged and elderly patrons.

The second stanza of the five-week Garbo season started last Thursday (8) with "Queen Christina." To follow at weekly intervals are "Camille," "Marie Walewska" and "Anna Karenina."

Inspired by the reaction of its initial Empire program, MGM execs in London are now planning comparable Garbo seasons throughout Britain.

WB Hosts Aussie War Vets at PT Preem

Sydney, Aug. 6.

Prior to the preem here of "PT 109" at the Regent, Warner Bros. gave a luncheon to the Coast Watchers of the last World War, with U. S. Ambassador William C. Battle as guest of honor.

Among those present was Joe Joel, who covered the Timor Sea sector during the Japanese advance. Joel is now proxy of Screen Gems here and his territory includes Japan and Korea.

Urgent Plea for Another Attempt To Form Third Release Lineup By Films Council After Big Survey

London, Aug. 13.

Daniela Bianchi Hurt Motoring to Studio

Argyll, Scotland, Aug. 6.

Daniela Bianchi, Italian actress in a new James Bond film, "From Russia with Love," was injured in an automobile crash when the vehicle taking her to location shooting here hit a wall and dropped eight feet into a field. She was treated for cuts and bruises.

A helicopter also crashed during location lensing here. Originally, the outdoor scenes were to have been filmed in Turkey, but after 12 weeks of delays and bad weather, the unit moved to Scotland.

Walk of Mex Distrib Union Seen in Offing

Mexico City, Aug. 6.

Members of STIC (Sindicato Trabajadores de Industria Cinematografica) the employees of distributors of all films in Mexico have taken a strike vote and have two negotiating days ahead prior to the scheduled walkout set for midnight on Aug. 12. Also include in the strike are Peliculas Nacionales, distributor of Mexican product.

Workers are demanding a 50% wage increase, a fiveday week, one extra day of vacation and average increase of employees of from 10 to 14 per distributing company. Work load handled has decreased from 400 films handled annually five years ago to 130 films per year handled during 1962 and this year.

Strike would close every cinema in Mexico within about two weeks, according to Robert Corkery, head of the MPPA in Mexico City. Corkery states the strike seems quite likely, but that the demands are nonsense and cannot be met. The Mexican government has been so advised. Peliculas Nacionales, the nationalized distributing firm of the Mexican government, is negotiating separately. They have already rejected all demands.

Distributors have advised both the government and the STIC they are prepared for a strike, and cannot seriously consider worker demands. Possible solution has been suggested as a change in Union leadership during the next few days. Affected are all U. S., British, French, Italian, Japanese, Russian and Latin American, as well as all other foreign distributing firms.

Avert Strike In British Studios

London, Aug. 13.

A threatened stoppage in British studios was averted last week when producers agreed a new wage settlement with the unions which will take effect after ratification by the executives on both sides.

At the beginning of last month, a strike seemed imminent when the executive of the National Assn. of Theatrical and Kine Employees turned down an offer of a 3½% wage hike. Both parties, however, accepted a cooling off period for reconsideration, and new proposals were made by the producers at a meeting in London last Wednesday (7).

An alternative proposal, which is understood to be a compromise between the producers' offer and the union's claim was accepted by both parties. It has now been referred back to the respective executives, with a recommendation to accept. Further talks are unlikely unless one of the parties refuses to accept the recommendation of the negotiators.

Comments on the giant strength of the major circuits, and an urgent plea to the industry to have another go at trying to set up an adequate third release, are highlights in a 10,000-word report issued last Friday (9) by the sub-committee of the Films Council, set up in September last year to inquire into the structure and trading practices of the industry. Since its formation the sub-committee has held 17 meetings and at seven of these interviewed witnesses from various sections of the trade.

One of the major reforms advocated to the sub-committee came from the Federation of British Film Makers, which urged that theatre circuits be split into groups of 25, with programs chosen on a regional basis, without influence from head office direction. The Films Council panel is "not convinced" by this proposal, but declares there is much to be said for co-operative booking by substantial groups of indie theatres. This, it believes, would be to the mutual advantage of participating indies in competition with the circuits and, in the long run, of producers. And it suggests that the Kinematograph Renters Society should be asked to give positive encouragement to such arrangements.

The committee regrets the breakdown in talks a year or so ago for the establishment of a third release setup, and feels that with a more generous attitude on the part of the circuits, major and minor, something might have been achieved. While recognizing the current product shortage, the committee had been told that there was too much for two, but not enough for three releases. But if a solid third release could be established, the group thought it possible that production might be increased and the independent producer given a wider range of potential support.

Welcomes Try For Third Release
The committee would, therefore, (Continued on page 22)

Fitzroy Films Plans To Produce Big Cinerama Pic as First Venture

London, Aug. 6.

A \$2,800,000 Cinerama film is high on list of projects named by a new British pix corporation headed by Ronald Kahn, the U.S. producer who first came here in 1961 to work on "The Human Jungle" tele series. The new company is Fitzroy Films, and one of Kahn's co-directors is Dina Lom, agent and wife of actor Herbert Lom.

Kahn says that the film will be directed by Ken Annakin. It's called "The Night Walkers," and concerns a Harvard professor of Chinese theology who finds himself mixed up in Chinese Communism. Kahn hopes to start shooting this fall, but this is dependent on present negotiations for casting being completed in time. It will not be a British quota pic; and, though set in Tibet will probably be filmed in Yugoslavia or Spain.

Kahn also has set an active program. Twelve major pix in various states of preparation, four tv series and two plays are planned. First Fitzroy film will be "The Private War of Wolsey Fickett," a comedy which will star several top-line U.K. comedians plus Boris Karloff. Other film plans include Graham Greene's "The Complainant Lover," "The Powers of Darkness" (to star Herbert Lom and Sylvia Syms), "Blockade Runner," a naval drama of the American Civil War and an untitled Tennessee Williams' original screen story.

On the legit side, Fitzroy will present Frank Tarloff's "The Reluctant Heroine," in partnership with Charles Ross. This will later be filmed, an objective which Fitzroy will always have in its legit projects.

For tv production for British, American and Commonwealth viewers Kahn is doing a series called "Wives of the Famous" and others which are still in the planning stage.

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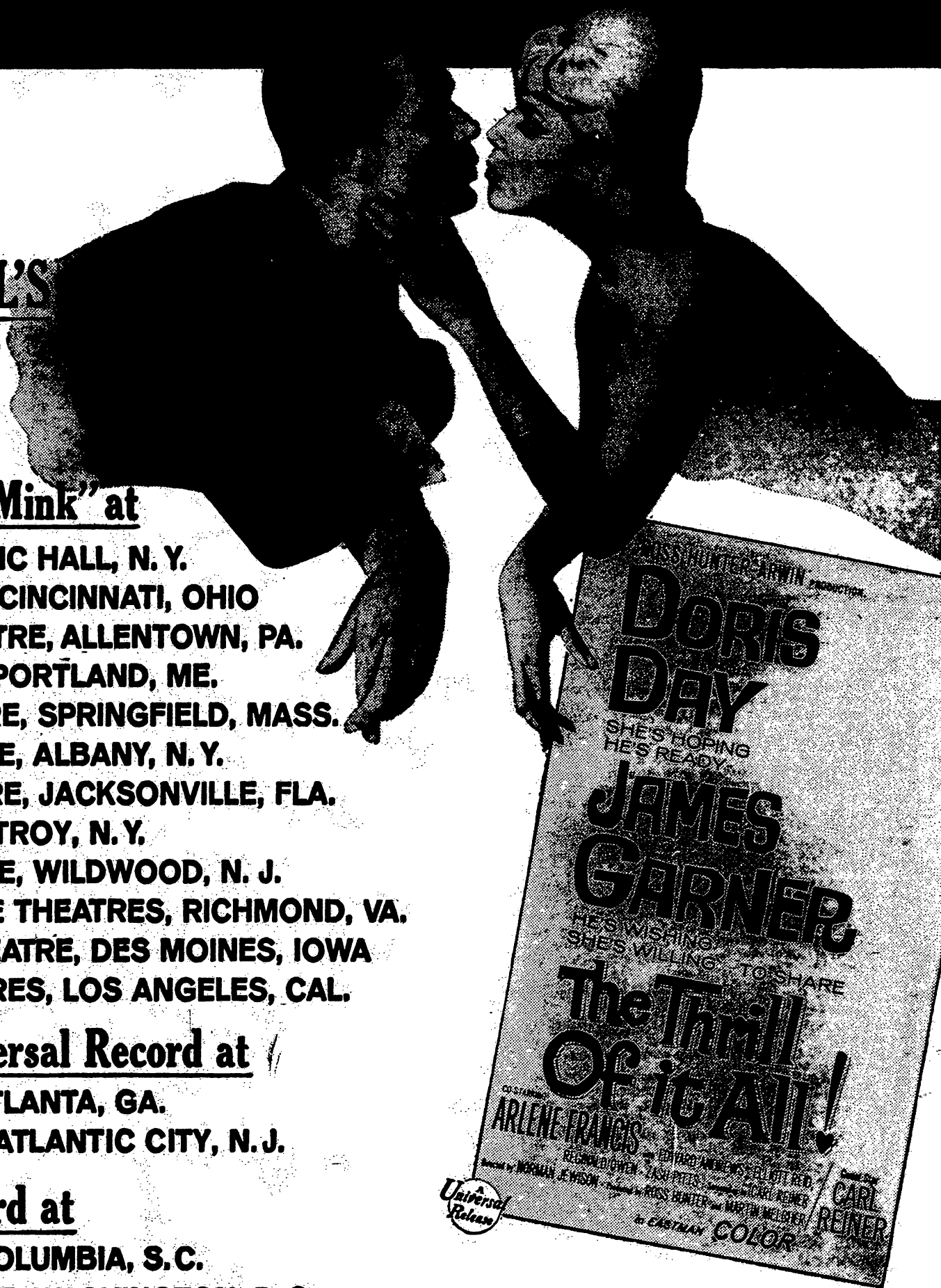
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**...BIG OR LITTLE TOWNS "THE THRILL OF IT ALL"
IS A RECORD BREAKING BLOCKBUSTER EVERYWHERE!**

Mexico Studio Strike Looks Like Long One; Featherbedding Big Issue

Mexico City, Aug. 6.

Writers, directors, actors and technicians, all grouped under the heading of La Sección de Técnicos y Manuales del Sindicato de Trabajadores de la Producción Cinematográfica, went on strike Aug. 1, bringing to a halt all work at Churubusco and San Angel Inn studios and with 54 producers. A meeting Aug. 5 was held to determine the legality of the strike, the points at issue and formula for a settlement.

Current feeling is that hopes for what looked like a short walkout dimmed during the week. Strikers under Jorge Duran Chavez, heading the executive committee of the unions striking, have offered a formula to cut down on featherbedding, provided there is a wage raise.

These are the strike issues: Producers rejected new contracts that did not end featherbedding which they say runs double in time consumed and accept retirement plan formula effecting fringe benefits. Producers claim that labor alone runs 60% to 65% of total film budget. They maintain that 30% to 35% of total budget is featherbedding. Union claims the total labor budget for any given film is around 30% to 35% of total film cost.

With a 20% increase in wages, work guarantees for personnel and a satisfactory, but still unspecified formula for work and fringe benefits, Duran Chavez has offered to cut featherbedding after the third week of shooting on any film. This would mean a reduction to about half the number of technicians now on sets. Or as he puts it, to suit the producers' actual needs.

Fringe benefit formula was originally to be derived out of funds from a 30% deduction from salaries to set up a retirement and social security fund for all unions. This has been rejected by the unions. Result has been a good deal of inter-union warfare, with some unions approving, some rejecting. However, a unanimous front must be presented. Thus the turn down. Producers and some union members claim the unions are becoming old Peoples Holmes, with no chance for new talent to come up.

Some Seek Govt. Intervention

Some factions on both sides are seeking outright government intervention or nationalization of production and other elements of production including the union organizations. This seems unlikely at present. Adolfo Lopez Mateos, President of Mexico, was a one-time attorney for various unions and also for film producers. He knows the problems well, and has not shown any interest in nationalization as an answer. It is candidly admitted by two producers, who refuse to be named, that there is no existing source of revenue for the government take over.

Interviews with various union members, officials, producers and government agencies yields an unclear picture of the strike. Negotiations have gone on for months with proposals and counter-proposals. It will take a week of meetings with government arbitrators to determine all of the issues, before a formula for any solution can be offered. Fact is that Kodak Labs, here, biggest supplier of film stock, have no orders to fill until the end of the year.

Gregorio Wallerstein finished "Safó 63" in July, his seventh and final film on his schedule for the year. Antonio Matouk, now in Europe at the London Film Fest, stated he expected a long and bitter strike possibly running into winter. Some producers, notably Wallerstein, are preparing pictures and schedules for when and if the strike ends.

Hilton Into Dublin

Dublin, Aug. 13.

Construction of a 200-room Dublin Hilton will start in the near future with the project designed to be operational in 1965. This was revealed by Hilton Hotels International vicepres Curt Strand while on a visit here. Site at Santry Court, near Dublin Airport, was purchased last year.

Hilton is the second major hotel group to move into Irish tourist biz. Intercontinental opened hotels in Dublin, Cork and Limerick last May.

3d Release

Continued from page 20

welcome any effort within the industry to reopen negotiations for establishing an adequate third release, but "falling some action of this kind, the Board of Trade may wish to consider what further action should be taken."

The Films Council committee also urges reforms in barring practices, and recommends that all future disputes should be heard by a fully representative central joint committee of exhibitors and renters. The committee favors reconsideration of the practice whereby 35m versions of 70m releases and subject to additional barring. Some of the mileages they described as unreasonable. On the other hand, the committee rejects the suggestion that bars should automatically cease to operate four weeks from the beginning of a city centre run.

Among other proposals, the committee refers to the practice of packaged programs coming from one distributor, but in such cases considers that reasonable alternative terms should be quoted for each film on its own. And that a standard procedure should be established within the industry for the formal execution of licensed agreements between renters (distributors) and exhibitors.

Reviews Growth of Rank, ABC

Reviewing the growth and power of Rank and ABC, the committee declares that this has been of great value to the stability of the industry, and that the danger inherent in that growth was due not only to the size of their circuits but also in the fact that each of them combines the function of producer, distributor and exhibitor.

While it might be regrettable that producers should, for the most part, be dependent for finance upon Rank, ABC or American companies, it was also fortunate for the industry that these sources were available. The fact remained however, that the two combines naturally gave preference to films in which they had a financial interest, with the result that the indie producer might be faced with a long delay in release and consequently in obtaining funds for fresh production. It was with this consideration in mind, that the committee placed particular emphasis on renewed efforts to establish an adequate third release setup.

Accepting the inevitable fact that the future of the industry was uncertain, the committee believed that since it was a creative industry it had a future, though that might be of contracted range from the commercial point of view.

It was, however, still a range within which new ideas and new forms of presentation could be developed. Also it was within that context that it would like to see the efforts of independent producers and exhibitors encouraged. The recommendations it had made reflected the view that certain reforms were desirable and that they should come from within the industry.

Roanoke

Continued from page 5

management to interpret civil rights of others.

All said, however, that if the ruling should be interpreted differently they would integrate. The Roanoke chapter of the NAACP followed a "go slow" policy, relying on negotiations rather than demonstrations to bring admittance of Negroes.

Cassell said the Virginia has always been restricted to Negroes, "not because we had any objection to white patrons, but because State law required segregation and we felt we had to obey the law. Now that the law has been declared unconstitutional and the other houses have done the right thing by desegregating we're following their lead," he said. A few would be white patrons have been refused admission in the past, Cassell added.

One drive-in theatre, the Shenandoah, was integrated several weeks ago. Apparently none of the others in the Roanoke area had done so at last report.

'Cardinal' Pream In Europe Next Dec. 20

London, Aug. 13.

Otto Preminger's "The Cardinal," which was completed at Shepperton studios last week, is now set for its European preem at the Astoria, Charing Cross Road, on Dec. 20. It will succeed "West Side Story," which has been at that house since its Royal Command launching in February last year.

"Cardinal" will start at the Astoria on hardticket until Easter 1964, when it will transfer to the Odeon, Haymarket, to make room for Samuel Bronston's "Fall of the Roman Empire." This will be Preminger's second hardticket film at the Astoria in recent years, first being his "Exodus" (UA).

Modern 'Noah's Ark' Pic Set Via German Money, 3 Years of Prepping

Frankfurt, Aug. 6.

A modern "Noah's Ark" film of the strangest and rarest animals is under preparation by a German who has been touring the world for the last three years to prep his unusual full-length documentary.

German documentary-maker Eugen Schuhmacher, who has won two West German Federal Film Prizes for his documentaries, is spending \$200,000 on his new production titled, "The Last Paradises of the Animal World."

The rare cranes of America (only 38 known to exist), the Sumatran rhinoceros (only 10 living) and the Japanese Ibis (seven known) are included on the film.

Most of the financing is coming from the Culture Ministries of Northrhine-Westfalen and from the Bavarian Nature Society. This elaborate documentary should be ready for distrib late in 1965.

Venice Fest

Continued from page 20

directed by Jiri Weiss (Czechoslovakia); "Muriel," directed by Alain Resnais (France); "Dragees au Poivre" (Pepper Candy), directed by Jacques Baratier (France); "Ningen" (The Man), directed by Kaneto Shindo (Japan); "Tom Jones," directed by Tony Richardson (Great Britain); "The Servant," directed by Joseph Losey (Great Britain); "Manu sulla Città" (Hands Upon the City), directed by Francesco Rosi (Italy); "Omnicron," directed by Ugo Gregoretti (Italy); "Milzeen" (Silence), directed by K. Kutz (Poland); "El Verdugo" (The Hangman), directed by Luis Berlanga (Spain); "Bolshaya Doroga" (Main Street), directed by Y. Ozerov (USSR); and "The Cool World," directed by Shirley Clarke (U.S.).

For 'Best First Effort'

Films competing for "best first effort" prize only are:

"La Belle Vie" (The Good Life), directed by Robert Enrico (France); "Tentativo Sentimentale" (Sentimental Attempt), directed by P. Festa Campanile, Massimo Franciosa (Italy); "Il Demonio" (The Demon), directed by Brunello Rondi (Italy); "Storie sulla Sabbia" (Stories in the Sand), directed by Riccardo Fellini (Italy); "In Capol al Mondo" (To Ends of the World), directed by Tinto Bras (Italy); "En Sondag i september" (A Sunday in September), directed by J. Donner (Sweden); "Greenwich Village Story," directed by J. O'Connell (U.S.); and "Il Terrorista" (The Terrorist), directed by G. de Bosio (Italy).

Five Non-Competitive Pix

Finally, five productions invited by fest for non-competitive screenings are:

"Pour la Suite du Monde" (So that the world may go on), directed by Pierre Perrault, Michel Brault (Canada); "Ceu qui parlent Français: Rose et Landry" (Those Who Speak French: Rose and Landry), directed by Jean Rouch and Jacques Godbout (Canada); "The Chair," directed by Richard Leacock (U.S.); "Le Joli Mai," directed by Chris Marker (France); and "I Misteri di Roma" (Mysteries of Rome), directed by a group of young filmmakers (Italy).

Entries were selected from among 98 feature pix screened by fest director Chiarini. While the exact program of events has still to be released, its expected that "Tom Jones" will open the festival on the gala night of Aug. 24, while the U.S. entry, "Hud," would bring down the curtain on Sept. 7.

International Sound Track

London

Ray Kinnear, who came into public prominence as one of the stars of BBC-TV's "That Was the Week That Was," has his first screen starring role in "French Dressing," with James Booth and Marisa Mell. . . . Although the scripts for their next two productions are already complete, Norman Panama and Mel Frank are prepping a third subject. Their next two British productions, "A Free Hand," to be produced and directed by Panama, and "Strange Bedfellows," to be produced and directed by Frank, are scheduled to start before the end of the year. . . . Hayley Mills, Eli Wallach and Joan Greenwood signed by Walt Disney to star in his first-ever suspense thriller, "The Moon-Spinners," which starts rolling in Crete in September, with James Neilson directing. Michael Dyne has written the screenplay from the Mary Stewart novel. . . . Alfred Hitchcock recently in town for advance press, radio and tv promotion for "The Birds," which opens at the Odeon, Leicester Square on Aug. 29.

Paris

Actor Bernard Blier is also a proud father as per his ad for the release of his son Bertrand's first pic "Hitler-Connais Pas" (Hitler, Never Heard of Him) in which he said that if he were not his father he would call him a genius. Ad ran on front pages of all the big selling dailies. Pic is an interview style affair with several young people and got a Silver Sail award at the recent Locarno Film Fest. Bertrand Blier now is readying his first fiction feature "Francis A Part Entiere" (All French) which will co-star his father with Simone Signoret. Both have assented and it appears likely it will not be hard to find a producer and distributor with that cast. Pic concerns a man and wife threatened by bombs when they denounce OAS activists during the recent Algerian fracas. . . . Lead fan mag Cinemonde devoted 12 pages to the late Marilyn Monroe coinciding with the release of the composite of her roles in "Marilyn" (20th) here. Most top French stars gave opinions on the late Miss Monroe and it was felt she had now taken her place among the film star immortals. Article was headed "Let Us Not Let Her Die a Second Time". . . . Claude Berri, young actor who won an award for his first short pic at the recent Venice Children's Fest, now working on his first feature "The Kiss." His prizewinning short "The Chicken" has also gotten brisk foreign sales. . . . Word from Moscow is that Federico Fellini's Moscow Fest prizewinning "8½" will probably never play in Russia even if fest bylaws maintain that all award pix are automatically bought. Soviet criticism of the pic is growing. . . . Title changes here with "Deo Gratias" becoming "Un Drole Paroissien" (A Droll Parish Member) and "Les Mystifies," "Symphonie Pour Un Massacre". . . . An African Association of Film Artists and Technicians, including most of the French Equatorial Afro states that got their independence not so long ago, has been created and is headed by Ibrahima Seck. Functions will be to create a film museum dedicated to films on Africa, promoting native culture in films, and also to set up a first feature production "Sacrifice of Horizons" to deal with a ritual crime in Senegal.

Rome

Claire Bloom has begun shooting "Alta Infedeltà" (High Infidelity) opposite Charles Aznavour on Rome locations, with Elio Petri directing; Mario Monicelli, Nanni Loy, and Luciano Salce direct other segments of episodic, which includes Monica Vitti and others. . . . someone is finally making it: pic called "Via Veneto," with Gerard Blain, Yank Frank Wolff, Michele Mercier and others directed by Giuseppe Lipariti, and on the site of the same name. . . . Florence Festival of Nations (Jan. 20-28, 1964) will show "The Showman," American pic on the life and work of Embassy Pictures topper Joseph Levine directed by David and Albert Maysles. It has previously been yanked from this year's Cannes Film Festival.

Disney Productions, which releases here via Rank, has another summer promotion scheme going: trailer, complete with motorboat, projection facilities, etc. hits major Italo beaches to push fall roster, which includes "Castaways," "Son of Flubber," "Pinocchio," "Miracle of the White Stallion," "Horse Without a Head," and a shorts program; tie-in contests, treasure hunts, etc. are planned through September.

Mark Damon due back end of August from Spanish locations of "Peter the Cruel King" in which Yank has lead. . . . Mitchell Kowal skies to Poland to ink pact on "Guests are Coming" Polish pic for which he's bought U.S. distribution. Kowal is taking a film role with Roman Polanski, who make "Knife in the Water."

Berlin

Local educational authorities recommended the films "Kapo" and "Lilies of the Field" (UA) for pupils above 16, 12 respectively. . . . "Lilies" was also placed on the year's best-list of Catholic Film League. . . . Arthur Brauner country's busiest producer (CCC), observed his 45th birthday. He tried to acquire the filmization rights of Marc Camoletti's comedy, "Boeing-Boeing," but they asked for too much money, he said. . . . The Cinerama feature, "How the West Was Won," now in its fourth month at Sportpalast. . . . Lineup of features playing the local U.S. soldier cinema circuit (five houses) includes "In Search of the Castaways," "Tammy and the Doctor" (U), "Only Two Can Play" (British), "The Break" and "Horizontal Lieutenant" (M-G). . . . Connie Francis headed hit parade in July with "Barcarole in the Night" followed by Manuela's "Blame It on the Bossa Nova". . . . W-Germany will be represented at Madrid International Industrial Film Festival (Oct. 14-19) with 15 (short) pix. . . . Shooting of Walt Disney's "Emil and the Detectives" will start here next month. . . . Two John Ford pix, "Fort Apache" and "Rio Grande," were shown on German television last Saturday (3). . . . Atlas is reissuing "The Third Man."

Bombay

Bengali filmactress Suchitra Sen voted Best Actress at Moscow Festival for her performance in Bengali film "Saat Paakey Bandha" (Marriage Circle). . . . V. G. Pell, Soviet film expert and professor at Moscow University was in Bombay when he gave series of lectures to technicians at the Film Institute at Poona and Films Division at Bombay. . . . Established Importers allowed to import 50% of cinema carbons instead of 25% allowed under new Import Policy. Increased quota expected to relieve present acute shortage of cinema carbons. . . . Roshanlal Malhotra elected president of Indian Motion Picture Producers Assn. . . . Producer O. P. Balhan bringing two Japanese directors for his ambitious costume film in Hindi and color. . . . Erwin Rado, director of Melbourne Film Festival visited Calcutta and Bombay and had talks with film industry in both cities regarding Indian films for festival. Rado also invited Satyajit Ray to attend festival.

Mexican film "Nazarin" shown to invited audiences at Calcutta and Bombay during last week of July by Mexican Embassy. . . . MGM film "The VIP's," scheduled for release in India at Bombay, Calcutta and Delhi simultaneously from Sept. 5. Picture will play two theatres each at Calcutta and Bombay—at Metro & Basusree at Calcutta and Metro and Strand at Bombay. . . . Members of Bombay University Film Society were critical of the way films were censored in India which resulted in the spoiling of continuity complained bitterly of songs and dances in Indian films at a recent symposium, presided over by B. C. Pala Reddy, Minister for Information and Broadcasting.

INDUSTRY PRESS ACCLAIMS A BOXOFFICE THRILLER!

"To say Hammer Films exercise a monopoly on the production of suspense and thrill films would be a slight exaggeration, but it is true that few producers anywhere do them more effectively. "Kiss of the Vampire" is no exception. The film obviously will have its greatest appeal to those who like their film fare eerie, but it's lively entertainment for the rest of us."

MOTION PICTURE DAILY

"Horror thriller made with style, intelligence and dramatic excitement. Excellent fare. The image of horror pervades. It is handsomely mounted and intelligently presented. It has the elements of story, lavish sets, fine acting to win praise and popular appeal."

The New York Times

"Shriek trade will love it. Horror fans will dig this latest effort from Hammer. Slickly produced color story of evil doings replete with suspense, demonism and mystery tightly wrapped in a skillful package of effective performance and well-paced direction. Solid entry in the exploitation pic sweepstakes. Slick chiller."

VARIETY

"All departments commonly slighted in production of blood-curdlers give an outstanding account of themselves in "Kiss of the Vampire". Genuinely distinguished. "Kiss of the Vampire" is far from a routine goose-bumper. Chilling. Will satisfy the most demanding horror-hungry audience."

The New York Times

KISS OF THE VAMPIRE

IN EASTMAN
COLOR

starring
CLIFFORD / NOEL / EDWARD / JENNIFER / BARRY
EVANS / WILLMAN / DE SOUZA / DANIEL / WARREN

Screenplay by JOHN ELDER • Directed by DON SHARP
• Produced by ANTHONY HINDS • A Hammer Film Production



Paramount in Recovery; Foresee Black Ink for Second Quarter

After a dry spell that lasted a year, Paramount has turned the corner. Although earlier indications were that the second quarter would be a deficit one, it's now learned that this period, which ended June 30, will definitely be in the black. Current third quarter, an insider related, "looks wonderful, ditto the fourth quarter and into 1964."

One key source commented: "It's a curious business. Last year we had only two pictures which made money. These were Jerry Lewis' 'Bell Boy' and Elvis Presley in 'Girls, Girls, Girls'."

Par started off bad with two particular lemons, "Hell Is for Heroes" and "Escape from Zahrain." Except for the Lewis and Presley pix, everything else soured. The loss as well over \$3,000,000.

And the clicks now are coming in succession. "Some Blow Your Horn," "Hud," "Nutty Professor" and "Duel of the Titans" are especially big.

Second quarter earnings, which are to be announced shortly, likely will amount to 25c per share for operations and 80c per share from capital gains. First quarter brought a profit of 17c per share from operations and almost enough more from capital gains to cover the 50c quarterly dividend.

Thus the first half of 1963 will have a net of \$1.50 and the second half expected will soar.

Par officials are bullish on the future, based on the product line-up. Pictures coming up include "Wives and Lovers," "New Kind of Love," "Becket," "Seven Days in May" and "Lady in a Cage."

PREDICT INDONESIA TO CURB FILM DUTY

Indonesian government has agreed to make "a substantial reduction" in the new duty on motion picture imports, according to a report from the Motion Picture Assn. Although the revised duty schedule has not been released officially, it is expected to be only about one-fifth of the amount specified in the earlier tariff schedule.

According to an MPEA spokesman in New York, American film imports into Indonesia, which have been withheld in recent months while the new duty was being discussed, will be renewed when the reduced tariff is announced.

Obscenity Bill Passes But Odds Poor in Senate

Washington, Aug. 13. An anti-obscenity and negative-confiscation bill for the District of Columbia passed the house Monday (12). The measure of Rep. John Dowdy (D-Tex.) was incorporated into an overall D.C. crime bill. No separate vote was taken on the confiscation measure. The bundle now goes to the Senate and likely defeat.

Dowdy's bill allows police to confiscate property "used in the manufacture, exhibition and sale of obscene material" upon a temporary court injunction.

Congress last year passed another Dowdy obscenity measure giving police search and seizure power with merely a warrant. It was vetoed by President Kennedy.

Loew's Staffers Move

Loew's Theatres is shuffling managers.

Lee Kramer has been named manager of Loew's Tower East, New York, replacing Joseph Beck, who's moved to Loew's Alpine in Brooklyn. Robert Diem, Alpine manager, has moved to Loew's Mount Vernon, N. Y., relieving Dorothy Henry, who returns to Loew's New Rochelle as assistant manager.

Arnold Gates moves from Loew's Stillman, Cleveland, now closed, to Loew's State, same city. He will also supervise Loew's Ohio, where William Helaney is acting manager.

Charles Odell, assistant manager of Loew's State, New Orleans, is now manager of Loew's Palace (Cinerama) in Memphis. He succeeded Zeva Yovan who resigned.

LATEST IN PREMIERES: FOR BUDDHIST TEMPLE

Honolulu, Aug. 13. "Madam White Snake," filmed in the Far East by the Run Run Shaw organization, opened its Hawaii run with a benefit premiere at the Princess Theatre, proceeds going to a local Chinese Buddhist temple.

Film version of an ancient legend features Lin Dai, Chao Lei and Tu Chuan. It's filmed in Shaw-Scope and Eastman color and the print shown here has complete English titles.

'Grimm' 2d-Runs With 1st-Run Action Film

Honolulu, Aug. 13. Consolidated circuit is giving "Wonderful World of the Brothers Grimm" (MGM) a second-run showing, this time in a nominal first-run unit of three theatres, including an ozoner. Film was the initial attraction at the Cinerama theatre, where "How the West Was Won" (MGM) is the current attraction.

"Grimm" is coupled with "Young Guns of Texas" (20th), latter being shown on a first-run basis.

Robert Edmonds Succeeds George at Directors Intl.

Robert Edmonds has been named exec secretary of the Screen Directors International Guild, succeeding George L. George who has become administrator of its trust fund.

Edmonds has been the SDIG business rep for last three years, prior to which he spent two years in guild organization work in the middlewest.

Budd Schulberg Talking Re-Warm of Wald Plan Based on Kennedy Book

Hollywood, Aug. 13.

Budd Schulberg is discussing release of his script of Atty-General Robert F. Kennedy's book on labor racketeers, "The Enemy Within," with Darryl F. Zanuck. Schulberg scripted property for the late Jerry Wald, but vehicle was dropped after Wald's death. Writer hopes to interest new producer in property and package it with his own participation. New deal would be on an indie basis but could go through 20th-Fox since company still owns the property.

Meanwhile, Schulberg is prepping Fall Broadway production of musical version of his book, "What Makes Sammy Run?" with Steve Lawrence set to star. Joe Cates will produce, with score and lyrics by Erwin Drake.

Amusement Stock Quotations

Week Ended Tues. (13)

N. Y. Stock Exchange

1963	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
ABC Vending	12 1/4	12 1/4	1104	13 1/4	12 5/8	13	- 1/8
Am. Br.-Par. Th	27 1/2	27 1/2	165	30 5/8	29 5/8	30 3/8	+1 5/8
Ampex	14 1/2	14 1/2	683	18 1/8	17 3/8	18	- 5/8
CBS	42 1/2	42 1/2	430	68	65	67	+1 1/2
Chris Craft	12 1/2	12 1/2	163	14 1/4	13 1/2	13 3/4	- 1/4
Col Pix	22 1/4	22 1/4	125	26 3/4	24	26	+2
Decca	45 1/2	45 1/2	9	45 1/2	45 1/2	45 1/2	0
Dianey	27 3/4	27 3/4	663	43 3/4	40 1/2	42 1/2	+2 1/2
Eastman Kék	106 1/4	106 1/4	238	111 1/8	108 3/8	110 1/2	+1 3/8
EMI	5 1/4	5 1/4	88	5 3/4	5 5/8	5 5/8	- 3/8
Glen Alden	9 1/2	9 1/2	159	14 1/2	14 1/2	14 3/8	- 3/8
Loew's Thea.	15 1/4	15 1/4	165	17 3/8	15 3/4	16 1/2	-1 1/4
MCA Inc.	48	48	54	57	54 1/2	57	+2 1/2
Metromedia	15	15	921	34 1/2	31 1/8	32 3/4	+ 3/8
MGM	28	28	107	29 3/4	29	29 3/8	0
Nat. G'l Corp.	7 1/2	7 1/2	271	11 1/8	10 3/4	10 3/4	- 3/8
Outlet	21 1/2	21 1/2	1600	21 3/4	21 1/4	21 3/8	- 3/8
Paramount	35 1/4	35 1/4	216	47 3/8	43 1/2	46 1/2	+2
Polaroid	120 1/2	120 1/2	1701	195	175 1/4	190	+11 1/4
RCA	56	56	817	71 3/4	68 1/2	71 1/2	+2 3/8
Republic	6 1/4	6 1/4	38	9 3/8	9	9 1/4	- 1/4
Rep. pfd.	14	14	7	16 1/4	15 1/2	15 1/2	- 1/2
Stanley War.	20 1/2	20 1/2	142	22 1/2	21 3/8	21 3/8	- 1/2
Sterner	31	31	59	40 3/8	39 3/8	40 1/4	+ 3/4
Taft Bdest.	17 1/2	17 1/2	46	24 1/2	23 1/2	23 3/4	- 1/4
20th-Fox	20	20	201	31 3/4	30	30	-1
United Artists	19 1/4	19 1/4	839	20 1/2	19 1/4	19 3/8	-1 1/2
Warner Bros.	12 1/2	12 1/2	189	14 3/4	13 3/4	13 3/8	- 5/8
Zenith	51	51	437	64 3/8	61 1/2	64	+1 3/8

American Stock Exchange

4	2 1/4	Allied Artists	30	2 1/8	2 5/8	2 5/8	- 1/4
8 3/8	5	Bal'mnt GAC	51	8 1/8	7 5/8	8 3/8	+ 1/4
12 1/4	6 3/4	Cam-Pkway	25	7 3/8	6 7/8	7 1/4	+ 1/4
24 1/2	16 1/2	Cap. Cit. Bdc.	149	23 3/4	21 1/4	23 3/4	+1 1/4
17 1/2	13 1/2	Cinerama Inc.	399	13 3/8	13	13 3/4	+ 3/8
8 1/4	6 1/2	Desilu Prods.	59	7 1/2	7 1/4	7 1/2	+ 1/4
7 3/4	4 3/4	Filmways	30	7	6 3/4	7	0
13	5 3/4	MPO Vid.	17	11	10 1/4	10 3/8	- 1/4
3 5/8	2 1/4	Reeves Bdest.	20	3	2 3/4	2 7/8	- 1/8
4 1/2	2 3/8	Reeves Ind.	609	4 3/4	3 3/8	4 3/4	+ 1/2
17 3/4	13 1/4	Rollins Bdest.	21	17 1/2	17	17 3/4	- 1/4
25 3/8	16 3/4	Screen Gems	20	23 1/2	21	23 1/2	+2 1/2
18 5/8	8 5/8	Technicolor	446	17 3/8	15 5/8	17 3/8	+1 1/2
6 3/4	4 1/4	Teleprompter	15	4 3/4	4 3/8	4 1/2	- 1/4
2 3/4	7/8	Tele-Indus	13	1 3/8	1 1/4	1 3/8	+ 1/8
13 3/8	11 1/4	Trans-Lux	3	12 3/4	12	12	- 1/4

* Week Ended Mon. (12).

† Actual Volume.

‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	6	6 3/4	+ 1/4
Four Star Television	8 3/4	9 3/4	0
Gen. Aniline & Film	275	301	-10
General Drive-In	10 1/4	11 1/4	0
Magna Pictures	2 1/4	2 3/4	0
Medallion Pictures	9 1/2	10 3/8	+ 7/8
Music Fair Enterprises	5	5 1/2	0
Pickwick International	5 3/8	5 3/8	+ 1/4
Premier Albums	6 1/2	7 1/4	- 1/4
Real Craft Greeting Cards	14	15 1/2	+1 1/2
Seven Arts Productions	8 3/8	9 1/4	+ 3/8
Transcontinent Television	19 1/8	20 1/4	+ 1/8
U. A. Theatres	13 1/2	14 1/8	-1
Walter Reade-Sterling Inc.	2 3/8	3	0
Wometex Enterprises	25 3/4	27 3/4	+1 1/2
Wrather Corp.	6 1/4	6 3/4	- 1/4

(Source: National Assn. of Securities Dealers Inc.)

New York Sound Track

Handout that producer Lester Cowan has acquired screen rights to Niven Busch's "The Astronauts" makes no mention of Cowan's long-projected Soviet-American coproduction, "Meeting at A Far Meridian." What happened?

Asked how things were going last week, Nat Weiss, coauthor of "The Cleopatra Papers" and former veep of Kubrick's Polaris Productions, commented: "Fine. I'm a published author. I'm planning to produce a film. In other words, I'm out of a job."

Gregory Dickson, ex-ad manager for Disney and Goldwyn and p.r. with UA and Columbia in former years, now only comes to town when he has a portrait commission. He has been doing that for past 10 years, hibernating at the Weston (Conn.) estate his wife inherited, at which time he decided to revert to what he fundamentally tutored, at the Yale School of Fine Arts, before being detoured into film biz. He's now a fullfledged member of the Salamagundi and kindred arts clubs. When he comes to Manhattan, he uses the original Howard Chandler Christy studio in the Hotel des Artistes on West 67th St. The famed painter's widow is still alive and she rents the separate studio room to recognized artists at \$10-a-day, by appointment of course.

Whatever happened to Albert Zugsmith? According to a report from Europe, he's been signed by Michael Arthur Productions to direct "Dog Eat Dog" starring Cameron Mitchell. Pic is to start shooting Aug. 21 in Dubrovnik, with balance of photography to be done in Italy. The way current grosses on "The Balcony" are going, Walter Reade-Sterling execs feel the picture will be its (Continental Distributing's) biggest moneymaker—bigger even than "Room at the Top."

Twentieth-Fox studio chief Dick Zuck in N.Y. for talks with the boss... Jack H. Levin, prez of Certified Reports, back at his desk after a three-week stay at the Will Rogers Memorial Hospital for a checkup. The publicity kit for 20th's "Cleopatra" has been added by the New York Public Library to its permanent collection of theatrical memorabilia.

Nat Rudich, personal rep for Otto Preminger, is back from his first trip to London (remained there over a month) on "The Cardinal" business, and the producer has gone with his family to the Lido-Venice for two weeks. Premingers depart the spa a day before the film festival commences there. Rudich has been a frequent globetrotter to the Continent and Israel etc. but this was his first London visit. Impressions: "everybody's lefthanded there" and (2) "nobody knows the route from the Dorchester to the Shepperton Studios better than I." About the Christine Keeler set, beaucoup inside gags... Vet film showman Harry L. Gold in and out of Lenox Hill hosp following a three-day checkup. Longtime financial veep for Howard Hughes is still actively underwriting independent production projects.

Producer Carl Foreman will be a key speaker at the annual TOA convention at the Americana Hotel here Oct. 28-31.

Good break for the Joe Burstyn Releasing Corp.: the entire Paramount Theatre Circuit in New England has contracted to play "European Nights," kaleidoscopic feature-length view of continental night life. As yet, no local opening has been firmed yet.

Offices of Walter Reade-Sterling, now scattered in three different locations around Manhattan, will be consolidated in the company's new East 34th Street headquarters as of tomorrow (Thurs.). Metropolitan opera soprano Roberta Peters, now in Europe for the Salzburg presentation of "The Magic Flute," signed to play in the Zurich World Music Co.'s film version of "The Barber of Seville," due to start production in West Berlin Sept. 2... City College of New York will offer 15 evening session course in filmmaking for pros and amateurs during the upcoming fall term.

Singing single Hoyt Hudson (nom-de-stage) is the kid brother of UA Buffalo branch manager Robert Friedman.

Ray Russell, who has authored a number of horror pix, has written an original satire, "The Horror of It All" (for Robert Lippert), which spoofs the entire film genre and reprises all the gimmicks employed in such films the past 50 years. Russell's straight horror screenplays include "Sardonicus" (Col), from his original novella; AIP's "The Premature Burial" and "X," the latter a Silver Globe winner last month at Trieste's Festival Intl. del Film di Fantascienza... Jerry Bresler barnstorming his "Gidget Goes To Rome" (Col), third in the series, back to Hollywood, with the fourth to be "Gidget Goes To Hollywood." "Rome" was to have been located in Paris (via a Photo-play contest) but for several reasons the producer switched locale to the Eternal City. Budget was upped 300G, to \$1,000,000 and the fourth will also be in that bracket.

Ben Siegel, general sales manager of Union Films, has resigned to take over the same post at Pathe Contemporary Films, new indie distrib recently formed by Duncan McGregor and Lee Drafield. UA execs figure "Irma La Douce" will be the company's biggest domestic moneymaker, with the exception of those pix which started out on hardticket policies... Same company is also happily surprised at the "legs" being shown by "Toys in the Attic," which, at 22 theatres, set a new first week Premiere Showcase gross record. Going great in second week, too.

Both American International and Martin Ransohoff's Filmways are prepping screenplays entitled "Muscle Beach." Ransohoff's, which is for Metro release, will be based on Ira Wallach's satirical novel of the same name... Lawrence A. Tisch, chairman and prez of Loew's Theatres, has been elected a director of Madison Square Garden Corp... Indie New York filmmaker Allen Baron is on the Coast for talks with Allied Artists which will distribute his Baron-Brody production, "The Truant," starring Lee Grant.

It's been a busy week so far for those celebs on every publicist's firstnight list. They turned out en masse for the Monday (12) night preem of 20th's "The Leopard" at the Plaza, and then followed it up last night (Tues.) at the bash at Dawson's English Pub thrown by Seven Arts for star Tony Newley and writer-director Ken Hughes, whose "The Small World of Sammy Lee" opened that day at the Sutton.

Producer Arthur P. Jacobs and director J. Lee Thompson, now doing "What A Way to Go" for 20th, have made a deal with Warners for "The Thunder of Giants," an adventure yarn tentatively set for the summer of 1964... Lionex Films, new indie distrib, prems its first release, the German "Good Soldier Schweik" at the Carnegie Hall Cinema next Tuesday (20)... The Warner Theatre on Broadway has closed down temporarily to get ready for the Nov. 17 opening of Stanley Kramer's "It's A Mad, Mad, Mad, Mad World," in the new single lens Cinerama production system. The advance sale at the theatre reportedly already has reached \$70,000.

Archer King, partner in Kanawha Films, flew to Montreal for the festival fest screening of the Polish "A Knife in the Water," which Kanawha will release in the States... Henry Silva has replaced the ailing Bobby Darin in a top spot in UA's "The Dubious Patriots," which starts shooting under Roger Corman's direction in Europe Sept. 2... "West Side Story" received a special screening before the Youth Officers Conference of the Ohio Conference of Congregational Christian Churches in Defiance, O., Monday (12)... Novelist William Golding here for the opening of the screen version of his "Lord of the Flies" at the Tower East Monday (19).

Local critics were mixed on a couple of the new entries. Mirror and the Post provided a with-reservation endorsement of "Jason and the Argonauts" and the others said no. "For Love or Money" drew a poor rating from the Times, a good-excellent from the News, with the other in between.

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Magazine Advertising Scorecard

(Source: Gallagher Report)

		ADVERTISING PAGES			% INC. or DEC.
1963 Pos.	1962 Pos.	MAGAZINE	6 mos. ending June 30, 1963	6 mos. ending June 30, 1962	
1	1	New Yorker	2,746	2,550	+ 7.7
2	2	Business Week	2,141	2,113	+ 1.3
3	4	Time	1,467	1,303	+ 12.6
4	3	Life	1,414	1,538	- 8.1
5	5	Newsweek	1,263	1,262	+ 0.1
6	6	U.S. News & World Report	1,173	1,213	- 3.3
7	7	Yachting	1,017	1,014	+ 0.1
8	8	Sports Illustrated	993	932	+ 6.5
9	11	Sunset	841	809	+ 4.0
10	9	Fortune	820	932	- 12.0
11	10	Saturday Evening Post	740	883	- 16.2
12	13	Vogue	703	745	- 5.6
13	12	Look	691	803	- 13.9
14	33	Cue	658	465	+ 41.5
15	14	Seventeen	655	669	- 2.1
16	23	Saturday Review	639	552	+ 15.8
17	19	Reader's Digest	637	564	+ 12.9
18	22	Good Housekeeping	633	557	+ 13.6
19	17	Glamour	588	597	- 1.5
20	24	Mademoiselle	580	534	+ 8.6
21	16	Popular Mechanics	571	603	- 5.3
22	20	Holiday	551	562	- 2.0
23	28	TV Guide	550	500	+ 10.0
24	15	Scientific American	546	605	- 9.8
25	26	Dun's Review & Modern Industry	545	519	+ 5.0
26	21	House & Garden	537	560	- 4.1
27	29	House Beautiful	522	496	+ 5.2
28	27	Popular Science	512	505	+ 1.3
29	32	McCall's	511	481	+ 6.2
30	25	Harper's Bazaar	508	528	- 3.8
31	18	Popular Boating	490	583	- 16.0
32	31	Successful Farming	485	485	0
33	39	Ebony	472	405	+ 16.5
34	35	Field & Stream	464	435	+ 6.7
35	37	Popular Photography	437	427	+ 2.3
36	34	Farm Journal	423	449	- 5.8
37	41	Progressive Farmer	418	387	+ 8.0
38	40	Esquire	415	384	+ 5.3
39	30	Outdoor Life	413	495	- 16.6
40	38	Town & Country	409	406	+ 0.7
41	46	Modern Bride	400	348	+ 14.9
42	47	Ladies' Home Journal	399	333	+ 19.9
43	43	Parents'	391	368	+ 6.3
44	36	Sports Afield	390	429	- 9.1
45	42	Bride's	385	370	+ 1.4
46	45	Mechanix Illustrated	344	356	- 3.4
47	44	Better Homes & Gardens	338	361	- 6.4
48	51	Redbook	326	297	+ 9.8
49	48	Forbes	314	325	- 3.4
50	50	Nation's Business	306	310	- 1.3
51	61	Atlantic	302	234	+ 29.1
52	59	Everywoman's Family Circle	297	254	+ 16.9
53	49	Flying	295	325	- 9.2
54	62	Playboy	291	228	+ 27.6
55	55	True Story	281	260	+ 8.1
56	64	Harper's Magazine	277	219	+ 26.5
57	63	American Home	277	224	+ 23.6
58	58	Reporter	274	254	+ 7.9
59	53	Financial World	264	278	- 5.0
60	52	Business Management	264	290	- 9.0
61	70	Mobile Home Journal	261	166	+ 57.2
62	57	National Geographic	256	259	- 1.2
63	60	Woman's Day	254	241	+ 5.4
64	54	Flower Grower	247	267	- 7.5
65	56	Science & Mechanics	238	260	- 8.4
66	59	Show	229	83	+ 175.9
67	67	True	221	217	+ 1.9
68	67	Car & Driver	216	193	+ 10.8
69	68	School Magazine	216	214	+ 0.1
70	68	Dinner Club	185	183	+ 1.1
71	69	Harvard Business Review	183	174	+ 5.2
72	71	Christian Herald	182	165	+ 10.3
73	73	Cosmopolitan	155	154	+ 0.1
74	76	Grit	153	137	+ 11.7
75	72	Boys' Life	152	134	+ 1.3
76	74	Gourmet	150	148	+ 1.4
77	75	Argosy	147	139	+ 5.8
78	77	Photoplay	137	135	+ 1.5
79	79	True Confessions	121	121	0
80	78	Modern Romances	119	128	- 7.0
81	82	True Romances	113	97	+ 16.5
82	81	American Girl	108	99	+ 9.1
83	85	True Experience	106	92	+ 15.2
84	84	True Love	104	92	+ 13.0
85	80	Sport	103	104	- 1.0
86	91	TV Radio Mirror	92	78	+ 18.0
87	83	Catholic Digest	91	95	- 4.2
88	88	Elks Magazine	85	84	+ 1.2
89	87	Modern Screen	83	86	- 2.3
90	86	Saga	82	92	- 10.9
91	89	Motion Picture	79	84	- 6.0
92	92	Screen Stories	79	78	+ 1.3
93	94	Presbyterian Life	67	69	- 2.9
94	93	Together	53	73	- 27.4

Euphoria Among Exhibitors

Continued from page 3

ture is, as per tradition among exhibitors, the picture that makes money.

The fact remains that a wide variety of types of productions are faring well. It's no surprise that "Cleopatra" has gone into fiscal orbit. "Irma La Douce" is tremendous and "Bye Bye Birdie" is doing "extremely well," said a man at United Paramount. Add, too, "Thrill of It All," very good, and perhaps a little more significant than the day-to-day receipts is the fact that James Garner, as a "Thrill" star, caught on in the segue from tv to pix.

United Paramount is doing

"substantially better than last year," reported the insider.

At RKO Theatres, the report is that the current crop of pictures is faring well both matinees and nights. It's not just the familiar summer upbeat with the kid trade. This is another significant twist.

Not so long ago the hot months made for an almost automatic hot-shot b.o. period. Then the suburbanites became preoccupied with boating and outdoor cooking and related activities. If the current semester is any criterion, it could be that Dad is wearying of the briquette bit.

Stanley Warner rep. title-dropped "Irma" as "doing lots of business," also "Jason and the

Argonauts." "Great Escape" is "very good" and "Summer Magic" is "giving a good account of itself."

"Nutty Professor" is shaping up as the strongest money-maker of all Jerry Lewis pictures, excluding those he made with Dean Martin. "Donovan's Reef" and "Hud" have been cited by numerous theatremen as substantial entries.

"Gidget Goes to Rome" is another top contender in some area. All these are in addition to the top productions which had been established previously, such as "Cleo," "Lawrence of Arabia" and "How the West Was Won."

Warners' "Spencer's Mountain" is surprising in the Denver area. According to Morey Goldstein, v.p. general sales manager, this Henry Fonda starrer grossed \$47,700 in Denver subsequent, compared with \$26,470 taken in by company's previous bigtimer "Giant."

Literati

More Paperback Mergers

Ballantine Books' merger with Pocket Books means that both trademarks will continue and that Ian Ballantine will remain prez of the firm bearing his name. However, PB has wider distribution outlets and, in addition, also publishes Cardinal Editions, PermaBooks, Washington Square Press and All Saints Press.

Meantime Dell Pub. Co., paperback house, has confirmed its acquisition of Dial Press of which Richard W. Baron will remain prez and will continue publishing hardcover trade editions. Dell recently acquired Mayflower Books Ltd. of London. George T. Delacorte Jr. is head of Dell. Leon Shimkin is prez of Pocket Books and, with M. Lincoln Schuster, also heads Simon & Schuster Inc.

Honolulu Press Settlement

Honolulu's two major dailies, the Advertiser and Star-Bulletin, resumed publication Aug. 7 after settlement of a 43-day strike that had been called by seven unions.

Settlement, incorporated into a three-year contract, reportedly will cost the papers and the Hawaii Newspaper Agency, which handles the physical production of both dailies, some \$1,667,800 in added costs over the three years.

Pacts call for annual wage increases of \$5 scaled to \$4. Sick leave benefits, one of the main causes of the dispute, ended up with a compromise settlement—no waiting period for the first illness of any employee and a two-day waiting period, if warranted, after the first illness. The companies contend 5½% of the employees have been responsible for skyrocketing sick leave payments.

Honolulu's new Sunday newspaper, the Sunday Press, made its debut Aug. 4 and folded after the single 64-page issue.

Venture was launched by the Press Newspapers Inc., publishers of a series of nabe and suburban weeklies, to fill the void created by the strike against the Star-Bulletin and Advertiser. The strike was settled just hours before the Sunday Press went to press and Press executives promptly announced their Sunday paper would suspend after just the one issue.

The Press, incidentally, was heavy with NEA and Los Angeles Times features and articles, plus local features and columns.

"Cancer" Click in German

Henry Miller's "Tropic of Cancer" which just appeared on the German market, in German translation Rowalt Publishers, at \$6.25 a copy is doing big business here.

In its first week out, 13,000 copies of the book were sold, more than half of the initial 20,000 printing. Publishers are so pleased at the book's big starting sale that they are planning second and third printings, each of 20,000 copies.

Publishing Stocks

(As of Aug. 13, closing)

Allyn & Bacon (OC)	24 1/4
American Book (AS)	42 1/4 - 1/4
Amer. Book Strat. (AS)	5 1/4 + 1/4
American Heritage (OC)	5 1/4 + 1/4
Book of Month (N.Y.)	19 1/4 - 1/4
Comet Nat. (N.Y.)	11 - 1/4
Cowles (OC)	11
Crowell Collier (N.Y.)	19 1/4 + 1/4
Curtis Pub. (N.Y.)	6 1/4 - 1/4
Ginn & Co. (N.Y.)	29 + 1/4
Grolier (OC)	50 1/4 + 1/4
Grosset & Dunlap (OC)	9 1/4 + 1/4
Harcourt Brace (N.Y.)	33 1/4 + 1/4
Hayden Pub. (OC)	3 1/4 - 1/4
Hearst (OC)	25
Holt R & W (N.Y.)	30 - 1/4
LA Times-Mirror (OC)	35 1/4 + 1/4
Macfadden Bartell (AS)	4 1/4 + 1/4
McCall (N.Y.)	24 1/4 + 1/4
McGraw-Hill (N.Y.)	23 1/4 + 1/4
Meredith Pub. Co. (OC)	25 + 1/4
Nat'l Per. Pub. (OC)	8 1/4 - 1/4
New Yorker (OC)	95
Pocket Books (OC)	5 + 1/4
Popular Library (OC)	2 1/4
Prentice Hall (AS)	32 1/4 + 1/4
Rand'm House (N.Y.)	18 1/4 - 1/4
Scott Foreman (OC)	25 1/4 - 1/4
H. W. Sams (OC)	25 + 1/4
Time Inc. (OC)	84 1/4 + 1/4
Universal Pub. (OC)	4 1/4
Western Pub. (OC)	19 1/4 + 1/4
World Pub.	15 1/4

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

Trib's Literary Supp

The N.Y. Herald Tribune's Book Week starts publishing Sunday, Sept. 15, as a new weekly literary supplement.

It will be distributed with the Sunday editions of the HT, Washington Post and Frisco Examiner.

Tebbel On Newspapers

John Tebbel, chairman of the Journalism Dept. at NYU, has authored "The Compact History of the American Newspaper" for Hawthorn publication this fall.

In developing his work, the newspaperman-turned-prof. divides newspaper history into three sections. From 1690-1835 the American newspaper was violently partisan, strictly a propaganda instrument for politics and political parties.

Then came the newspaper giants until the turn-of-the-century: Bennett, Greeley, Dana, Raymond, Hearst, Pulitzer who made their papers personal instruments. The third phase is the segue into the newspaper as a business institution, and eventually into chain operation with automation very much in sight.

N.Y. Timesmen's Books

Robert Shelton, folk music editor of the N.Y. Times, has authored "The Josh White Song Book" which Quadrangle Books of Chicago will publish this fall. Walter Raim, edited the musical texts.

Times' sports columnist Arthur Daley has done "The Pro Football Hall of Fame," also for Quadrangle, with a foreword by Dick McCann.

From another newspaper, the Chicago Tribune, comes "The American Guide to Wines," same pub, by Ruth Ellen Church, better known as Mary Meade, food editor of the paper.

CHATTER

Mrs. Hattie Belle Johnston, widow of William Johnston, editor of the old N. Y. World, died in New York of a stroke at 81.

Frank Tremain, UPI veep and general newspictures manager has named Charles J. McCarthy asst. g.m. of UPI Newpictures, succeeding Harry Varian, who recently took charge of UPI's telenevs operations. Edward T. Majeski is the new newpictures managing director and will supervise both spot and feature picture coverage under Harold Blumenfeld, exec editor.

Mignon McLaughlin, managing editor of Glamour, has authored "The Neurotic's Handbook" for Bobbs-Merrill publication. Portions of it have appeared in Atlantic Monthly.

"James Norris and the Fall of Boxing" is Barney Nagler's title on a soon-due controversial book that may add fuel to the campaign to abolish boxing as a "sport" because of its corrupting influences.

Mildred and Gordon Gordon sold British publication rights to their novel, "Undercover Cat"—already acquired by Walt Disney for filming—to Macdonald & Co., London.

Jeanette Kamins, production assistant to various legit producers, most recently turned novelist-lecturer, has her latest tome, "Everything But a Husband," out in paperback via Dell currently. She's in Miami at present working on another book and on Aug. 11 goes to the Lake Tarleton Country Club, Pike, N. H., to appear at the Arts festival there and talk on writing and the theatre.

Anita L. Ehrman, 28, daughter of Lehman Bros. partner Frederick L. Ehrman, former reporter for the Washington Post and Times-Herald and Hearst Headline Service, was found dead in her Washington apartment. D.C. coroner diagnosed death as probably due to natural causes.

Dwight Martin named co-editor of The Reporter by Max Ascoli, editor and publisher. Martin comes from Newsweek where he has been editor for Latin American (Continued on page 51)

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JOHN LEE THOMPSON / DIRECTED BY ARTHUR P. JACOBSON, J. LEE THOMPSON
BETTY COMDEN and ADOLPH GREEN / BASED ON A STORY BY CHEN DAVIS
AN APOLLO ORCHARD PICTURE / CINEMASCOPE / COLOR BY DE LUXE



WB Finds Itself Promoting Par Pic

Consequence of Acquisition of Frank Sinatra's Reprise Records—Some Odd Slants

Hollywood, Aug. 13.

With the recent merger of Frank Sinatra's Reprise Records and Warner Bros. Records, Warner Bros. has been placed in the unusual position of promoting a Paramount picture, situation that undoubtedly was not evident in the transaction.

Sinatra and Erroll Garner, pacted under Reprise, have both recorded tunes from the Melville Shavelson production, "A New Kind of Love," which Paramount has planned to use in exploiting the picture, due for Sept.-Oct. release. Sinatra recorded title tune, which he sings in the picture. Garner, who scored film with Leith Stevens, has recorded a full album of "New Kind of Love" themes. Both had been planned as hefty Reprise releases, with the diskery pushing them solidly on the record and deejay market.

Paramount, additionally, will be putting money into the sales and exploitation campaign of the film involving use of the records. Thus, Paramount in a sense will be turning around and also plugging another studio's product.

Shavelson noted the unusual situation in detailing the extensive promotion campaign underway for the film, first comedy after a series of highly dramatic roles for Paul Newman and Joanne Woodward. Both stars have been enlisted in selling picture. Among their activities will be an Ed Sullivan show appearance in which they will point up their comedy talents. Miss Woodward, additionally, has posed for large number of fashion, department store and other times on film, involving many of Edith Head's fashions. Picture involves what is known as "knock off" houses (firms which pirate fashions and market them) and Shavelson said he is planning special screening for New York "knock off" houses "so they can steal our fashions from the film."

Producer decried lack of exploitation push on part of major companies today who "wait to see how it opens, then decide to sell it instead of giving it an early push and creating an interest." He called for "As much creative effort in selling as in making the picture."

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'Lawrence' Opens Monroe, Pitt's First in Decades

Pittsburgh, Aug. 13.

Monroe, first hardtop theatre built here in 30 years, bowed on Wed. (7) with Columbia's "Lawrence of Arabia" as opening attraction on a grand basis. House is operated by Associated Theatres. Has seats and parking for 1,000. It is the only theatre in the area outside of downtown, that is equipped with 35 mm., 70 mm., Todd-AO, VistaVision and Cinemascope. It is also equipped with six channel stereophonic sound. It has a 40 foot screen.

The design is modern and was built from the ground up for comfort and film viewing with all the gingerbread eliminated. The chairs are large and comfortable with plenty of leg room. After the "Lawrence" run, house will grind as a nabe with one or two changes a week.

UA Circuit

Continued from page 3

letter to holders, expressed amazement and surprise that the dissidents had started solicitation of proxies even before the board had acted on their request for a special meeting. He called them "blank check proxies" since they named only six of their potential directors.

"Just what these people want, (except to grab immediate control), what they specifically plan to do... and what they hope to get out of it, has not been disclosed," said Skouras, "nor have they explained why they complain on the one hand about the operations of the company while on the other hand they admit having bought the bulk of their stock over recent months. For what purpose?"

Skouras noted that while one of the dissident group is already a director, and well aware of the negotiations which have been going on with United California Theatres and the general program for consolidation, "they give no inkling whether they favor this program."

Meanwhile Sam Goldwyn—Samuel Goldwyn, independent film producer and stockholder in United Artists Theatres, this week filed an appeal in N.Y. Supreme Court from a decision which proposes to settle a multiple stockholder suit against this circuit along with Metropolitan Playhouses and Skouras Theatres.

Projected settlement, which had been okayed by the court following a recommendation by a referee, is based on an exchange of stock which would see UATC taking over sole ownership of Metropolitan and Skouras Theatres.

It's a complicated corporate affair under which the three chains are intermingled. The Skouras circuit is owned 50% by the Skouras family (including George and Spyros P. Skouras) and the other 50% is owned by Metropolitan Playhouses, via public holders. The stockholder suit, of which Goldwyn had no part, claimed that officers and directors of all three theatre companies were working in the same capacity for all three at various times.

Proposed compromise would have UATC issuing its stock to Met and Skouras and, in turn, taking over the Met and Skouras stock.

Goldwyn said he doesn't go for this, claiming the exchange of stock is inequitable to United Artists Theatres stockholders.

Fed'l Trade Commission Operatives on Question Prowl in Los Angeles

Hollywood, Aug. 13.

"Several" attorneys from Federal Trade Commission headquarters in Washington have arrived here and have been quietly contacting distributors' reps along Film Row as well as numerous indie exhibitors. Beyond acknowledging the presence of the trade sleuths, local office of Commission would not reveal the nature of the inquiry.

However, it is apparent that the quiz concerns adherence to the consent Decree by those major film companies and large circuits which were party to suit brought by the Government nearly three decades ago, charging monopoly practices in distribution-exhibition ties—since sundered via divorce of exhibition from production.

Investigators are known to be querying indie exhibitors and small circuit operators who were not involved in the Consent Decree, allegedly on heels of complaints to FTC. It is believed that some of these complaints allege the Consent Decree-stipulated clearance systems have broken down here. It also appears there have been complaints by some small exhibitors that they are being denied a full opportunity to bid for pix.

Methodically, the attorneys are contacting distrib reps here as well as exhibitors who allegedly complained and those who have not. Appointments are being made—mostly for this week—at which exhibitors can elaborate on complaints and distributors can defend themselves from any charges—in private talks with the FTC reps.

Among those known to have appointments with the FTC sleuths are reps from Fox West Coast, Fred Stein circuit, Pacific Drive-Ins, Serra circuit. Appointments continue to be made.

'THRILL' A FULFILL; NABE ADDS MATINEES

Minneapolis, Aug. 13.

For some local film industry members "Thrill of It All" (U) is this year's surprise boxoffice performer here. Having it exclusively for its initial Minneapolis showing, the 1,000-seat neighborhood first-run Park is deviating from a regular policy of matinees only on Saturdays, Sundays and holidays and going to afternoon showings, too, the same as loop first-run theatres.

The Park's daily matinees are because the night showings in some instances have been insufficient to accommodate all of the local filmgoers eager to see it and because, ever since its opening, the evenings have found long boxoffice lines. Also, because it easily was discernible that, even uptown, there are enough afternoon patrons to make the daily matinees profitable.

No non-roadshow picture in recent months, downtown or uptown, with perhaps a very few exceptions, has demonstrated so much pulling power here, and this, too, sans newspaper critics' raves. It's rare locally that a film magnet of such calibre is spotted away from the loop. But circuit owner Ted Mann, operating the Park, did it in this instance, although he himself has four of the eight local loop first-run houses. And the results have been gratifying.

With the same adult \$1.25-\$1.50 scale predominating downtown for the better b.o. pix here, "Thrill" topped grosses of \$14,000 and \$11,000 its first two weeks, stupendous for a nabe house here. Local exhib leaders are doubtful if it could have done better downtown and they deem it indicative of the way uptown is cutting into the loop.

"Thrill" now is in its third Park week and still going great guns. A long run is believed to be a certainty.

Inside Stuff—Pictures

The daydream of publishers is to pick up an unlikely manuscript like "Il Gattopardo" (The Leopard) and see it suddenly blossom into a world bestseller. Though such an event is generally considered the fruit of luck, publishers are naturally under the constant temptation to give luck a prod. Suddenly, word from Palermo speaks of another "Leopard" discovered, indeed the very book from which "Il Gattopardo" has been copied, or at least from which its author, Giuseppe di Lampedusa, drew his inspiration. This, too, was a posthumous find: its author, Giuseppe Maggioro, a law professor whose hobby was writing novels, died in 1953. The only difference—while the Prince of Lampedusa died with a collection of publishers' rejection slips by his bedside, Maggioro's book had actually appeared in 1952 under the title of "Sette e Mezzo" in a small private edition of 1,000 copies. Few noticed it at the time.

"Sette e Mezzo" also deals with Sicilian events of a hundred years ago (the title, "Seven and a Half" refers to the days the 1866 revolt lasted in Palermo). Like "The Leopard" it is built around the figure of a Sicilian nobleman at loggerheads with history, a rapidly changing island, and a fading way of life. There, according to the few who have been able to corner and read one of the rare copies, the resemblance ends. The book, they report, contains none of the fine writing of "The Leopard" though it is a historical novel of some interest. Lampedusa, it appears, was a friend of Maggioro. Living in the same city of Palermo they often met, and it is quite possible that it was while reading his friend's novel that Lampedusa decided to write his own.

Vet theatre manager John A. Goodno's son, Dr. John Jr., who collaborated on several medical papers with other physicians from the Dept. of Obstetrics and Gynecology at Johns Hopkins in Baltimore, is moving to Los Angeles where he will practice. Young Goodno has resided in Charleston, W. Va., since graduation. Goodno, pere, is longtime manager of the Palace, Huntington, W. Va. Last week he broke into the local Herald Advertiser with a stunt to "find" a "Nazi" flyer to trailerize "The Great Escape." He found Detlev Raesch, a local auto mechanic, who hails from Heidelberg but lived with his parents on occupied France during the war. Raesch later served as translator for the Americans following the Liberation, is an American citizen, and has little use for his German background but acquiesced to the parttime ballyhoo stunt. This includes a "speaking knowledge of German" and parading in a Nazi airman's uniform.

The junket method of winning friends and influencing people by hauling the press to picture locations received a big setback a week ago when the Chicago Tribune devoted four pages in its Sunday supplement to a recap of a press tour to Jackson Hole, Wyoming, the shooting and preem site of Warner Bros. "Spencer's Mountain." The lengthy article went into embarrassing detail concerning Henry Ford's lack of cooperation and lack of faith in the picture and other participants' negative reaction to the film.

Half of the seventh floor of the Moscow Hotel was transformed into a Press Club during the recent Moscow Film Festival, but was open to all fest participants, and being about the only place in the city keeping late hours, was the regular rendezvous point after the evening screening. Russian champagne and vodka, as well as such Western hard drinks as whisky and gin were available, but the main attractions were the impromptu cabarets by artists who were festival guests, and the twist sessions in which the Russians proved they were as adept as the most decadent Westerner!

Academie Francaise, long at work on a new dictionary, has come up with new definitive definitions of film words and expressions. A new one, cineaste, has been added which is an author or director of a film, cinematographe is the machine invented by the Lumiere Brothers in 1895 by which a group of images projected on a screen compose animated scenes, and cinematheque is a place where film is conserved.

By lining up appointments for anything from beauty parlor visits to horseback riding, Roxy Theatre, Odeon-operated 778-seater in Midland, Ontario, has made more filmgoers of vacationing cottagers. Under Wilfred La Rose's management, this summer community, with few telephones in surrounding cottage areas, theatre is handling many of needs for wives who come later to performances, with their husbands and families, as feminine appreciation.

Unit Managers Guild In Meld With Directors

Hollywood, Aug. 13.

Members of both Directors Guild & America and Film Unit Production Managers Guild have okayed amalgamation of latter with the Directors.

Many production managers also are assistant directors and had cards in both organizations.

Many New Entries For Edinburgh Film Fest

Edinburgh, Aug. 13.

Films entered for the upcoming International Edinburgh Film Fest include the world preem of a film by Satyajit Ray, whose "Panther Panchali," was shown at the celluloid junket here several years ago. Norway has entered "The Wild Duck." Feature pix also are coming from Poland, Holland and Czechoslovakia. The Swedish entries include a film directed by Arne Mattson.

Over 170 films are entered from many countries, and there is likely to be an important British production this year. Squawks have previously been heard about lack of British trade participation.

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COLUMBIA'S HOT!

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AND NOW KEEP YOUR EYES ON "GIDGET GOES TO ROME"

British Com'l TV's '62-'63 Output: 40% of Total Time Given to Drama

London, Aug. 13. Fears that the uncertainties created by the forthcoming expiry of the independent tv stations' contracts (mid-1964) and all the political sniping which has followed the publication of the Pilkington Report and the Government's White Papers would make Britain's commercial tv contractors draw their horns in, programmatically speaking, have proved unfounded in the past year. In fact, in 1962-63 a "number of significant new growing points" emerged on the commercial web. Backslapping the independent channel for this "noteworthy" attitude in spite of everything, the Independent Television Authority, in its annual report for '62-'63, records the advent of Telstar (UK programs for which were planned jointly by BBC and commercial stations), introduction of adult educational fare, and developments in established areas of television like introduction of the "mammoth" dramas—such as Granada-TV's "War and Peace" and Associated-Rediffusion's "When The Kissing Had To Stop"—and the new class of entertainment provided by Associated Television's "Golden Hour" transmissions from the Royal Opera House, Covent Garden.

ITA claims in the report that in the dual-channel homes (97% of the population), over the year, 60% of the time was spent watching the indie outlet. Average size of the evening audience (from 7:30-10:30 p.m.) for commercial tv was 12,500,000, an increase of 300,000 over the previous year.

Tracing the development of "serious" programs of the indie web, report states they repped 37% of the total running time during March 1963. This compares with 26% in October 1959 and 19% in October 1956. According to Authority calculations, drama occupied 40% of total program time on its network, the "general tendency being towards an increase in the use of tv studio produced series and a lesser reliance on the output of film studios."

News, talks, discussions and documentaries was the second largest group of programs beamed by ITA and took up some 20% of total program time. Material imported from foreign sources occupied only 12.8% of the network's transmissions.

Year under review saw "the continued expansion in the provision of regional programs in independent tv." Two new contractors were born—Channel-TV and WWN (Continued on page 46)

NBC's Movie 'Itch' Vs. Jerry Lewis

"Movies are better than ever" themes the NBC-TV Saturday-Monday feature pix push for the upcoming season. The network has pencilled in 20th-Fox's Marilyn Monroe starrer "Seven Year Itch" for the Saturday night kickoff, Sept. 21. That's the night Jerry Lewis preems in the competitive ABC-TV slot.

As the big Monday night comes on in competition with CBS-TV's star-studded General Foods hoopla, NBC is going with 20th's "David and Beersheba" as a two and a half entry (7:30 to 10) and has set Metro's "Executive Suite" as the Sept. 30 entry.

TWO BY FOUR-STAR GETS ABC-TV EYE

Hollywood, Aug. 13. ABC-TV has evinced interest in two new Four Star series for 1964-65, both creations of producer-writer Richard Alan Simmons.

They are both 60 min. series. One is "Royal Bay," about three generations of a family in a small American city, the other "Dragon's Ocean," about purse seiners in a San Pedro fishing fleet.

Simmons also created "Gabe Savage," 90-min. series about a Cavalry outpost, for season-after-next.

Granada's Lux Bucks

London, Aug. 13. In a switch unique in Britain, Granada-TV has taken advertising time on Radio Luxembourg, with a series of three 30-second commercials on Sunday (4) and on the following day. Further spots of similar duration have been scheduled for the following three Mondays.

All the time buys were devoted to promoting Granada's new First World War drama series, "For King and Country," and listeners were invited to submit reviews of the first of these plays, "Out There," transmitted last Tuesday (6). The winner will collect a \$70 prize.

Nurses, 'Defenders' Theme Up for '63-'64; Many Already in Can

Herb Brodtkin's "Nurses" and "Defenders" on CBS-TV, both series themed to realistic drama, could be called representative of N.Y. based tv drama, circa '63-'64. With 12 "Nurses" already in the can, the hourlong outings range in theme from drug addiction, to child beating, to a spy dying of cancer, to a hospital strike, to medical quakery.

"Defenders," also noted for its treatment of contemporary themes, has nine shows of the new season in the can. The new "Defenders" hourlong episodes range in theme from a district attorney falsifying evidence, to a former prostitute being mauled, to a Reggie Rose script on insanity, to an exchange of spies, to a crooked judge, and to the issue of a priest hearing a confession of murder in confessional.

For a breather, both "Defenders" and "Nurses" at this point have one comedy outing each, for telecasting probably during the Christmas holiday period.

CBS YENS LUNTS FOR MORE THEATRE

Alfred Lunt and Lynn Fontanne, who teamed to narrate and act in the CBS News Perry Wolff helmed special on the Greek Theatre, are very much in demand at CBS.

Wolff would like to use the Lunts again in other specials dealing with the drama of other countries. The Greek theatre special is due to be telecast next season. Only question is the pair's availability for future outings.

Liston-Patterson's Brit. Aud: 4,956,000

London, Aug. 13. Although placed in fifth position in the TAM top 20 ratings, the BBC presentation of the lightning knockout of Floyd Patterson by Sonny Liston attracted 921,000 less viewers than the previous world heavyweight championship in September last year.

The program, screened on July 23, had an estimated audience of 4,956,000 viewers.

Lawrence & Lee Sought for Judy

Hollywood, Aug. 13. CBS is still scrambling to get the Judy Garland show back on the production track. James Aubrey, network prexy, who came out from N.Y. to get the pieces back into place, was premature when he said everything has been straightened out.

Show is still without a head writer. Bob Wells was summoned from N.Y. to organize a writing staff but he declined the bid, being under the impression he would be coproducer with Gary Smith, who was named producer after George Schlatter was removed because of differences in production format. Smith has been art director and associate producer. Wells returned to N.Y.

CBS is now reported overturning Robert E. Lee and Jerome Lawrence to head up the writing staff.

One of the top writing teams in radio, they have restricted their activities to theatre and have to their credit such stage hits as "Auntie Mame" and "Inherit The Wind."

Aubrey remained over for last Saturday night's taping of the first Danny Kaye show.

COMMON MARKET TV IN SEPT. 23 PREEM

Frankfurt, Aug. 13. A television program concerning the six Common Market lands and being jointly broadcast by them will start on Sept. 23.

The six countries are planning a regular linkup, with the show called "Europa of the Six," and being arranged by representatives of Belgium, West Germany, France, Italy, Luxemburg, and the Netherlands.

Each member produces shows concerning his land individually, and then these are offered so that the people know more about their Common Market neighbors.

West Germany is represented in the new enterprise by the Second Television Network at Mainz, which will prepare the German portion of the programs and also show the productions to the German public.

Loevinger: 'Rather Read a Book'

Minneapolis, Aug. 13. Twin Cityite Lee Loevinger, recent FCC appointee, was quoted here as saying "I'm not much interested in television. It's a mass medium. Personally, I'd rather read a book."

This was in reply to the reporter's question as to whether he's excited about the debate over any role the FCC should play in trying to elevate tv's cultural standards.

"No," he said. "But, then, they're not broadcasting it for me."

A former Minnesota state supreme court justice who was transferred from the Justice Department to the FCC, Loevinger was vacationing here last week. At the time of the shift reports had it that he had been moving faster on anti-trust prosecutions than suited the Kennedy administration.

Loevinger helped draft legislation setting up the semipublic, semiprivate communications satellite corporation which the FCC will regulate. He said he was told the President wanted him on the FCC because of his anti-trust background and connection with the communications satellite.

New NAB Guidelines Tone Down Those Arthritic-Rheumatic Pitches

Washington, Aug. 13. Broadcast stations should only advertise arthritic-rheumatic products offering temporary relief of minor aches and pains caused by those diseases, the NAB Code Authority said.

In its newly issued guidelines for advertising arthritis and rheumatism treatment products, the Code Authority warned against puffing products with implications they would treat the cause or have an effect on the diseases.

The guidelines also turn thumbs down on ads implying or referring to "miracle drugs" which could do more than relieve minor aches or pains. Such terms as "agonizing," or "torture" and before and after comparisons showing a marked improvement of joint movement come under this restriction.

Endorsed by the Arthritis and Rheumatism Foundation, the guidelines recommend stations seek "positive disclosure that the effectiveness of a product, in its recommended dosage or application, is limited to the temporary relief of minor aches and pains of arthritis and rheumatism."

Ads should also advise those with serious or prolonged arthritic or rheumatic aches and pains to see a doctor.

Sen. Keating's Tribute To CBS' Bob Pierpoint For Civil Rights Stand

Washington, Aug. 13.

A speech of CBS Washington correspondent Robert Pierpoint calling for a moral approach to civil rights and blasting the Birch Society was praised and inserted in the Congressional Record by Sen. Kenneth Keating (R-N.Y.).

Keating called the speech "moving and eloquent" and said the newsmen's civil rights message "expresses the sense of moral indignation anyone must feel who objectively views the causes of the racial tension and unrest in our Nation today."

Pierpoint was speaking to graduating class of his alma mater, Redlands University in California.

KENNETH MORE IN ANGLIA TV DRAMA

London, Aug. 13. Kenneth More is to make his commercial television debut on Aug. 29. He is to star in Anglia Television's production of "Collect Your Hand Baggage," in the Television Playhouse series.

More admits that he has great respect for the work of both the play's author, John Mortimer, and William Kotchoff, who is to direct. "When I found that combination coinciding with the postponement of my next film I couldn't resist the opportunity," he said. He last appeared on tv 10 years ago.

Alberto Culver Drops 'Gunsmoke,' Ciggie Com In

Alberto Culver has bowed out of alternate week half-sponsorship of CBS-TV's "Gunsmoke" next season.

Coming in instead of Alberto Culver is American Tobacco Co. It's understood that the cosmetic firm after buying into "Gunsmoke" asked for relief, via its agency Compton. "Gunsmoke" was to be used as a vehicle for the introduction of some new products, the debut of which has been delayed. American Tobacco came in on the same basis on the Saturday night hourlong western, slated from 10 to 11 p.m.

Nick Vanoff's TV Spec

Hollywood, Aug. 13. Nick Vanoff, former producer for Steve Allen, has sold NBC-TV an hour special for the '64-'65 season, "Funny, Funny World." Top comics from around the world, among them Cantinflas and Fernandel, will be taped wherever they are at the time.

NBC's 73% Film Paces 3 TV Webs

Looking toward the '63-'64 season, film occupies 70.5% of the nighttime schedule of the three networks, with "live" (vidtape) occupying 29.5%.

Eastman Kodak, which for obvious reasons keeps tab on the film vs. live ratio, reports that no longer is ABC-TV the most heavily-filmed network. This fall, NBC-TV will set the pace, with 73.5% of its regular nighttime schedule on film. ABC-TV and CBS-TV, according to the Eastman report, are in a dead heat for second ranking; both have scheduled just under 70% of their prime-time programming on film. Partial swing at ABC-TV in favor of live or taped star showcases, as well as that web's turn to a big-money game show, and the continuation of the fights and Lawrence Welk, accounts for the drop in the film percentage at that network.

U.S.-CANADA ACCORD ON FM ALLOCATIONS

Washington, Aug. 13. The U.S. and Canada have worked out an agreement on ground rules for future consultation when FCC begins giving new FM assignments.

The accord reached through an exchange of letters between FCC Chairman E. William Henry and Canadian officials will cover allocation and use of FM channels within 250 miles of the Canadian-U.S. border.

The new arrangement applies only to channels 221-300, except for Canadian allocations 204 and 210 in Windsor, Ontario.



DENNIS BELL

Just concluded successful engagement at the SILVER SLIPPER in Las Vegas. Now available for Television, Night Clubs and Motion Pictures. Direction GAG. Personal Management, JACKIE BRIGHT, 850 7th Ave., New York 19, N.Y. Circle 7-2930.

OF MURROW AND TOMORROW

Midsummer Night's Screen

(National Nielsen)

Reruns dominate the Top 15 on the National Nielsens (for the two-week period ending July 14), though surprisingly enough "Ben Casey" has been knocked out of the box, with CBS-TV's "Password" inflicting the damage. Latter is in the No. 8 spot. CBS shows per usual grab off the lion's share.

Here's the midsummer tally:

Beverly Hillsbillies	CBS	26.5
Candid Camera	CBS	26.4
Andy Griffith	CBS	25.6
Bonanza	NBC	24.1
What's My Line	CBS	24.0
Dick Van Dyke	CBS	23.6
Gunsmoke	CBS	21.9
Password	CBS	21.1
Danny Thomas	CBS	20.1
Ed Sullivan	CBS	19.8
Lucy Show	CBS	18.3
Hazel	NBC	17.5
Real McCoys	CBS	17.4
Car 54	NBC	16.9
Picture This	CBS	16.9

Pilots Is For Kids

Jackie Cooper Keeps Pace With Maturing Industry; Barbara Stanwyck as His Co-Star

Jackie Cooper, of "Hennessey," "People's Choice," et al., appears to enjoy an uncommon independence of producer-star of his own television series.

Cooper, in a three-way partnership with United Artists Television and CBS-TV on a new project for '64-'65, says his handshake deal with CBS-TV calls for a firm 26 week deal. The hourlong series, the working title of which is "County Agent," will costar Barbara Stanwyck.

Jackie Cooper Productions top-per said he wouldn't accept a pilot deal at this stage of the game. He's directed, produced and starred in too many tv films to make only a pilot deal with a network. Things too, he pointed out, in response to questions, have changed in the business to make a pilot deal for him unthinkable.

In N. Y. for confabs on the project, Cooper reprised many developments in the industry. He said at one time, the advertiser held a franchise on network time. He'd have his agent peddle a pilot to a potential advertiser via the agency and a sale was possible. That situation doesn't prevail today, he continued. The network programs the show and asks the advertiser to come in for the minutes "and at CBS, they stand in line."

He plans to come in with a sam-

(Continued on page 48)

CBS Won't Tour 'Years of Crisis'

CBS News, which in the past few years has toured its top correspondents, in a city-by-city reprise of the "Years of Crisis" telecast, plans to give up the yearend touring bit.

On the tours, the CBS News event reaped good publicity locally, and enhanced the CBS News "image" in the cities where the tours were booked. However, on the other side of the balance sheet, was the fact that the tours took key men away from their posts for weeks. It's that side of the ledger which pushed CBS News to its decision to forego the tours.

Greg Garrison Quits Brasselle; Wayne In

Add the summer "Keefe Brasselle Show" to the CBS-TV roster of shows experiencing producer troubles.

Producer-director Greg Garrison has bowed out in the wake of differences with exec producer Brasselle. Garrison's upcoming tie with next season's "Sid Caesar Show" on ABC-TV was said to be one source of friction. Ronald Wayne, former associate producer, has been named producer. A director has yet to be set for the Garry Moore summer replacement,

The Global Pitch

CBS News' "Town Meeting of the World" is up for commercial grabs.

Unnoticed in the excitement associated with the first world town meeting last month was that the nighttime repeat carried Polariod and Metracal as participating sponsors. Telstar II is again operable, otherwise CBS would have had to turn to the RCA satellite for inter-continental communications in its next "Town Meeting of the World."

NBC, CBS Again D.C. Target On News Coverage

Washington, Aug. 13.

Another Congressional salvo was fired at CBS and NBC news coverage as ABC avoided again the firing line.

The latest anti-web scoring came from Rep. Edward Hebert (D-La.) who criticized CBS and NBC for "not carrying one word" of a House debate on the Pentagon's new discrimination directive.

Hebert told the House he watched the two webs' news program and didn't hear the debate mentioned. He said he didn't watch ABC.

Hebert's remarks followed the pattern of several recent Congressional blasts at web news and civil rights coverage. Either deliberately or through an oversight, the latest Congressional critics haven't mentioned ABC.

Noting the "fruitful" House debate on the Pentagon memo on off-base military discrimination, Hebert said he didn't know whether the blackout "was a result of Pentagon news management or censorship by the news media."

In any event, he continued, "it is a devious device being employed to keep the public from knowing what is in the Gessell report."

The Gessell report, written by a White House Committee, was the basis for the Pentagon directive authorizing base commanders to place "off limits" towns near bases "practicing relentless discrimination" against Negroes.

The report and directive touched off intense Southern anger against using the military to promote political and social policy.

Southerners repeated those charges in the House debate.

Northern liberals replied the directive was necessary to boost Negro morale in the military. They proposed moving the military bases from the South to the North.

RETURN TO CBS IN THE CARDS?

By GEORGE ROSEN

Periodically there's been some wondering out loud by the Let's Get Ed Murrow Back In Broadcasting Fan Club as to the timetable for his reemergence, who is going to take the initiative, and, not the least important, whether the director of the United States Information Agency is even interested in putting the world of Washington diplomacy and bureaucracy behind him.

In recent days the speculation—if that's what it is—seems to have cropped up again. There is, of course, nothing official on the subject, but there are those who are saying that Murrow will have had it in the not too distant future; that toiling in the propaganda vineyards isn't all it's cracked up to be and that the bureaucratic ways of life are strictly for the birds (whether the male type or Ladybird). Plus the fact, goes the report, that the Murrow expectancy that as Mr. Big in the realm of USIA he would be numbered among the "inner circle" at the White House, never fully materialized.

Whatever the reasons—if reasons truly exist—the major speculation centers around whether there would be a Murrow gleam in the CBS eye, or vice versa, once he's decided to pull up D.C. stakes. For all the fact that the Murrow exit from CBS was attended by a long period of disenchantment and some harsh words in his out-in-the-open encounter with Frank Stanton, nevertheless it is the assumption of the LGMBIB Fan Club that a reuniting of CBS and Murrow would be in the nature of a "coming home" and hence a natural turn of events.

For one thing, they point out, it's hardly a secret that CBS News has been going through an agonizing period of frustration over the past couple of years in its determined bid to convince the world that, for all the praises heaped on the NBC news operation, it need bow to no one today in its reemergence under the Dick Salant helmship as a medium of distinction, individuality and with an awareness of its responsibility.

But since the press notices don't come out that way, it's felt that somewhere along the line a spark is missing, something dramatic is required which in one fell swoop could turn the tide. And they see the possible answer in the return of Murrow. Not as a man to recite the hard news, nor yet again in any administrative capacity (he tried the desk job once and was happy to relinquish it). But rather as a free-wheeling CBS commentator to update the story of the world and what's been happening to it since he left the air.

From the vantage point of his USIA directorship, it's noted, he's been in a unique position to size up the global picture at first hand and if anything it has given him a new and fresh perspective and appreciation of the problems of the world today.

Not generally known is that, at the time of his exit from CBS to assume the USIA post, CBS let it be known to Murrow that "this is your home" should he decide to return to active broadcasting. There was no contractual commitment on paper, since for obvious reasons, with Murrow going into the Government, this might have created embarrassments or worse, but nonetheless the verbal understanding does exist.

All of which puts it very much in the realm of possibility that CBS will "pick up its option."

NBC News Ups Johnson

Former night managing editor of NBC News Malcolm Johnson has been named manager of the department.

With the network since April, '62, Johnson was manager of the web's news program service before he was night manager.

'Buck a Thousand' Audience Pull Lures Sponsors Into Daytime TV

Advertising's hottest buy right now is daytime television. Reason: It's cheap.

"A buck a thousand" is the way one ad man puts it. In Madison Ave. sliderule terms that means that the cost-per-thousand viewers is \$1. That's under a third of what nighttime television costs. And, by any gymnastics of the print medium promoters (pass-along readership etc.) it beats the daylight out of newspapers and magazines.

For three years advertisers have been slowly coming around to daytime tv, and this fall (fourth quarter) all three of the networks are within 10% of a sellout. There are advertisers in the wings, and forced nighttime purchases being advertisers mad (with rumors of the criteria of an entry to daytime being passed along Madison Ave.).

In offering bargains, network daytime has several advantages. Production costs are way below nighttime. Many of the quizzes and soapers and stripped off-web reruns can be brought in well under \$10,000. A filmed nighttime half hour can go to \$60,000. There are twice as many commercial minutes in a daytime show—six against three at night. The affiliates' split was half the nighttime dollar and, since early this year (in the case of CBS and NBC) it's been cut by 30%.

Anyhow, daytime is the medium where no one is hearing the usual advertiser complaint about rising costs. Prediction: the price will go up.

MGM-TV's 'Big 5' NBC Pilot Deals; Neuman's 'Rifle'

NBC's big yen for the kind of shows fashioned by Bob Weisman's MGM-TV operation extends into the '64-'65 planning on an even bigger scale than before. For example, the network has already made deals for five MGM pilots—three full hour shows and two half-hours.

Latest to be consummated is an E. Jack Neuman project called "Rifle Service" (all about a guy named Rifle). Has to do with insurance claims. Neuman, who also produces MGM-TV's "Mr. Novak" on the NBC '63-'64 sked, has been working on the preliminaries for the past couple of months.

NBC's other pilot commitments with MGM for '64-'65: "Mr. Solo," "Grand Hotel," "Please Don't Eat the Daisies" (based on the Jean Kerr book) and "Flipper" (a video adaptation of the current MGM feature release).

ABC'S FINAL STRETCH \$1,500,000 SALES

Now in the final stretch, ABC-TV wrapped up \$1,500,000 in fourth quarter sales last week. Business came from Block Drug with participations in "Wagon Train," "Fugitive," "Channing," the Jerry Lewis and Lawrence Welk shows, the 11 p.m. news wrapup, and "Burke's Law." Bristol-Myers also bought the first five aforementioned shows plus "Outer Limits," "Hootenanny," "The Price Is Right" and the Jimmy Dean show.

Exquisite Form Industries is also bowing on the web with a heavy fall campaign. Package includes participations on the Lewis and Dean shows plus a daytime scatter plan.

Revue Now Casting For NBC-TV Two-Hour Feature Presentation

With Revue chieftain Lew Wasserman personally riding herd on the project, Universal is now at the casting stage for the initial two-hour feature film being made for NBC-TV presentation in '64-'65 (the first in a series of the experiment jells). Cast will be selected from names familiar to both tv and movie fans.

Initial presentation will be "Johnny North," based on a Hemingway story. The script by Gene Coons has already been completed. It's described as a suspense-adventure story.

As for budget, one high source says Wasserman is "shooting the works" in terms of tv program budgeting. Two-hour films, jointly owned by NBC and Revue, are designed for overseas theatrical showing after premiering on NBC.

Tom McAvity's Iffy JWT Status

Status of Tom McAvity in J. Walter Thompson's tv department appears to be iffy, with reports he may soon exit the agency.

Bill Hylan, JWT's new tv programming chieftain (he moved over from CBS) admits "we've had some talks," but adds McAvity's exit is indefinite at the moment.

There appears little doubt but that the recent reorganization of the agency's tv sector has left McAvity sort of dangling midair. Under Hylan, William Wilgus, veepee and manager of the Hollywood office, was named associate director of the department and has been on a New York-Coast shuttle. Robert Buchanan, formerly a tv account supervisor, was named department manager, and John Ball was upped to director of programs.

McAvity joined JWT several years ago, having been brought in by Danny Seymour to head up the program dept. Prior to that he was NBC-TV program topper and with McCann-Erickson.

Italian Viewers May Get Their Cig Com's Via Swiss TV Network

Rome, Aug. 13.

Local reports say that the Swiss telenet will go partially commercial next year, thus potentially threatening ad monopoly currently held in North Italian areas, where the Swiss signal can be received, by RAI-TV, the Italian telenet.

Initial commercials would be spots lasting from 20 seconds to a minute, and cast in three versions (Italian, French and German) from stations in Zurich, Lugano, and Geneva, between 7:30 and 8 p.m.

Reports also say that many Italian firms are interested in buying Swiss ad space, despite limited area covered by Swiss transmitters, which reach Po Valley in Lombardy and Piedmont regions, plus some fringe areas.

Noted also that while Italian tv forbids cigaret commercials, they are okay for Switzerland, and would presumably become a leading customer of the Italo-targeted commercials.

British ATV's Sir Robt. Renwick Takes a Swipe at Big Tax Bite

London, Aug. 13.

The first top level boardroom comment on the commercial tv \$50,000,000 a year levy on advertising revenue, which was officially enacted in the new television legislation, was made last week by Sir Robert Renwick, chairman of Associated Television, in his annual report to stockholders. He described it as thoroughly ill-conceived and entirely misplaced.

The purpose of a turnover tax, Sir Robert tells his shareholders, is to extract money for the Exchequer at the various stages where profit is accrued in a developing economic process. To attempt to apply it to an industry such as commercial television, which has only one operation, the earning of money from advertising, to enable it to put out a free service to the public, is clearly a distortion of this taxation principle.

Sir Robert feared that ATV would suffer worst of all from this levy, for the simple reason that with its dual and divided seven-day operation in London and the Midlands it had two lots of overheads, two lots of studios, two lots of offices, two lots of program costs, and so forth. The revenue earned from ATV's dual operation was no larger and might, indeed, be smaller than the revenue earned by a company operating a five-day service in one area only, with one lot of overheads, one lot of studios, one lot of offices and one lot of program costs.

Although the Postmaster General had indicated that he would look to the Independent Television Authority to iron out inequalities by a system of differential rentals, Sir Robert suggested that it might prove to be the case that the inequalities were so great that they could only redress the balance by some measure of reallocation of days or areas.

Explaining to stockholders that the production of vidpic series necessitated considerable expenditures which could be recovered only over a period of years, and provided a satisfactory sale could be secured in the United States, Sir Robert said that not the least of the reasons for deprecating the turnover levy was the fact that less money would be available for productions which were vitally important, both for home use and for export.

Sir Robert reported the production subsidiary, Inc. Television Co., Ltd., dealt with 42 countries in the Eastern hemisphere and during the year ended March 31 last, had sold over 5,600 hours programming, of which approximately 4,300 hours were sales of film series, with a yield of \$943,068. ITC in America had again shown progress in the Western hemisphere, and though trading conditions had been difficult, the company had, since its inception, returned no less than \$12,000,000 back to Britain.

"Fireball XL5," starting from the fall, had been taken by one of the principal U.S. networks, and both "The Saint" and "Broadway Goes Latin" were being sold for syndication. In partnership with NBC and Herbert Brodtkin, they were producing 26 one-hour episodes of "Espionage," in which they had worldwide distribution rights outside America. The skein would be shown on NBC and by ATV in Britain, and had already been sold for Australia, Canada and Japan.

In regard to the company's diversified activities, Sir Robert reported that their group investment in Canada was making satisfactory progress, while the buildup of their background music service, Muzak, was continuing slowly but steadily. In the latter case, however, it would be sometime before the heavy investment could be fully recovered and the company be made profit making.

ATV's wholly-owned subsidiary, Ambassador Bowling, had launched its 10-pin bowling operation within the next year. Pye Records, in which ATV has a 50% stake, continues to make excellent progress, and the company's large investment in British Relay Wireless and Television was progressing well.

Lowenstein Exits GAC

Larry Lowenstein of the General Artists Corp. television dept. resigned early this week. Plans, thus far, are indefinite.

Lowenstein joined GAC two years ago as a veepee in charge of publicity, but later shifted into tv sales. Previously, he had been with CBS publicity and had been associated with Rogers & Cowan and had operated independently for a time.

Brit. TV Ad Coin Down \$1,400,000

London, Aug. 13.

Ad coin spent on tv last year fell for the first time, according to a survey just published by the Institute of Practitioners in Advertising. At \$231,000,000, it was \$1,400,000 down on the previous year.

Covering a period of five years, the survey also reveals that although total spent on advertising in the UK rose last year to a new peak of \$899,640,000 spent on all media, the annual rise of \$13,720,000 was the smallest for many years.

NBC-TV's 'Tunnel' SRO, Ditto on Ford Special

NBC-TV has racked up SRO sales on two specials, a repeat of "The Tunnel," 90-minute teleumentary on escape under the Berlin Wall, and a Tennessee Ernie Ford Christmas special.

American Home Products, via Wm. Esty agency, is picking up the full tab for "The Tunnel" re-run Oct. 20 as the first show in the web's new Sunday afternoon series, "Encore." General Mills bankrolls the Ford Xmas show, which will feature the Robert Wagner Chorale and an 18-minute color animation of the story of St. Luke.

Semaan's FM (Faith Money) Is Given a Lordly Assist

Houston, Aug. 13.

"Anyone who knows anything about radio and takes a look at our finances would see that by ordinary budget standards we ought to have closed down long ago."

This remark might represent discouragement on the part of any radio station manager who lacked the faith of Dick Semaan, general manager of KHCB-FM, the initials of which stand for Houston Christian Broadcasters.

"Our ministry through this Christian sacred music and program station has continued for 18 months because the Lord is faithful. Though we've only met our monthly budget twice, the Lord works out means for us to stay on another day," he said.

As evidence of this, Semaan points not only to the donation of funds by listeners but also the 17 volunteers who provide technical assistance from 7 p.m. to 6 a.m.

"When the Lord doesn't provide money, He provides people to help," Semaan noted.

In spite of the financial imbalance which is an almost constant concern for the organization, the station, which transmits at 105.7 megacycles, recently increased its broadcasting time from 18 to a full 24 hours.

This was possible because Danny Tucker volunteered to do the technical work involved in broadcasting from 10 p.m. until 6 a.m. He is a polio victim, spends most of his time in a wheelchair.

During the early morning hours he mans the technical control board while tapes of Christian music and verse are played. These are provided by Family Stations, Inc., a non-profit California group sup-

WOLPER GOES SLAPSTICK

"Funny Men" 2-Part to Trace 6 Decades of Film Comedy

Hollywood, Aug. 13.

Wolper Productions is preparing a two-part tv special, "The Funny Men," which will trace the rise and success of slapstick comedy and sophisticated comedy alike, for inclusion in its NBC-TV "Hollywood and the Stars" series.

The telefilm, covering six decades of screen comedy, will be produced by Irwin Rosten for series producer Jack Haley Jr.

Silent & sound laugh makers will include Harry Langdon, Buster Keaton, Charlie Chaplin, Harold Lloyd, Fatty Arbuckle, Ben Turpin, W. C. Fields, Keystone Cops, Marx Bros., Joe E. Brown, Laurel & Hardy, Abbott and Costello, Red Skelton, Bob Hope, Jerry Lewis, Danny Kaye and Cary Grant.

Claimed to be first comedy ever produced, a long-forgotten 1894 silent film, titled "The Sneeze," has been unearthed for inclusion. Other rare comedies also have been obtained for inclusion.

AFN-Berlin On Its 18th Anni Achieves Influential Status

Berlin, Aug. 13.

As per its annual tradition, the local American Forces Network, the favorite radio station with many Berliners, celebrated its birthday (the 18th now) via a substantial party. It was exactly 18 years ago when AFN-Berlin started providing news and entertainment for the U.S. forces in the then quadripartite city. On that day, Gershwin's "Rhapsody In Blue" was the first tune played by the station when it went on the air at noon.

Although the original mission of AFN-Berlin was to provide news and entertainment for American servicemen in this outpost city, the concept of this station has grown with its listening audience. Today it is another powerful and influential voice of freedom speaking distinctly for the case of liberty from deep within a land where there is no personal freedom. From 250 watts the power has increased to

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TV-Radio Production Centres

IN NEW YORK . . .

Henry White exiting Paramount TV post . . . NBC program v.p. Mort Werner says he's still laughing over the first two dry-runs on Leland Hayward's "That Was the Week That Was" half-hour satirizations. If show lands on '64-'65 sked it'll have a "resident company" of cast fixtures, all specialists in satire.

NBC v.p. Syd Eiges scooped 'em all last week when he and missus were dining at crowded Hilton in Tarrytown. Fire broke out and Eiges had story exclusively on 10 p.m. radio news seg . . . John Porter, ex-NBC, now part owner of Olds-Cadillac dealership in Connecticut. Also doing agency consultancy and is finishing book . . . Lucy Tolle, who makes up those NBC presentations for awards (and the gal's been clicking with them consistently) feted last Fri. on 20th anni with web.

Carl Tillmans, CBS-TV v.p. and general manager of network sales, on a Wisconsin fishing vacation . . . Richard Whorf, director of CBS-TV's "Beverly Hillbillies," in town on a busman's holiday—directing episode of web's "East Side, West Side" series . . . Sal Iannucci, CBS-TV v.p. of business affairs, back from Westhampton hiatus . . . Art Carney's daughter Eileen, of CBS-TV network sales, married to Bruce Reifeiss in Yonkers Saturday (10) . . . Jerry Collins of CBS-TV press info married Elizabeth Liebman Sunday (11) . . . Hank Warner, CBS-TV press info director, vacationing in North Carolina . . . Isaac Kleinerman, producer of "Twentieth Century" back from six-weeks filming assignment in Europe . . . Richard Joseph, host of CBS Radio's "Dimension" series, "Dateline," to San Francisco to speak on port city's role in world air travel Sept. 12. Occasion is opening of new wing of San Francisco's Airport . . . Paul Lynde will guestar the title role of "The Genius" segment of Patty Duke's new ABC-TV series this fall . . . George Arkedis, CBS Radio sales v.p., off on a motor tour along the St. Lawrence with his family . . . Stanley Levey, former New York Times staffer now specializing in labor, economics and business for CBS News, has taken over CBS Radio's "Dimension" feature, "This Week in Business." He replaces Harry Reasoner. Program has switched its base of operation from N. Y. to Washington where Levey is located . . . Alvin G. Flanagan, v.p. and general manager of Mullins Broadcasting Co.'s KBTU, Denver, and Bob Brown, KBTU sales manager, were in town for a series of agency and sales confabs.

James Szabo joins WOR-TV as manager of special sales. Leslie Dunler to the station's sales staff . . . J.E. G. Marshall of "Defenders" guest speaker Aug. 29 at dinner for the Albert Einstein College of Medicine at Yeshiva U. . . Howard Harris becomes permanent member of Jackie Gleason's writing staff . . . Joan Cassidy of NBC-TV sales to Europe Aug. 29 for vacation . . . NBC program merchandiser and contestant coordinator Shirley Goldstein vacationing in Mexico City . . . WNEW doing series of 13 half hours with the City Club of New York for monthly airing beginning Sept. 1 . . . Mary Coyne named director of community affairs at WABC-TV . . . Actor Jay Barney into CBS-TV daytime, "Secret Storm" as a police lieutenant and, same time, into feature pic, "Troubled Seas," as a lt. commander, Navy.

Jack Clark, announcer of the "Password" and "To Tell the Truth" shows, will be the host of ABC-TV's new Sunday night quiz show, "100 Grand" . . . Stewart Wilensky, ABC-TV film editor in the documentary division, has received a Fulbright research grant to Denmark . . . Allan Jeffreys, of ABC Radio's "In the Land of Music" show, has been elected member of the Campfire Club of America . . . Elliott Reid planed east from the Coast to do a television special with Barry Nelson and Alan Hewitt for duPont. Marc Daniels is directing the seg . . . Bonnie Deems has joined Ferro, Mohammed & Schwartz, tv commercial firm.

IN HOLLYWOOD

David Tebet, NBC's talent topper, hopped over to Las Vegas to catch Barbara Streisand at the Riviera. Two stables away was CBS-TV prexy James Aubrey and not just night-clubbing. Tebet's connections in Hollywood and Vegas make him the odds-on favorite to bring her into the NBC column . . . CBS-TV's Bob Lewine is charting "Rawhide" for the 90-minute course the season after next and not rushing it to have it ready to relieve a faltering show next fall . . . Danny Kaye and his producer, Perry Lafferty, with the aid of CBS engineers, have had speakers installed at every other one of the 300 studio seats to give the illusion of Kaye being on stage at all times and eliminate the squeaky feedbacks. He is one comic who doesn't stay in one place long . . . Willet Brown has a check for \$501,930 to show for the furniture and equipment he leased to KTVU, the station up north sold to Miami outfit. He owned 18.79% of the stock and all of a San Diego tv station. Coast rep of major advertiser with 12 filmed network shows, picks "Amos Burke" and "My Favorite Martian" as next season's surprises. He has seen most of them . . . Trade talk is that ABC-TV will go to old pictures (Paramount's?) next season if its shows get clobbered on any one night. Like NBC did on Monday and Saturday night and sold out for next season. It's things like this that give sponsors ideas.

IN CHICAGO

WNBQ's Dave Barnhizer will produce and direct three of the four programs in NBC-TV's series of "Children's Theatre" specials next fall, two of them from Chi and the third from Gotham . . . Richard Applegate, ex-NBC, who recently became new director of WAIT, has been tapped to spell Norman Ross on his WBKB-TV newscasts while Ross vacations in Europe the next two weeks . . . ABC's "Breakfast Club" moves from its longtime home in the lower level of the Sherman House to the new Cloud Room on top of the Allerton Hotel . . . Cy Wagner, manager of central division sales for NBC, has been elected prexy of the Broadcast Advertising Club of Chicago . . . George Raft guests on the Northwestern U.-produced radio series, "Reviewing Stand," next week . . . WGN-TV signed Anita Kleaver for a new kidshow to replace "Treetop House" this fall, but she'll continue to do her Sunday morning religious program for the tots on WNBQ. Trib station is also reviving "Romper Room" but hasn't yet set a gal to hostess it . . . Sam Saran quit NBC News to become p.r. director for Northwestern U. . . Bob Lewandowski's documentary on Warsaw, "A Walk Through the Curtain" gets a repeat this month on both WBKB here and WJBK-TV, Detroit . . . WBBM's Ollie Raymond is batoning the house orch at Gene Autry's Sahara Inn in the evenings . . . Johnny Erp notched 25 years with NBC, most of them as sportscaster . . . WCFL helped Annheuser-Busch launch Michelob Beer in bottles in this market with a joint press shindig at the Ambassador . . . Paul Gibson, who just clocked 21 years with WBBM Radio, had missed only two shows in that period . . . Dennis Marlas, formerly of Fred Niles' film shop, joined Lincoln Scheurle's firm, The Film Makers, as producer-director . . . Raymond Burr and E. G. Marshall, both here for the American Bar Assn. conclave, are saturating the local airwaves this week . . . WBBM Radio farm director Bill Mason is broadcasting his programs from the Illinois State Fair in Springfield this week.

IN LONDON . . .

Toprated soapers on the independent web, "Coronation Street" and "Emergency Ward 10" will, in the fall, be slotted 15 minutes later than the present 7:30-8 p.m. . . . Frank Brown, of TWW, takes on additional job as press officer for British Regional Television Association, body recently formed by the local commercial tv stations . . . ABC-TV has

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ABC'S 'GO FOR BROKE' WEEK

'63-'64 TV's Big Imponderable

The big question of the 1963-64 season which premieres next month is whether ABC will advance from the low Nielsen levels of a dreary season now coming to a close. Speculation, in which interest has grown real hot as the new season looms, ranges from the not unbiased optimism emanating from ABC's 7 W. 66th St. hqs. to the downbeat-tinged evaluations of Wall St. investment houses.

There's a considerably large rooting section within the industry that hopes ABC makes it, and makes it good, in the interest of a thriving three-network economy. On the other hand there's the Wall St. financial community bearishness that's keeping ABC stock hovering around 30 (while CBS, in contrast, hit an all-time high this week of 68).

Recent advisory from Eastman Dillon, Union Securities & Co., for example, suggested its broadcast investor clients sell AB-PT and switch to Metromedia. According to the Eastman Dillon report, "the current earnings picture at American Broadcasting-Paramount Theatres does not look too encouraging and while management holds strong hopes that the coming 1963-64 season will treat them better than the season just ending, the problems here contain too much risk to make the shares attractive except for an extreme long-term pull. For accounts seeking more favorable market results over the next six months, would recommend switching from AB-PT to Metromedia, selling around 29, whose earnings are in the strong uptrend, with some estimates this year ranging as high as \$2.25 per share which would compare with \$1.40 last year." Metromedia hit a high of 34½ this week.

Satellite Corp. to FCC's Henry: 'Just Keep Out of Our Orbit'

Washington, Aug. 13.

Leo Welch, chairman of the Communications Satellite Corp., told FCC Chairman E. William Henry to stop meddling in the corporation's affairs.

As the dispute between the Satellite Corp. and FCC over issuing stock to the public took a new turn, Welch also advised Henry to discuss privately not air publicly any future tiffs.

Welch was replying to Henry's recent letter telling the corporation to speed up its public stock issue.

In a polite but caustic letter, Welch warned FCC against an "invasion of the managerial functions of the corporation."

Welch said Congress intended for the corporation to decide how it would spend money and when it would issue public stock.

He protested the Commission's attaching strings to its credit authorization to the corporation.

The dispute arose when FCC granted the corporation a \$600,000 credit authorization but at the same time telling the global group how to spend the money and to hasten the stock issue.

The corporation hopes to issue stock by early next year, Welch wrote. Until then the directors have to consider the public interest, economic conditions and technical problems to insure prospective investors they are getting a solid offering.

Welch said the "appropriate and essential studies" being made by the corporation prior to the stock issue do not reflect any lack of progress.

He said the directors' recognition of all the factors involved in pre-

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Mickey Rooney's 'Twilight' Solo

Hollywood, Aug. 13.

Mickey Rooney will be the only actor in an entire seg of Cayuga Productions' "Twilight Zone" series. He did the same thing several years ago in "Eddie," a Screen Gems' "Alcoa-Goodyear" show in which he also was the only actor in an entire half-hour seg.

Coincidentally, Bill Froug, who produced the "Alcoa" seg, is also producer of the "Zone" episode, "The Last Night of a Jockey," rolling this week at Metro. It's the first seg produced by Froug, who recently exited MGM-TV's "Mr. Novak" series to become producer of the Rod Serling series.

Rooney film will have just one set—an apartment, coincidentally the same type of set as he had in "Eddie." Rod Serling scripted the "Zone" story. In it, Rooney is seen as a jockey suspended from racing for doping a horse. It all takes place in 24 hours—as did "Eddie."

FAST-FAST-FAST PREEM PATTERN

This is the season when ABC-TV, with an approximate \$80,000,000 poured into new programming, literally goes for broke. It is also the season when Leonard Goldenson and his boys have committed themselves to an extraordinary "premiere pattern" which more or less puts the networks in a position of having compounded a "gamble on top of a gamble."

In a highly unusual situation which would be somewhat analogous to 20th-Fox day-&-dating a "premiere showcasing" of "Cleopatra," for example, in 100 theatres throughout the country for fast-fast-fast impact, ABC-TV is shooting its entire programming wad in a single week. Thus from Sept. 15 through Sept. 21, while CBS and NBC are still doggin' it with reruns, ABC will unfold its entire '63-'64 schedule, including all the new entries plus the rescheduled ones and the holdovers. But unlike the situation pertaining to a theatrical "Cleopatra" where the results (as translated into box-office receipts) are immediate, ABC will still have to sweat it out until the end of October before it knows where it stands competitively.

It's a cinch those overnight ABC Nielsens and ARBs during the Sept. 15-21 period will be just what the good doctor ordered, for whether it's the Sunday night "McPheeters," the Monday night "Breaking Point," the Tuesday night "Greatest Show On Earth," the Wednesday night (rescheduled) "Ben Casey," the Thursday night "Jimmy Dean Show," the Friday night "Burke's Law" or the Saturday night "Jerry Lewis Show," the viewers will be sampling—but with nothing else new on the air to sample.

What particularly intrigues the trade at this point is the ABC strategy of shooting the works within a single week's span. There are, of course, obvious advantages to coming in with all of them before the other networks let loose their barrage. Not the least of these is the inevitable "early bird gets the worm" payoff; the subscribing to a philosophy that, having once attracted the viewer to ABC before the other networks get rolling, the viewer in turn, if he likes what he sees, will stay with it week after week.

Countering any such assurances of loyalty to one network, however, is the established fact that, come Labor Day, the tv viewer goes into an intensive six or seven week "breaking in" period of sampling the new season's wares on the three networks. Once he's sampled the competitive fare, he makes up his mind on his viewing habits for the balance of the season—and thus, by late October, the pattern is established.

Right now all three networks are involved in unprecedented on-the-air promotion campaigns to remind the viewer what's in store for him next season. These promotional "trailer tempties" are of particular value before the show actually preems. Followup promos, once the show has preemed, just don't have the same effectiveness. And by Sept. 21 ABC will have "told its story," firstly and fully. NBC and CBS, by stretching out their premiere scheduling over a three or four-week period, will be getting far more mileage out of their "teaser" promos.

On the other hand, ABC might conceivably prove its "early bird" point and flaunt precedent sufficiently to tempt the viewer back for the second, third and fourth sampling and into a habit-forming pattern. If they can pull it off they'll be writing tv history.

Whatever happen, ABC prexy Tom Moore shoved off for the Coast over the weekend for the climactic win-lose-or-draw overseeing of all the Coast originating programs in a final three-week warmup for the '63-'64 season.

At 2 Bits a Throw; NBC 'Star Time' Promo Gets an Astounding Playback

NBC's Out-of-Pocket Tab

Even if it's sold—and Gulf Oil has already nixed it—NBC-TV's showcase preem of the news season, the three-hour civil rights teleumentary scheduled for Labor Day, will cost the web more than a quarter million in lost revenues.

Three hours being pre-empted contain 18 commercial minutes, which were sold at the summer rate of about \$25,000 per minute. Civil rights marathon is being offered at \$10,000 a minute. Over the 18 minutes, that's a difference of \$270,000.

NBC prexy Robert Kintner reportedly junketed to Pittsburgh to pitch the spread to Gulf, which via Young & Rubicam agency, bankrolls the network's instant specials. Gulf rejected the show, and late last week negotiations were underway with Zerox as another NBC-special sponsor being offered an initial crack at the show.

Being produced by NBC's news division, the civil rights show preempts solidly sold reruns of "Monday Night at the Movies," the Art Linkletter show and "David Brinkley's Journal."

NAACP Presents 5-Point B'casting Program on Jobs

By DAVE KAUFMAN

Hollywood, Aug. 13.

National Assn. for the Advancement of Colored People, expanding its integration drive to the broadcasting industry, Friday (9) indicted the industry on a charge of "openly, flagrantly discriminating" against the Negro. At the same time, it presented a five-point program calling for an end to allegedly discriminatory practices and urging employment of Negroes by ad agencies and their clients.

Demands were presented at an NAACP meeting with broadcasters, held in the auditorium of the Musicians' Union building, and attended by less than 100.

Previously, Roy Wilkins, national exec secretary of the Negro group, told his Hollywood audience he did not want it to think the film and broadcasting industries were being singled out, that rather, this was just part of a nationwide "agitation" by the Negro seeking to correct wrongs. Wilkins stressed that while the Negro wants his equal opportunity for jobs, "we do not want white men displaced, to be substituted by a Negro worker. Rather, we are for more people to have more jobs."

Previously also, James Tolbert, prexy of the Hollywood-Beverly Hills chapter of NAACP which had instigated the meeting, said he had not been notified by any IATSE union directly of its rejection of NAACP demands on the film industry, that he only knew of their actions via the press. As for a number of IA unions nixing the NAACP pitch to add a Negro worker to each crew, Tolbert tersely commented, "they knew that this was not the final proposal, that it was flexible. I made this very clear to them when we met. They have chosen—deliberately—to ignore that an act as though this is our only proposal. As far as I am concerned, the matter is still in the conference rooms."

Indictment of the industry was made by Johnny Otis, chairman of the group's tv-radio committee. He accused the industry of realizing the economic importance of the Negro market, but at the same time

In the technique of promoting the new season's schedules, this could be the most feverish and daring yet for the ad-promotion departments of the networks.

ABC-TV is mapping a giant radio spot campaign to push the new and returning shows. CBS-TV reportedly will take solo supplements in newspapers in major markets and possibly inserts in national magazines. In something of a switch NBC-TV is sticking to tv, but with an angle that for exploratory deriding-do in the medium's promotional annals rivals a moon trip.

Latter network has taken to its own air to sell viewers a 42-page promotion piece on the new lineup. The 42-page programming blurb, however, is a full-color, large format (McCall's mag size) magazine with photos and stores by top pros out of the editorial ranks. It is being printed by McCall's and distributed by Look via the picture magazine's elaborate and modern distribution centre in Des Moines. It's being offered to viewers for 25c at the end of the network's 60-second trailers promoting the new season which started running a couple of weeks ago.

"Star Time," as the program magazine is called, had its hardy skeptics from the time the idea germinated in the mind of NBC promotion and ad chieftain Larry Grossman's mind early this year—among them the marketing wizards from the network's ad agency, McCann-Erickson.

In the short time "Star Time" has been offered (July 25)—with virtually all the spots running in daytime availabilities—more than 250,000 viewers have mailed in requests with their two-bits affixed.

Initial response has everybody concerned astounded, including Grossman, who believes in promoting tv via tv—"this powerful medium we constantly underestimate." One of the reasons he stuck to the "Star Time" plan is because he remembers the thousands of requests that rolled into CBS when he was there for a list of printed poems that had been read on an intellectual-ghetto show.

Anyhow, the response so far, says Grossman, has indicated the pulling power of the medium per se along with the "fantastic" viewership of summer tv against industry estimates.

Network has gone to great lengths to make sure viewers won't feel gypped. Designed by network art director John Graham, "Star Time" puts the network's talents in as exciting a graphic frame as possible. Centre spread is a full-color, bleed photo of the "Bonanza" crew with text on production and location. Another double-truck is a bleed color photo of Burbank Studio 4 with Andy Williams opening before a live audience. Cover is a production shot of camera men at work under big lights (competition and jealousies).

(Continued on page 46)

Polaroid Preens On ABC Preems

ABC-TV is specializing in all kinds of kookie "media spectaculars" this fall. Latest is a splash by Polaroid which has bought time on four shows during the premiere week starting Sept. 15. Polaroid is taking advantage of the web's special preem week push with its buys into "The Fugitive," "McHale's Navy," the Patty Duke series and the Jerry Lewis show.

Polaroid's deal comes in the wake of the web's sale to Chevrolet of every other minute throughout a single day late in September timed to the company's kickoff of its new models. Dodge is also in ABC-TV with an unusual buy of one half of the two-hour Jerry Lewis show and surrounding minutes that same Saturday night, also to bow the company's new line of cars.

Karig Gets a Roughing Up from FCC Examiner in Complex Spa Dealings

Washington, Aug. 13.

In a highly charged decision an FCC Hearing Examiner recommended revoking application of Martin Karig for WIZR, Johnstown, N. Y. and denying a license renewal and two construction permits for two other stations in Troy and Saratoga Springs, New York.

Examiner Herbert Sharfman advised nixing license renewal for WSPN, Saratoga Springs, licensed by Spa Broadcasters Inc. Spa's application for a construction permit in Saratoga Springs was also denied.

The decision is subject to full Commission action.

The Examiner also recommended turning down the application of WSRM Inc. for an AM radio construction permit in Troy.

Unwinding complex creditor-owner relationships between Karig, WSPN and WSRM, the Examiner said Karig misrepresented and concealed facts from FCC, violated Commission rules and lacked character qualifications.

The Examiner charged Spa Broadcasters Inc. didn't maintain adequate supervision or control over WSPN, pointing out that Karig was a substantial creditor of the station even after withdrawing his stock interest in it.

WSPN had a direct line to give racing results to gamblers in Albany, Sharfman, plus a five-minute program of racing results, post times and positions.

WSRM, in which Karig holds 50% of the stock, was accused of misrepresenting and omitting facts in presenting its financial position to FCC.

'Top Star Bowling' In 375G Reprise

Chicago, Aug. 13.

Brunswick Bowling is allotting 10 days for the shooting of 26 full hour episodes of its syndicated "Top Star Bowling" series (going into its second year) and expects to bring the whole skein in for around \$375,000, including the \$50,000 worth of cash prizes. Shooting is scheduled to begin Sept. 3 in St. Louis, and the bowling firm figures them to be ready for release on Oct. 26.

Last year's premiere series of 26 was placed in 156 markets, with 112 of the stations picking up the reruns for the summer. The shows are offered in what Brunswick calls a "reciprocal deal, which in effect is a form of barter. Price of each episode is calculated on the basis of the ratecard for two Class "C" spots, and Brunswick offers to underwrite the station's risk by buying the pair in each outing, leaving the station with seven spots to sell. Station has the option to buy the program outright without the Brunswick spots, however. Last year Westclox picked up one of the spots; this year Brunswick will go it alone.

The series matches name bowlers (Don Carter, Ray Booth, etc.) in a running king-of-the-hill competition, with the winner getting \$1,000 per match plus a crack at a challenger in the next episode, and the loser getting \$500. St. Louis sportscaster Jack Buck will be the announcer for the series, with bowling Hall of Famer Whitey Harris doing the color. Howard Christensen (ex-Ziv-UA and Television Artists & Producers Corp.) is in charge of syndication sales for Brunswick.

Schoenbrun Set For WNEW-TV Skinner Seg

For an offbeat "personality" exclusive, WNEW-TV, N. Y., and the Metropolitan Broadcasting chain has inked Lowell D. Skinner, the turncoat GI who recently returned to the U. S. after a long stay in Red China.

Skinner is slated to be the basis of a major documentary presentation this Sunday night (18). The two-hour stanza will have David Schoenbrun as anchor man, marking his first tv assignment since leaving CBS.

Collins' Det.-to-N.Y.

Lee Collins, promotion and publicity chief for WXYZ Radio, Detroit, has been shifted to New York as director of advertising and promotion for WABC-TV. He replaces Monroe Mendelsohn who recently quit to enter the real estate business.

Phil Henochstein, formerly with WNEW-TV, N. Y., has also joined ABC-TV's flagship as head of on-the-air promotion, a new post.

Cultural Post To WJR's 'Arts Man'

Detroit, Aug. 13.

Karl Haas, director of fine arts for WJR whose "Adventures in Good Music" has acquired a very loyal following over the years, has accepted an appointment by the Ford Foundation to serve as its consultant in an extensive cultural program in Germany.

The appointment is effective Sept. 1. "While Mr. Haas will be residing in Berlin with his family (wife and three children) for several months, he will retain his position as director of fine arts for WJR, and his programs on the station will continue uninterrupted," said James H. Quello, WJR v.p. and general manager. "Mr. Haas' program will originate from Berlin when he is there," Quello continued, "however, since he will be returning to Detroit at regular intervals to fulfill concert (Haas is a noted pianist) and speaking engagements, many of his programs will still be broadcast from his home studios at WJR."

As a Ford Foundation consultant, Haas will coordinate the Foundation's ambitious program in the arts. The program to revive and vitalize culture in Berlin will support awards to outstanding composers, conductors, painters, dramatists and writers from all parts of the world as well as a number of younger talented artists to enable them to work in Berlin.

The 50-year-old Haas has been serving here as a consultant to the Ford Foundation's programs in humanities and the arts, mass communication and international affairs during the past year.

'Crowning Experience' Set for Balto's WBAL

Baltimore, Aug. 13.

"The Crowning Experience," feature film produced in 1960 by Moral Re-Armament (an ideological world movement) which played theatrically in several countries, will have its first tv outing via WBAL-TV, Baltimore, Aug. 19 (9:30 to 11 p.m.).

The story of Emma Tremaine, Negro woman who was born a slave but became an advisor to presidents, "Crowning Experience" employed only two pro thespes with craftsmen donating services. WBAL showing will be in color.

KMSP-TV's Tint-Up

Minneapolis, Aug. 13.

The 20th-Fox ABC affiliated KMSP-TV here has added local color projection equipment and, starting next fall, will go in for much more extensive tinted programming, vying in this respect with Stan Hubbard's NBC affiliated KSTP-TV as far as the Twin Cities are concerned.

President Donald Swartz just has announced that the 20th-Fox's only video station will televise most of its feature films in color and, in addition, several syndicated programs. This will be along with the ABC network's three hours of color. The latter begins on the 15th of next month. By Jan. 1, 1964, the ABC network's color will be increased to six hours weekly, Swartz points out.

TAC's New Affils

TAC, the Trans-Lux subsidiary which acts as an exchange for local stations' pubaffairs and documentary shows, has picked up two new affiliates, KCEN-TV, Temple-Waco, Tex., and KRCG-TV, Jefferson City, Mo.

New outlets bring the total to 63 member-stations. Most recent renewal for the new year was charter subscriber WDBJ-TV, Roanoke, Va. Robert Weisberg, TAC veepee, says renewals so far this year have run at 90%.

Ga. Broadcasters In 1-Day Seminar

Atlanta, Aug. 13.

Georgia Assn. of Broadcasters' Second Annual TV Day will gather more than 60 Georgia television station managers and chief engineers tomorrow (Wed.) at the Dempsey Hotel in Macon. One-day seminar will feature reports by eight Georgia tv executives and, for the first time, a special engineering conference will be held in conjunction with the management agenda.

Ridley Bell, WRBL-TV, Columbus, will be chairman of the seminar and has lined up this program:

Ben Williams, WTOG, Savannah—"License Renewals and Federal Communications Commission Inspections."

Kenneth Bagwell, WAGA-TV, Atlanta—"New and Editorializing."

Thomas Hennessey, WJBF, Augusta—"Rep. Relations and Sales."

Joe Windsor, WTVM, Columbus and Virgil Wolff, WRD-TV—"TV Marketing."

Don Heald, WSB-TV, Atlanta—"Children's Programming."

Raymond E. Carow, WALE-TV, Albany—"CATV and ETV."

Joseph Higgins, WAIH-TV, Atlanta—"Talent Fees."

Engineering conference discussions will deal with videotape operations, remote telecasting, local colorcasting, microwave operations and license renewals. Participating will be Joe Gamble, WRBL-TV, Columbus; Charlie Parrott, WTVM, Columbus; Edward Graham, WGTW, Athens; W. H. White, WSB-TV, Atlanta; Chet Haldeman, Georgia Department of Education; Bruce Singleton, WALE-TV, Albany; and R. A. Holbrook, WSB-TV, Atlanta.

Host for the TV Day program will be general manager "Red" Cross, WMAZ-TV, Macon.

SG's Worldwide Rights On Joe Louis Special

Screen Gems has acquired worldwide distribution rights to "In This Corner: Joe Louis," the two hour tv special, from Metro-media, Inc.

This marks the first time that Screen Gems has undertaken to distribute a one-shot special, whether its own product or that of another company. SG is making the program available in both tape and on film for the domestic and foreign distribution whirl.

WCAU Eagles Sked

Philadelphia, Aug. 13.

WCAU-Radio again has lined up full sponsorship for complete schedule of Philadelphia Eagles football games for the 1963 season.

Gene Litt has closed sales for the game bankrollers with the signing of Household Finance Corp., Nationwide Insurance Agents, Carling's Beer and Rambler Dealers of Philadelphia.

Bill Campbell will do the play-by-play and former Eagles star halfback Tom Brookshier, now sports director at WCAU, will handle the color.

Texas Telethon

San Antonio, Aug. 13.

A United Cerebral Palsy telethon will be held Aug. 17 and 18 at the Municipal Auditorium and will be televised live by KONO-TV. Seven national tv personalities are slated to appear on the program. There will also be some 59 local acts on the telethon.

Purpose of the telethon is to provide funds which will give direct patient care to more than 250 children of the Bexar and surrounding counties who require Cerebral Palsy treatment.

Houston's 'Total Info' Station

Houston, Aug. 13.

Frank Stewart, general manager of KTRH stated that within the next week, KTRH will complete its switchover and become a "total information" station. It is now moving into 24 hour, round the clock information programming.

Since its start some weeks ago, the information format has proved even more popular with listeners than KTRH officials had hoped, and the decision to expand the format is based on listener demand, Stewart said.

Starting Monday, the outlet will become a 24-hour station, with the 11:05 p.m. to 5 a.m. block devoted to "What Do You Think," a program featuring interesting editorials from the nation's outstanding newspapers, telephone comment from listeners, and re-broadcasts of daytime features. "Talk of Houston" will be rerun during that time, with the opportunity for late night listeners to add their opinions.

At 4:05 a.m. the daytime program "Ask the Expert" will be re-broadcast, and there will be five minutes of news every hour on the hour.

In addition to the nighttime changes, KTRH has also expanded its daytime information programming as of last Monday.

Mpls. TV, Radio Lends Assist To Away-From-Home Entertainments

Minneapolis, Aug. 13.

WABC-FM's Live Stereo

WABC-FM, ABC's N.Y. outlet which began multiplex stereocasting on Aug. 1, has lined up a 13-week series of live orchestral concerts starting Sept. 27 and bankrolled by Alitalia, the Italian airline. It'll be the first live stereo concert series to be aired in New York.

The FM station also entered into an arrangement with the BBC for 21 stereo concerts during the fall and winter.

Salesmen Ask For Fair Shake on TV

Minneapolis, Aug. 13.

John Wolfe, president of his Selling Aces Institute, New York City, informed the local press he'd be in Minneapolis this week to try to stir up interest among sales training folks in a protest campaign against television's "stereotyped" salesmen portrayals. He's proposing the campaign.

"Salesmen are too often depicted as obnoxious, loud, vulgar, sneaky and even dishonest," said Wolfe in his advance statement to the press.

"This type no more represents the average salesman today than Frank Nitti of 'The Untouchables' represents the average Italian. In this day and age it is shocking that a Stone Age impression of the salesman still exists."

"There are 5,000,000 people of this nation engaged in the sales field and I hope in my campaign to persuade each one to register a complaint every time an obnoxious, loud, vulgar, sneaky and dishonest salesman is a character in any tv offering."

Scheffing Signs As Voice of Det. Tigers

Detroit, Aug. 13.

Bob Scheffing, who was fired as manager of the Detroit Tigers early this year when his team plunged toward the bottom of the American League standings, will be one of the Voices of the Tigers next season, replacing former Tiger third baseman George Kell.

Scheffing, who was retained as a special scout by the Tigers after he and all of his coaches had been canned in the greatest mass firing in baseball history, will join Ernie Harwell in broadcasting and telecasting the Tiger games. The announcers are hired by the Detroit Baseball Co., while the sponsors are cigaret, beer and gasoline companies.

Kell, who has been announcing the games since 1959 when he succeeded the late Mel Ott, is resigning voluntarily. He wants to spend more time with his family in Swifton, Ariz., and also devote more time to his business interests there.

Scheffing reportedly will get about \$30,000 for his broadcasting chores, only a small cut from what he was getting as manager of the team.

Instead of fearing and striving to eliminate or avoid away-from-home entertainment competition, a number of local television and radio stations now actually are courting it in unusual fashion.

It's akin to an invitation for the big bad wolf to come on—who's afraid?

This is being done via sponsorship of a wide variety of live entertainment off the air together with much gratis broadcast publicity for it. The expanding move in this direction is thought to have improved public relations as its goal.

Probably the most noteworthy of local stations' aid to outside entertainment finds CBS affiliated WCCO radio and tv presenting sans compensation Wednesday "WCCO-Guthrie Theatre Matinee Parties" for which they give frequent spot announcements and lends its personalities as hosts.

The local \$2,200,000 Tyrone Guthrie Theatre in its initial season, offering classical dramas with such Broadway directors as Guthrie himself and Douglas Campbell and prominent cast members like Hume Cronyn, Jessica Tandy and George Grizzard, is considered a civic enterprise.

It has been made possible by the area's leading citizens' contributions and behind it is a civic leaders' group Foundation. The lone performances for which there has been some difficulty in attracting capacity or near sellout audiences are the Wednesday matinees. The WCCO gimmick aims to bolster that patronage.

"We want to do everything we can to make the Guthrie Theatre a success because we regard it as such a tremendous cultural asset for the entire area that we welcome its presence," explains Larry Haeg, WCCO Radio manager.

"The WCCO matinees are designed as a public service and a civic contribution. It's an out-and-out donation on our part for a good cause."

Parties start out with a luncheon and accompanying program featuring WCCO personalities and (Continued on page 44)

10-Man WNEW Unit For March on D.C.

New York radio independent WNEW will send a 10-man news team to Washington, D.C., Wednesday, Aug. 28, to cover the civil rights demonstration that's expected to have 250,000 participants.

Special emphasis will be on coverage of New York delegations, but there will be a complete newsroom with teletypes and broadcast studio set up in a Washington hotel and a mobile unit for quick coverage of news breaks.

Reporter Jim Gash will be following the local delegations. Others on hand will be James Van Sickle, who will be in a day early to originate his nighttime newscasts from Washington; newscaster Reid Collins, reporters Ike Pappas, John Laurence, news director Lee Hanna, newscaster Marlene Sanders.

Hanna will be Washington producer with Shel Hoffman as technical supervisor. Assistant news director Dick Merson will be production supervisor in New York.

OPTION TIME'S TWILIGHT ZONE

Affils Flip for Features

Seven Arts Associated, which distributes Warner Bros. and 20th-Fox pix product, reports a number of affil defections, affils bumping network shows for either a one-shot pix special or a cinematic slot. WLOS-TV, Nashville, N.C., plans to preempt its ABC-TV feed for two nights in the fall for feature preemptions, as it has in the past. Special pix there will be "From Here to Eternity" and "Auntie Mame." Two CBS-TV affils in the same state, WFTM-TV, Greensboro, N.C., and WNCT, Greenville, plan to bump two hours a week on separate nights for pix programming. WFTM-TV will telecast pix Thursday nights from 7 to 9 p.m. and Greenville, N.C., has selected Wednesday nights from 7 to 9 p.m. for its cinematic slot. Both will open their respective slots with "No Time for Sergeants," starring native son, Andy Griffith.

Ga. TV Poser: Is Gina Educ'l?

B'casters, Board of Regents Meet To Hear Protests Over ETV's Sexy Fare

By SAM LUCCHESI

Atlanta, Aug. 13. Representatives of Georgia Assn. of Broadcasters, Inc., will meet today (Tues.) with the Board of Regents of the Georgia University System and one of the pointed questions they will ask will be along these lines: "Is Gina Lollobrigida's charm (draped or undraped) educational?"

If this seems to be an academic question, it must be revealed that GAB has protested, somewhat vehemently, showing on university's educational television stations motion pictures starring Gina, particularly "Bread, Love and Dreams," which triggered protest that Georgia ETV was presenting films that featured "near-nudity and inter-racial love."

Quite a few Georgia telecasters see in the ETV programming a potential threat and they're the ones who are crying out in dismay: "What's so educational about Gina Lollobrigida?"

Actually, only two Gina L. films have been shown, the aforementioned "Bread, Love and Dreams" and an opera.

Several weeks ago Raymond Carow, general manager of WALB-TV, Albany, shortly after being elected president of GAB, brought the whole thing out into the open by filing an official complaint, which was brought to attention of Gov. Carl Sanders.

A large portion of WALB's audience also is able to tune in WGTV, Georgia University's station in Athens, a Channel 8 station. (WGTV comes in very well in Atlanta for set owners who have outdoor antennas).

Carow is not anti-ETV, he explains, pointing out that commercial telecasters help to defray ex-

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51 Markets Pact Of's 'Battle Line'

Official Films new archives tele-mentary, "Battle Line," has racked up sales in 51 markets through the first week of this month after being on the market for only six weeks. Sales include 22 of the top metropolitan markets, including New York, Los Angeles, Denver, Dallas, Seattle, Boston, Cleveland, Atlanta, Detroit and St. Louis.

"Battle Line," with columnist-author Jim Bishop on commentary and each episode featuring a participant from either side of the WW II battle involved, has four out of 39 stanzas in the can under guidance of Sherman Grinberg and exec producer Seymour Reed, Official president.

Reed says he expects 60 to 65 stations will be carrying the show before Oct. 1. Sept. 15 is kickoff date in New York and Los Angeles on WABC-TV and KABC-TV respectively.

Other stations in the 51-market lineup include KOAA-TV, Colorado Springs; KOA-TV, Denver; KPRC-TV, Houston; WFAA-TV, Dallas; KOMO-TV, Seattle; KOIN-TV, Portland; KXIV, Sacramento; WBZ, Boston; WEWS-TV, Cleveland; WBAL-TV, Baltimore; WAGA-TV, Atlanta; and others.

May Warren Tapped By CBS O&Os for D.C. Slot

Washington, Aug. 13. Mary Worth Warren has been named exec assistant to John Edwards, bureau manager-correspondent of the CBS owned TV stations' Washington News Bureau. Function of the newly-formed bureau is to act for CBS o&o stations on special news requests for Washington angles on local stories. James W. Rhodes has been named as cameraman. Bureau is scheduled to begin operations Sept. 1.

Miss Warren, daughter of Ernest G. Warren, Washington correspondent for the Associated Press, has been an aide in the office of Senator Paul H. Douglas of Illinois. Rhodes has been a cameraman in Washington.

36 Major Markets Go Prime Time On 6 Wolper Specials

Thirty-six major markets have cleared prime time for all six one-hour Wolper-United Artists Television documentaries, according to M.J. (Bud) Rifkin, exec v.p. in charge of sales for UA-TV.

These 36 major markets are divided among all three network affiliates and are broken down as follows: 10 ABC-TV affils; 14 NBC-TV affils; nine CBS-TV affils; and three independent stations.

The Wolper specials, according to Rifkin, have created a definite impact in bringing about the return of more regional and prestige local advertisers to sponsoring syndicated shows. The six Wolper specials, to be released during the first week in November, '63, are presently sponsored on 33 stations. Rifkin went on to say that the local advertiser for syndicated product is still very much present but is being limited in his buying power by the lack of proper time periods now being made available to him.

Pitt's Civic Arena To Finally 'Make It' On TV After 2-Yr. Delay

Pittsburgh, Aug. 13. Two years after its scheduled appearance on national tv, Pitt's \$22,000,000 Civic Arena will be seen on two network shows within a three-week period. The first network show to emanate from the building will be "The Fight of the Week" on ABC on Sept. 14, which will be the last fight on the Saturday night series. Three weeks later on Oct. 3, NBC will bring in a crew to tape one of the seven Perry Como specials for delayed showing.

An expensive dedication ceremony in '61 had been arranged but when labor trouble appeared and no definite date for an opening could be determined, the entire show was cancelled even though the building did open on schedule with the "Ice-Capades."

AWAIT PATTERN ON PREEMPTIONS

A legal twilight zone on option time is descending, as the scorecard on clearances for the '63-'64 season is being scanned for possible indices on what's in store for the future.

At this point in time, there hasn't been any major erosion of clearances on any of the three networks, but there have been more cases of preemptions than even the most opulent of networks likes. The big questions being bandied around now concern what happens after the first ratings of the season come in, and the pattern on option time which might evolve for the '64-'65 season.

Syndicators close to the local market situation say local stations in general exercise the greatest amount of muscle in three-station markets. In such situations, the threat of a network pulling up stakes and securing an indie station for affiliation isn't possible. Networks may pull other types of pressures, but the threat of losing a network affiliation isn't there. The four-station markets, in the main, are classified too frightened to exercise much local autonomy, and the two-station markets, in the main, aren't that important in the overall financial picture either to the network or to the syndicator to make much difference.

That in general is the picture as obtained by a syndication exec who for years has been making the local stations rounds across the country. That's the picture as the FCC order killing option time draws closer. The order is due to go into effect Sept. 10, with ABC's request for reconsideration by the FCC and CBS' request for clarification heralding a long legal battle on the issue.

As the legal option time twilight zone descends, one network exec, speaking more freely than most web officials, acknowledged that "the tendency for bumping network shows definitely is there." His fear is that preemptions is an "incestuous thing and it spreads in the affil family quite rapidly."

Whatever the legal option time situation is, in reality, no network will suffer major, widespread preemptions, as long as that network pulls strong in the ratings, for it's not only a matter of the dearth of local programming available, but it's the network ratings which pull in spot biz, ad-jacencies, etc., to the affil.

The big headache to the network may come to the web losing out in the rating charts—even in a given night. With the FCC accenting local autonomy in its ruling, stations of all networks have been screening the new shows like they never have done before. Some stations have exercised their preemption rights, bumping what they feel will be local rating weakies for local shows.

One savvy syndicator feels that there might be more preemptions if there was more first-run syndicated product available. He saw no sense in bumping network series for off-network shows, or for features, except in the case of a network fed feature weekly out-ing in favor of a locally-bought feature outing. There are, and have been cases, though, when local stations have bumped network series in favor of reruns of pix.

ABC-TV, which is going into the marketplace in its weakest position in years, reports the clearance situation as good, according to a spokesman. CBS-TV, which finds itself on top of the rating heap, isn't gloating over anyone's clearance troubles, for it feels that once an erosion in clearances occurs it might ultimately effect CBS as well.

Now, some syndicators feel that they may be selling a few more shows than they otherwise would have sold, but even the most optimistic in this direction see no major breakthrough. What they are eyeing is what happens in mid-season.

Syndicators Set Meet to Firm Up TFE '64 as Big NAB Sideshow

'Late Show's' Top 40

WCBS-TV, N. Y., which has the biggest backlog of features in the No. 1 market, and whose "Late Show" established the pattern of pix telecasting in the country, recently polled its viewers for their pix faves. List of top 40 compiled from 25,000 viewers responses, includes "Caine Mutiny," "Jeanne Eagles," and "All the Young Men" among the most requested repeats.

Others on the top 40, which will be repeated in the near future include: "Summertime," "Battle Cry," "Sergeant York," "African Queen," "High Noon" and "Kings Row." Above registered titles were listed among the top 19 by reviewers.

55-Show Spread In Canada Marts For CBS Films

CBS Films, which has Page One, Ltd., as its sales agent in Canada, reports that its Canadian biz now is running about 40% ahead of last year. Canada, a key foreign market, accounts for from 15% to 18% of the total foreign gross for CBS Films.

Credit for the expansion is granted to the way Ken Page, who heads Page One, Ltd., operates in the Canadian market. Page One, Ltd., has four offices in Canada, in Toronto, Vancouver, Calgary and Montreal, and when a network sale isn't obtained, Page One goes in for syndication selling in a big way, achieving up to a 100% penetration of the 43 markets in Canada.

Recent deals include renewals on the full CBC network of "Defenders," "Beverly Hillsbillies," and "Perry Mason." Renewal of "Candid Camera" on a limited of network of eight CBC stations also has been secured, with Gillette picking up the tab. "Candid Camera" also has been sold to another eight markets. "Nurses" has been renewed in a limited lineup of eight CBC stations, with seven additional stations outside the CBC added.

French dubbed version of "Gun-smoke" in the half-hour form has been sold to the French tv network, with Gillette picking up the tab. "Have Gun Will Travel" also.

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WBBM Radio Sets Up Cuffo Gab Circuit For Its Major Personalities

Chicago, Aug. 13. WBBM Radio has formed a speakers' bureau for its on-the-air personalities as part of a new overall plan to promote its "live radio" concept by putting its performers on display outside the studio. As another manifestation of it the station has been "touring" its live "Music Wagon" shows to shopping centres and fairs and taping the performances for an airing the following day.

The new speakers' bureau will fall in the hailiwick of WBBM educational director Sheila Case, who'll offer such personalities as Lee Phillip, Mal Bellairs, Fahey Flynn, Ollie Raymond, Dan Price and Larry Attebery gratis to clubs and organizations in the Chicago area as a special service of the station. All will speak basically on the subject of radio and responsible broadcasting, taking care not to make it an outright pitch for WBBM Radio.

Veep-general manager E. H. Shomo sees it as an opportunity to explain "the amazing growth and future of radio on a person-to-person basis."

An open meeting of film syndicators, to map plans for TFE '64, will be held Sept. 30, as the present organizers of the only domestic film syndication industry group set their sights for a larger representation at the next television film exhibit and a closer liaison with the NAB.

The NAB convention committee meets in Washington in mid-September, with the committee slated to act on the recommendations of the NAB brass. One recommendation calls for a film panel discussion at the next Chicago NAB meet, a panel which had been discontinued by the NAB at recent conventions. Another recommendation proposes some form of NAB recognition of TFE's industry reception, which proved such a success last year, the first year out for TFE.

Establishment of a closer liaison between TFE and NAB has been achieved following the success of TFE-'63 at the last Chicago meet, when TFE held its exhibition and had its hospitality suites at the Pick-Congress Hotel, a couple of blocks away from the Conrad Hilton, the site of the NAB convention. The same hotels will be utilized by the respective industry groups next year.

Despite the overall success of TFE-'63, a few syndication firms attending felt that they were given the short end of the stick when it came to their accommodations. Their beef was that they were away from the main action and had small hospitality suites, in the one floor arrangement which prevailed then. Plan for TFE-'64 is to have two floors at the Pick-Congress Hotel, thereby accommodating more syndicators and avoiding the situation of small hospitality suites away from the main center of action.

Invitations for the Sept. 30 open meeting will go to MCA, which declined membership in TFE-'63, and the syndication arms of the three networks, which may have liked to cooperate with TFE-'63, but found themselves bound up by network policy to stay away from the then maverick industry group.

WCBS-TV Tuneup For Full-Hr. News

Joseph T. Loughlin, director of news and pubaffairs for WTVT-TV, Tampa, has been tapped as news director for WCBS-TV, N.Y.

CBS-TV N.Y. o&o, launching its own news organization, plans "the largest complete local television news organization in the U.S.," according to v.p. and general manager Norman Walt.

Loughlin, 33 years of age, received the plum assignment, as WCBS-TV plans to expand its local evening newscasts from 15 minutes to a half an hour in the fall. The half hour, running from 7 to 7:30, will complement the new half-hour newscast of the network, offering New Yorkers a full hour of evening news starting at 6:30 p.m. Until WCBS-TV gains its full staff of newsmen, it will call upon the network's CBS News staff, as an interim arrangement. The long-range plan of WCBS-TV is to have an autonomous news setup which will work in association with CBS News.

Loughlin is a Brooklyn-born native of N. Y. His broadcasting career started as a writer-announcer for WCOV-TV, Montgomery, Ala. He joined WLAC, Nashville, in 1954, working there as a reporter, specializing in city hall and courthouse news and, in 1957, was named news director of that station. He moved to WTVT-TV in 1958 and in successive promotions, in February '63, he was named director of news and pubaffairs for that CBS-TV affil.

THERE MAY
STILL BE
"RIFLEMAN"
AVAILABILITIES
ON THESE
FINE STATIONS...



FOR EXACT TIME SLOT INFORMATION AND AVAILABILITIES, CONTACT

STATION	CITY	NATIONAL REP.	PLAYS PER WK.	STATION	CITY	STATION
WFBC-TV	Altoona, Pa.	BLAIR TELEVISION	1 to 5	WHTN-TV	Huntington, W. Va.	SEL INC
WLOS-TV	Asheville, N. C.	PETERS, GRIFFIN, WOODWARD, INC.	5	WDAF-TV	Kansas City, Mo.	EDI
WGR-TV	Buffalo, N. Y.	EDWARD PETRY & CO., INC.	1 to 5	WBIR-TV	Knoxville, Tenn.	AVE
WUSN-TV	Charleston, S. C.	SELECT STATION REPS., INC.	1	KORK-TV	Las Vegas, Nev.	VER MC
WRCB-TV	Chattanooga, Tenn.	H-R TELEVISION, INC.	1 to 5	WLYH-TV	Lebanon, Pa.	BLA
WTVM-TV	Columbus, Ga.	ADAM YOUNG, INC.	1 to 5	KOLN-TV	Lincoln, Neb.	AVE
WBNS-TV	Columbus, Ohio	BLAIR TELEVISION	1	WHAS-TV	Louisville, Ky.	HAR & PJ
WOC-TV	Davenport, Ia.	PETERS, GRIFFIN, WOODWARD, INC.	1	WMAZ-TV	Macon, Ga.	AVE
KRNT-TV	Des Moines, Ia.	THE KATZ AGENCY, INC.	1 to 5	WKOW-TV	Madison, Wis.	ADA
WTVD-TV	Durham, N. C.	EDWARD PETRY & CO., INC.	1 to 5	WSIX-TV	Nashville, Tenn.	PETI WOO
KVAL-TV	Eugene, Oreg.	GEO. P. HOLLINGBERRY CO.	1	WNHC-TV	New Haven, Conn.	BLA
WINK-TV	Fort Meyers, Fla.	THE MEEKER COMPANY	1	WABC-TV	New York, N. Y.	ABC SALE
WKJG-TV	Fort Wayne, Ind.	ADVERTISING TIME SALES, INC.	5	WAVY-TV	Norfolk, Portsmouth, Va.	H-R
KFRE-TV	Fresno, Calif.	BLAIR TELEVISION	1	KOCO-TV	Oklahoma City, Okla.	BLA
WFMY-TV	Greensboro, N. C.	HARRINGTON, RIGHTER & PARSONS, INC.	5	WESH-TV	Orlando-Daytona, Fla.	THE I
WHP-TV	Harrisburg, Pa.	BLAIR TELEVISION	1 to 5	WFIL-TV	Philadelphia, Pa.	BLA
KTLA-TV	Hollywood, Calif.	PETERS, GRIFFIN, WOODWARD, INC.	1 to 5	KPHO-TV	Phoenix, Ariz.	THE I

For busy time buyers . . . two "see at a glance

PRIME TIME
SPOTS ON THE
DICK POWELL
THEATRE MAY
STILL BE
AVAILABLE ON
THESE STATIONS...



CONTACT THESE STATION REPS FOR AVAILABILITIES

STATION	CITY	NATIONAL REP.	TIME SLOT & DAY
WMAR-TV	Baltimore, Maryland	THE KATZ AGENCY, INC.	11:20 p.m. Sun.
KVOS-TV	Bellingham, Wash.	PETERS, GRIFFIN, WOODWARD, INC.	9:30 p.m. Thurs.
WCSC-TV	Charleston, S. C.	PETERS, GRIFFIN, WOODWARD, INC.	Prime Time TBA
WNBQ-TV	Chicago, Ill.	NBC SPOT SALES	10:45 p.m. Sun.
WHIO-TV	Dayton, Ohio	GEO. P. HOLLINGBERRY CO.	10:00 p.m. Fri.
KCTO-TV	Denver, Colo.	ADAM YOUNG, INC.	6:30 p.m. Tues.
WOI-TV	Des Moines-Ames, Iowa	H-R TELEVISION, INC.	9:30 p.m. Sun.
KDAL-TV	Duluth, Minnesota	EDWARD PETRY & CO., INC.	TBA
WINK-TV	Ft. Myers, Fla.	THE MEEKER COMPANY	7:00 p.m. Thurs.
WBAP-TV	Ft. Worth, Texas	PETERS, GRIFFIN, WOODWARD, INC.	TBA
KMJ-TV	Fresno, Calif.	THE KATZ AGENCY, INC.	TBA
WOOD-TV	Grand Rapids, Mich.	THE KATZ AGENCY, INC.	10:00 p.m. Mon.
WDAF-TV	Kansas City, Mo.	EDWARD PETRY & CO., INC.	10:15 p.m. Sun.
WGAL-TV	Lancaster, Penn.	THE MEEKER COMPANY	TBA
KOLN-TV	Lincoln, Neb.	AVERY KNOEL, INC.	9:00 p.m. Mon.

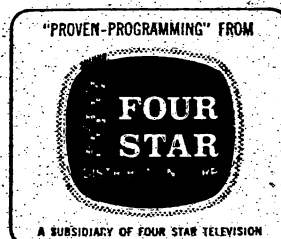
NATIONAL REP.	PLAYS PER WK.
ECT STATION REPS.	4
YARD PETRY & CO., INC.	1 to 5
RY KNODEL, INC.	1
IARD, TORBET & CONNELL, INC.	1
IR TELEVISION	1
RY KNODEL, INC.	1 to 5
RINGTON, RIGHTER URSONS, INC.	1
RY KNODEL, INC.	1 to 5
W YOUNG, INC.	1 to 5
RS. GRIFFIN, DWARD, INC.	5
R TELEVISION	5
TELEVISION SPOT S, INC.	1
TELEVISION, INC.	1
R TELEVISION	5
CATZ AGENCY, INC.	1 to 5
R TELEVISION	1
CATZ AGENCY, INC.	1

168 HALF HOUR EPISODES

KDKA-TV	Pittsburgh, Pa.	TELEVISION ADVERTISING REPS., INC.	1 to 5
KPTV-TV	Portland, Ore.	EDWARD PETRY & CO., INC.	1
WXEX-TV	Richmond, Va.	SELECT STATION REPS., INC.	1 to 5
KTVI-TV	St. Louis, Mo.	H-R TELEVISION, INC.	5
KONO-TV	San Antonio, Texas	THE KATZ AGENCY, INC.	5
KPIX-TV	San Francisco, Calif.	TELEVISION ADVERTISING REPS., INC.	1
KNTY-TV	San Jose, Calif.	ADAM YOUNG, INC.	1 to 5
WRGB-TV	Schenectady, N. Y.	THE KATZ AGENCY, INC.	1 to 2
WNEP-TV	Scranton, Pa.	EDWARD PETRY & CO., INC.	5
KOMO-TV	Seattle, Wash.	THE KATZ AGENCY, INC.	1
WSPD-TV	Toledo, Ohio	STORER TELEVISION SALES, INC.	1
KOLD-TV	Tucson, Ariz.	GEO. P. HOLLINGBERRY CO.	1
WRC-TV	Washington, D. C.	NBC SPOT SALES	1 to 5
KTYH-TV	Wichita, Kansas	BLAIR TELEVISION	1 to 5
WSBA-TV	York, Pa.	BLAIR TELEVISION	1 to 5
WKBN-TV	Youngstown, Ohio	PAUL H. RAYMER CO., INC.	1 to 5

COMPLETE FLEXIBILITY

Chuck Connors, star of *THE RIFLEMAN* has just filmed 40 new promos and bridges for stations programming this series. Included is a "custom-tailored" general promo with Chuck announcing channel numbers and cities . . . part of the many "EXTRA SERVICES" offered with *THE RIFLEMAN*.



*Based on ARB reports covering the top 50 markets for 5 years. Individual market ratings for this period are available on request.

" charts to help you fill your Fall spot needs.

STATION	CITY	NATIONAL REP.	TIME SLOT & DAY
KCOP-TV	Los Angeles, Calif.	EDWARD PETRY & CO., INC.	Prime Time TBA
WMAZ-TV	Macon, Georgia	AVERY KNODEL, INC.	7:30 p.m. Wed.
WKOW-TV	Madison, Wis.	ADAM YOUNG, INC.	10:30 p.m. Thurs.
WTCN-TV	Minneapolis, Minn.	THE KATZ AGENCY, INC.	TBA
WPIX-TV	New York, N. Y.	PETERS, GRIFFIN, WOODWARD, INC.	Prime Time TBA
WAVY-TV	Norfolk, Va.	H-R TELEVISION, INC.	11:15 p.m. Sat.
WRCV-TV	Philadelphia, Penn.	NBC SPOT SALES	11:15 p.m. Sun.
KPHO-TV	Phoenix, Ariz.	THE KATZ AGENCY, INC.	8:30 p.m. Sun.
KTVU-TV	San Francisco, Calif.	H-R TELEVISION, INC.	TBA
KTNT-TV	Seattle, Wash.	PAUL H. RAYMER CO., INC.	TBA
KTBS-TV	Shreveport, La.	THE KATZ AGENCY, INC.	9:00 p.m. Thurs.
WHYN-TV	Springfield, Mass.	ADVERTISING TIME SALES, INC.	6:30 p.m.
WTVT-TV	Tampa, Florida	THE KATZ AGENCY, INC.	Prime Time TBA
WMAL-TV	Washington, D. C.	HARRINGTON, RIGHTER & PARSONS, INC.	11:30 p.m. Sun.
KIVA-TV	- Yuma, Ariz.	GEO. P. HOLLINGBERRY CO.	TBA

BROADCASTING

Prime time for Powell

Produced by the Four Star Corp., on behalf of *Power* reveals that 25% of its audience is in the prime time, compared with 17% for *WVTV* (TV) and 10% for *WVTV* (TV).

VARIETY

'Dick Powell Theatre' Grabbing Its Own Little Prime Time Network

Four Star Distribution's new syndication series, "Dick Powell Theatre," will air on 100 stations nationwide. The series is a dramatization of the life of the late actor, who died in 1962. The series is a dramatization of the life of the late actor, who died in 1962.

RADIO-TV DAILY

Synke 'Dick Powell' Gets the Red Carpet

Four Star Distribution Corp.'s syndicated off-network "Dick Powell Theatre" will receive prime time slotting in many of its markets this season according to reports from *TV* and general sources.

SPONSOR

Stations carve prime-time niche for off-net "Power"

Four Star Distribution Corp. polled the stations buying its off-network "Dick Powell Theatre" and found the series is continuing to gain a following.

"PROVEN-PROGRAMMING" FROM

**FOUR
STAR**

DISTRIBUTION CORP.

A SUBSIDIARY OF FOUR STAR TELEVISION

600 FIFTH AVENUE
NEW YORK 20, N. Y.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total-area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Andy Griffith	KMOX	290,000	40
2.	Bonanza	KSD	285,600	38
3.	Panword; Pope John	KMOX	269,600	37
4.	Candid Camera	KMOX	254,000	35
5.	What's My Line	KMOX	228,100	30
6.	Van Dyke; Julie-Carol	KMOX	220,700	30
7.	Garry Moore	KMOX	213,200	29
8.	DuPont; Emmy	KSD	204,500	28
9.	Red Skelton	KMOX	200,200	27
10.	Beverly; Julie-Carol	KMOX	191,800	25

RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Total Area Homes Reached	Metro Area Rtg.
1.	Amos 'N' Andy; BB (Sun. 3:00)	KSD	CBS Films	103,700	13
2.	Life of Riley; BB (Sun. 3:30)	KSD	NBC Films	95,500	13
3.	Third Man (Fri. 9:30)	KTVI	NTA	88,800	12
4.	Biography (Mon. 9:30)	KSD	Official	84,700	11
5.	Sheena (Sat. 10:30)	KTVI	ABC Films	61,400	7
6.	Death Valley Days (Sat. 6:00)	KSD	U.S. Borax	58,500	6
7.	Casidy; Cartoon; BB (Sat. 2:30)	KSD	NBC Films	55,900	6
8.	Lone Ranger; Hop; Thea. (Sat.-Sun. 11:30-1:30)	KSD	Telesynd	47,100	6
9.	True Adventure (Sun. 5:00)	KTVI	Teledynamics	46,200	5
10.	Heckle & Jeckle (Sat. 9:00)	KTVI	CBS Films	40,500	6

Top Competition	Sta.	Total Homes
All Star Bowling	KPLR	22,700
Take Two; Cooper	KTVI	30,300
J. Paar; Revolution	KSD	153,500
Ben Casey	KTVI	194,100
Roy Rogers	KMOX	61,900
Big 4 News; Editorial	KMOX	85,500
Suspense Theatre	KPLR	43,400
Beany & Cecil	KTVI	72,700
Sacred Heart; Ask Priest	KTVI	10,800
20th Century	KMOX	54,500
Alvin Show	KMOX	99,800

HOUSTON, TEX.

STATIONS: KPRC, KHOU, KTRK. SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

1. Beverly; Julie-Carol	KHOU	185,700	38	1. Dragnet (Fri. 9:30)	KTRK	MCA	101,600	21. J. Paar; Revolution	KPRC	84,300
2. Candid Camera	KHOU	174,300	35	2. Peter Gunn (Tues. 9:30)	KPRC	Official	71,400	17. Garry Moore	KHOU	124,500
3. Van Dyke; Julie-Carol	KHOU	153,300	31	3. Casper Ghost (Wed. 5:30)	KTRK	ABC Films	64,600	15. Lawman	KHOU	43,700
4. My Three Sons	KTRK	139,200	27	4. Hackberry Hound (Thurs. 5:30)	KTRK	Screen Gems	59,800	13. Lawman	KHOU	49,800
5. Red Skelton	KHOU	138,200	28	5. Superman (Sat. 12:30)	KPRC	Flamingo	59,300	14. Jamboree; Baseball	KTRK	18,600
6. Hazel	KPRC	137,400	29	6. Yogi Bear (Mon. 5:30)	KTRK	Screen Gems	54,900	13. Chandler; Hunt-Brink	KPRC	44,200
7. Andy Griffith	KHOU	134,400	27	7. Hennesey (Mon. 7:00)	KHOU	NBC Films	51,100	10. Monday Night Movie	KPRC	126,900
8. What's My Line	KHOU	134,100	27	8. Divorce Court (Sat. 5:00)	KPRC	Storer	49,600	10. Early Show	KHOU	35,400
9. Gunsmoke	KHOU	133,600	25					Mister Ed	KHOU	53,700
10. Bonanza	KPRC	127,500	29	9. Guestward Ho (Sat. 6:00)	KPRC	Desilu	47,800	12. 6:00 News; Wea.; Spts	KTRK	65,500
				10. Death Valley Days (Sat. 6:00)	KHOU	U.S. Borax	47,000	7. 6:00 News; Wea.; Sots	KTRK	65,500

CHARLOTTE, N.C.

STATIONS: WBTV, WSOC. SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

1. Beverly; Julie-Carol.	WBTV	232,600	47	1. Champ Wrestling (Sat. 5:30)	WBTV	Spts Pub. Inst.	95,800	13	Hootenanny; Hole One	WSOC	19,600
2. Red Skelton	WBTV	188,700	40	2. Death Valley Days (Fri. 7:00)	WBTV	U.S. Borax	83,400	17	Cheyenne	WSOC	35,100
3. Ganssake	WBTV	179,600	40	3. San Francisco Beat (Tues. 8:00)	WBTV	CBS Films	77,800	20	Flinstones	WSOC	45,100
4. Van Dyke; Julie-Carol.	WBTV	170,800	41	5. W. Earp; Song of N.C. (Thurs. 7:30)	WBTV	ABC Films	71,400	13	Laramie; Kremlin	WSOC	55,300
5. Andy Griffith	WBTV	165,800	44	6. Call Mr. D. (Fri. 9:30)	WBTV	CBS Films	63,200	18	Ozzie & Harriet	WSOC	45,200
6. Route 66	WBTV	141,000	32	6. Deputy; Hennessey; JFK	WBTV	NBC Films	61,200	13	Price Is Right	WSOC	63,300
7. Bonanza	WSOC	138,600	44	(Tues.-Wed. 7:00)				13	Dragnet; Ripcord; Forest.	WSOC	30,200
8. Ed Sullivan	WBTV	133,500	33	7. Sheena (Mon. 5:30)	WSOC	ABC Films	34,200	11	Three Ring Circus	WBTV	14,400
9. Rawhide	WBTV	132,900	32	8. Ripcord (Wed. 7:00)	WSOC	UA-TV	34,100	13	Hennessey; Deputy	WBTV	49,400
10. Jackie Gleason	WBTV	129,600	32	9. Supercar (Sat. 8:00)	WBTV	ITC	33,300	10	Sportsman	WSOC	6,200
				10. Amos 'N' Andy (Mon-Thurs. 6:30)	WSOC	CBS Films	32,400	10	Lucy Show	WBTV	101,800
				(Sat. 7:00)							

MEMPHIS, TENN.

STATIONS: WREC, WMCT, WHBQ. SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

1. Beverly; Julie-Carol...	WREC	189,100	39	1. Rebel (Fri. 9:30)	WHBQ	ABC Films	61,200	18	J. Paar; Revolution	WMCT	74,300
2. Banana	WMCT	146,600	30	2. Dragnet; JFK (Mon.-Sat. 6:00)	WREC	MCA	57,900	14	News; Wea.; Hunt-Brink	WMCT	49,000
3. Candid Camera	WREC	142,500	37	3. Ripcord (Wed. 9:00)	WMCT	UA-TV	48,400	14	Fantastic Features	WABQ	65,400
4. Van Dyke; Julie-Carol	WREC	139,700	33	4. Deputy (Tues. 9:30)	WHBQ	NBC Films	47,200	15	Circle Thea.; Steel Hr.	WREC	84,000
5. Andy Griffith	WREC	133,500	32	5. Superman; News (Sat. 7:30, 11:30)	WREC	Flamingo	45,800	11	Garry Moore	WREC	90,100
6. Red Skelton	WREC	126,200	30						Sir Lancelot	WMCT	17,400
7. What's My Line	WREC	111,100	30	6. Tombstone Territory (Sat. 5:30)	WREC	Economee	45,600	10	Beany and Cecil	WHBQ	29,100
8. Virginian	WMCT	110,300	14	7. Cassidy; Inter. Sqd.; BB (Sun. 3:00)	WREC	NBC Films	42,000	6	Dance Party	WHBQ	44,000
9. Saturday Night Movie	WMCT	109,200	22	8. Sea Hunt (Mon.-Fri. 6:00)	WHBQ	Economee	41,400	11	Buick; Movie 5; Cmrm	WMCT	26,700
10. Gunsmoke	WREC	108,500	23	9. Ramar of Jungle (Sat. 7:00)	WREC	ITC	38,500	8	News; Wea.; Hunt-Brink	WMCT	49,000
				10. Third Man (Wed. 9:30)	WMCT	NTA	35,800	10	Robin Hood	WMCT	20,900
									Circle Thea.; Steel Hr.	WREC	83,600

NASHVILLE, TENN.

STATIONS: WSM, WLAC, WSIX. SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

1. Beverly; Julie-Carol...	WLAC	200,000	46	1. Groucho (Sat. 7:30).....	WSM	NBC Films	62,600	12	Defenders.....	WLAC	81,400
2. Red Skelton.....	WLAC	162,500	40	2. Yogi Bear (Wed. 5:30).....	WLAC	Screen Gems	51,600	9	News; Wea.; Cochran...	WSIX	18,500
3. Andy Griffith.....	WLAC	146,300	39	3. People Are Funny (Thurs. 6:30).....	WLAC	NBC Films	48,500	11	Adv. In Paradise.....	WSM	34,400
4. Van Dyke; Julie-Carol.....	WLAC	143,200	37	4. Popeye; Big Show (Mon.-Fri. 5:00).....	WLAC	UAA, KING	42,400	9	Adventld; Happytown.....	WSM	18,700
5. Bonanza.....	WSM	134,000	34	5. Huckleberry Hound (Thurs. 5:30).....	WLAC	Screen Gems	42,300	8	Whirlybirds; Newsreel.....	WSM	18,400
6. Gunsmoke.....	WLAC	132,400	29	6. Death Valley Days (Sun. 5:30).....	WLAC	U.S. Borax	39,100	8	McKeever & Colonel.....	WSM	45,100
7. Lucy Show.....	WLAC	131,500	28	7. Surfside 6 (Sun. 5:30).....	WSIX	Warner Bros.	38,300	5	McKeever & Colonel.....	WSM	45,100
8. Candid Camera.....	WLAC	129,500	33						Lassie.....	WLAC	82,800
9. I've Got a Secret.....	WLAC	122,500	26	8. Biography; C. Huntley (Tues. 9:30).....	WSM	Official	37,600	8	Garry Moore.....	WLAC	86,600
10. Perry Mason.....	WLAC	116,200	23	9. Deputy Dawg (Mon. 5:30).....	WLAC	CBS Films	34,900	9	News; Wea.; Cochran...	WSIX	18,400
				10. Adv. In Paradise (Thurs. 6:30).....	WSM	20th-Fox TV	33,200	8	People Are Funny.....	WLAC	48,500
									Perry Mason.....	WLAC	114,100

ROANOKE, VA.

STATIONS: WDBJ, WSLS, WLVA. SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

1. Beverly; Julie-Carol	WDBJ	107,800	48	1. Everglades (Wed. 7:00)	WDBJ	Economicee	51,200	16	Ripcord	WSLS	22,000
2. Bonanza	WSLS	95,700	50	2. Death Valley Days (Mon. 7:00)	WDBJ	U.S. Borax	41,900	19	Wyatt Earp	WSLS	36,500
3. Dr. Kildare	WSLS	77,700	39	3. Amos 'N' Andy (Sat. 6:30)	WDBJ	CBS Films	38,800	14	Saturday Theatre	WSLS	36,300
4. Rawhide	WDBJ	73,700	33	4. Whiplash (Fri. 7:00)	WDBJ	ITC	37,400	14	Klub Kwiz	WSLS	36,300
5. Hazel	WSLS	73,300	35	5. Wyatt Earp (Mon. 7:00)	WSLS	ABC Films	36,500	13	Death Valley Days	WDBJ	41,900
6. Virginian	WSLS	71,900	37	6. Dragnet (Thurs. 7:00)	WDBJ	MCA	29,700	12	Bat Masterson	WSLS	28,600
7. Andy Griffith	WDBJ	70,600	40	7. Bat Masterson (Thurs. 7:00)	WSLS	Economicee	28,600	13	Dragnet	WDBJ	29,700
8. Mon. Night Movies	WSLS	68,900	36	8. Biography; JFK (Tues. 8:00)	WDBJ	Official	22,400	10	Laramie, Kremlin	WSLS	54,200
9. Red Skelton	WDBJ	68,600	31	9. Best of Groucho (Tues.-Fri. 6:00)	WSLS	NBC Films	22,100	8	Early Show; News Spec	WDBJ	47,200
10. Route 66	WDBJ	64,300	32	10. Ripcord (Wed. 7:00)	WSLS	UA-TV	22,000	16	Everglades	WDBJ	51,200



**no better insurance
for good station ratings**

Foreign TV Reviews

UNMARRIED MOTHERS

With Douglas Keay, narrator
 Producer: Elaine Grand
 Director: Daphne Shadwell
 Writer: Keay
 30 mins., Wed., 9:45 p.m.

Granada-TV, from Manchester

Granada-TV, which has mounted a whole line of documentaries under the blanket title of "Life in Action", came up with a heart-rending, penetrating documentary that outlined many of the problems and fears that face Britain's unwed mothers. Fed to the whole commercial network, the program was tantamount to an old-time cinematic tearjerker with one important difference—this one was for real.

In depth project not only raised high feelings of sympathy for the many "children, having children" concerned, but served as a sharp reminder that this social problem is getting worse, not better.

In all respects, the documentary was superbly handled. Half a dozen or so unmarried mums interviewed were shown, without their faces being seen by some ingenious production devices. Combined with the screen-filling and holding production approach, the soulsearing subject matter made this program one of the most compelling of its kind.

Under the sympathetic probing of producer Elaine Grand, the moppets concerned overcame their embarrassment and poured out their hearts for the cameras. They told of unsympathetic parents who spurned them; the soulsearching needed to decide whether or not the child should be adopted; the struggle to get a place to live and to remain alive should they keep their child; the stigma that follows them and their children—all this and more.

The discreet and unsensational production—subject was explosive enough, and needed no televisual histrionics—was a great credit to Miss Grand. Narration and script by Douglas Keay were impartial, without being cold, a fact which heightened the impact of the abundantly emotional interviews. Watt.

THE ODD MAN

With Edwin Rickfield, William Mervyn, Sarah Lawson, Keith Barron, Meier Tzelnik, Jeremy Kemp, Annette Robertson, Anna Cropper, Anthony Jacobs, John Blythe, Paul Beatty, Geoffrey Reed, Cavan Malone, Derek Martinus, Yvonne Walsh
 Producer: Stuart Latham
 Director: John Moxey
 Writer: George Reed
 60 Mins., Fri., 9:15 p.m.

Granada-TV, from Manchester

This skein involves a curious assortment of regulars. There's a theatrical agent making a play for a comely gal, who's the spitting image of his dead wife; she had her comeuppance in the first series, and both parts are played by the same thesp. There's a supercilious police officer, ever ready with the rodomontade and constantly bickering with his impatient and impulsive sergeant. The scripts, under the supervision of Edward Boyd, contrive to enmesh them in the self-contained thriller segments—but the attempt is sometimes laborious. Now on its third round in the schedules, the tales take a lot for granted about previous events and relationships. In the one caught, "The Sheep Neath the Snow," the top cop referred, in passing, to the sergeant's "fiancee's employer's sweetheart." The phrase, quite apart from being a mouthful, would be incomprehensible to casual viewers.

This particular hour was a tepid number about dope-smuggling. George Reed's script, in its effort to achieve speed, was jumpy, and John Moxey's direction could not impose a tense rhythm upon it. Headquarters of the drug ring was a nitery and clues were passed by means of song titles. Anne Braithwaite (Sarah Lawson) unwittingly gave the title, and a cop was murdered outside her door by a junkie who thought she was loaded with the stuff. His discovery was pretty uneventful stuff, and packed only minor surprises.

But, as with its earlier outings, the skein still shows signs of superiority. The four leading thespes are all superior to their material, with William Mervyn registering as the arrogant Chief-

Inspector and Sarah Lawson watchably elegant throughout. Edwin Rickfield has toned down his former rasp as "the odd man" but still seems strangely cast in his romantic moments. In this segment, Jeremy Kemp scored as the frenzied junkie, but other thesp support was strictly conveyor-belt. Otta.

THE ALAN KING SHOW

With Alan King, Sophie Tucker, Adele Leigh, Richard Jr., Nancy Spain, Duke and Duchess of Bedford, Pamela Davis Dancers, Jack Parnell Orch
 Producer: Albert Locke
 60 Mins., Sun., 8:25 p.m.

Associated TeleVision, from London

The cumulative family gag, each extravagant line topping its predecessor, is Alan King's stock-in-trade. Chief disappointment of this show built around him was that he wasn't given the time to make an impact. He showed signs of getting into his stride, and was then halted by an over-rigid format.

Another impediment was the introduction of a time-wasting panel. On stage throughout were the Duke and Duchess of Bedford, who pluggd their Woburn homestead, and Nancy Spain, who advertised her latest cookery book. Apart from that, they did little but grin and concur when King opined that every other act was "fabulous" or "marvellous," which they mostly were not. It also led King into a lot of Duke-dropping.

The main guest spot was filled by Sophie Tucker, whose turn took the form of a monolog reminiscence of her world tour. She also chatted with King about her charitable activities, which are immense and indicative of a generous nature. But said nature, it seemed, would shine more brightly if its unselfishness were concealed. It's fine to raise more than \$3,000,000 for good causes. It's also fine to be 75 and still working. But reiterating the facts does not improve them. Still, Miss Tucker's gusto was crackling, and did much to stiffen soggy material.

That comely thrush, Adele Leigh, anthologized from "West Side Story," proving that the score can stand up to a trained voice. And Richard Jr. repeated some still-baffling illusions, which might have been served better by sharper camera cutting. The Pamela Davis terpers cavorted through "Walk the Wild Side," which was both pretentious and synthetic. Jack Parnell's outfit provided fine backing, and Albert Locke's production was hampered by the panel format from being an all-out spectacular. Otta.

BUD

With Bud Flanagan, Eddie Gray, Charlie Naughton, David Stoll, Jane Tann, Barbara Mitchell, Maurice Kaufmann, Peggyann Clifford, Helena McCarthy
 Producer: Philip Barker
 Writer: Kevin Barry Laffan
 30 Mins., Fri., 10:15 p.m.

Associated TeleVision, from London

As the opener of this new comedy skein was so poor, it seemed wise to wait for some sign of improvement. None was forthcoming in this second segment, and the result was a dismal waste of the personality of Bud Flanagan, much revered in these parts. Although he was joined by Eddie Gray, an associate of the famous "Crazy Gang" team, none of the verve and vulgar vigor expected of them came through. They struggled through a script that was barren of ideas, farcical resource, or flair. Flanagan was an orderly in a health clinic, and the feeble storyline meandered through some weary capers concerning a wealthy inmate's necktie. Such incidents as trying to get a heavy trunk up stairs and feeding a patient gin instead of water fell abysmally flat.

Producer Philip Barker was at fault in encouraging some desperate over-playing by supporting thespes, forgetting that farce stems from probable people in improbable situations. Bud Flanagan, who has frequently threatened retirement, should not test public loyalty this far. Even his insolent timing had disappeared, and the chirpy verbal abandon which marked his stage appearance was straitjacketed. Otta.

THE ENGLISHMAN ABROAD

With William Rushton, Julian Pettifer, Cleo Laine, Yvonne Mitchell, Roy Kinnear, Ronnie Barker, Ronnie Stevens, Jimmy Thompson

Producer: Ned Sherrin
 45 Mins., Mon., 9:10 p.m.
 BBC-TV, from London

Taped during the day at the French Riviera resort of Menton, and transmitted the same evening this show fused some of the talents and methods of BBC-TV's vacationing "TWTWTW" and "Tonight" shows, with the former's producer welding the bits together without too many joints showing. Idea was to cock a wicked eyebrow at the insular British having holiday fun in Europe, and the point was hammered home in sketches of variable quality, sprinkled with some smart songs from Cleo Laine.

It's a commonplace that the British find foreigners funny, and hanker after their stodgy diet wherever they are. It was most wittily displayed here by Roy Kinnear, airing his flabby poundage on a water-raft and heartsick for his factory pals back home. Some brisk gags about Britain as the new home of sex were deployed by William Rushton, as a posh tourist with filthy postcards in his pocket, and by Ronnie Stevens, as a cop given extended leave because he had mistaken Lord Denning's inquiry headquarters for a brothel (with the Prime Minister as one of the customers).

Interspersed were genuine, and scrappy, interviews by "Tonight's" Julian Pettifer, who quizzed a group of railroad workers and elicited from one that he brought all his food with from home. Yvonne Mitchell charmingly evoked the affluent Menton and its clientele before the common man was rampant, and Miss Laine's ditties were slick, one of them, "Never Go Back," giving a moody close to the final beachscape.

Producer Ned Sherrin kept his cameras on the fringe of the sea throughout, and the pictures were exhilarating. But he missed much by not turning them inland more often, and the mixture of factual reporting and revue sketch was not entirely happy, lending a snobbish tone. Otta.

NEW VISION

With J. Bronowski
 Director: Geoffrey Hughes
 30 Mins., Tues., 10:45 p.m.

Associated-Rediffusion, from London

Scientist J. Bronowski ganders, in this skein, at the creative arts, with the object of assessing their responses to the machine-age. This initiator allowed him to make a distinction between fear of the machine, which he claimed was uppermost between the wars, and the accommodation to it that characterizes present-day artists. Man, he averred, had learned to digest the scientific miracles, instead of being in awe of them.

Bronowski illustrated his theme with paintings and film. Fernand Leger, Max Ernst, and a clip from Fritz Lang's silent movie, "Metropolis," helped to identify the first frightened mood. Contraptions by Bruce Lacey, a painting by Bridget Reilly, and a clip from Jacques Tati were evidence of the current reaction.

This argument was effectively challenged by Richard Hoggart, professor and critic, who thought that Bronowski was over-simplifying. And that was the abiding impression of the half-hour. The viewpoint seemed glib, and Bronowski's ponderous delivery was guilty of talking-down in an off-putting manner.

Geoffrey Hughes' direction kept the speaker moving, and the visual illustrations were various and intriguing, especially Lacey's mechanical contrivances. A helmeted head by Henry Moore was used by J. Bronowski to show our acceptance of scientific fact. Pity was that, to most people, it showed just the opposite. Otta.

TWELVE FLAGS SOUTH

With James Condon
 Executive Producer: W. S. Hamilton

Producer: Keith Fraser
 Writer: Ivan Chapman
 60 Mins., Wed., 9:45 p.m.

Australian Broadcasting Commission for Interrel

Networked from London by Associated-Rediffusion, this was the second Australian documentary under the Interrel scheme for local (Continued on page 42)

Television Reviews

UNDER DISCUSSION

With Arthur L. Mayer, Lewis Allen, Ken Hughes, Olivia DeHavilland, Marvin Mirisch, Archer Winsten

Producer: Jerry Levin
 Director: Arthur Forrest
 120 Mins., Sun., 9 p.m.

PARTICIPATING

WNEW-TV, N.Y. (tape)

It's in the nature of a "talk show" that it can only be as stimulating as the subject and the guests who are doing the talking. Preem segment of this new WNEW-TV "Under Discussion" series, dealing with filmmaking, had some bright and provocative moments, but never delved too deeply in any particular aspect of the movie business. Future segs will range into other areas of interest.

One problem at the outset of the show, which started off with a discussion of the so-called "idea pictures," was that no one could quite agree on the definition of an "idea picture." Panel appeared to be heavily weighted towards low-budget, indie film production, as repudied by the work of producer Lewis Allen, British writer-director Ken Hughes, N.Y. Post critic Archer Winsten, and even actress Olivia DeHavilland, who's just finished such a pic. Thus it was left for Marvin Mirisch, of the Mirisch Co. with the help of moderator Arthur L. Mayer to point up the fact that just because pix have big budgets, they don't necessarily have to be devoid of ideas.

Panel, however, never quite bought Mirisch's point that Billy Wilder's "The Apartment" was "just a wonderful idea picture," or that "Irma La Douce" paints a very interesting idea about a portion of society.

Discussion later moved over to "escapist" films, classification and a once-over-lightly re possible effects of some films on impressionable patrons. Mayer countered Hughes' opinion that "How to Marry a Millionaire" was really a lesson in high class prostitution, by saying the tongue-in-cheek treatment indicated it shouldn't be taken too seriously. Commented Winsten acidly: "It may have given a few ideas to some of the young girls about whom we've been reading recently."

Vet industryite Mayer kept things moving genially, with particularly articulate help from Hughes, Winsten and Miss DeHavilland. The two hours might have moved a little faster, however, if someone had become angry or, at least, expressed a deeply felt opinion with which all the others wouldn't have too readily agreed. Anby.

CHRONOLOGY OF CRISIS

(The Crucial Summer)
 With Ron Cochran, commentator; others

Producer: Bill Kobin
 Assoc. Producer: Don Dixon
 Director: Marvin Schlenker
 30 Mins., Sun. 10:30 p.m.

ABC-TV (film, tape)
 If openly exploring problems helps solutions, the tv networks can't be faulted in their civil rights coverage. ABC-TV's fresh contribution on the issue is a five-part series dealing with the current Negro revolt in the U.S., the first episode of which premed Sunday (11) night at 10:30.

Major merit of the opener, called "The Crucial Summer," was its reexamination of people and places involved at one time in the civil rights struggle. There was Arthurine Lucy, now a married woman in Texas, who broke the color barrier at Alabama U. She told of how it felt to have a mob surrounding you. Then, there was Gov. Faubus of Arkansas, reliving his reasons for his actions at Little Rock, again exposing the racial thinking that has become known as "Faubism."

There also was former Mayor William Hartsfield, of Atlanta, who told of the effort and success of his southern community in achieving integration. Rev. Martin Luther King explained the reasons for the momentum behind the current Negro drive for full equality. There also were other interviews. Ron Cochran, as commentator, reviewed the historical aspects of the civil rights drive, with the accent on more recent events. News-reel clips were well-selected. It wasn't the polish and the pro hand-

ling of the material, which was good, which made the opener, however, it was the intimate glimpse the viewer was able to obtain of the people involved in the struggle, and there's nothing more dramatic than an idea wedded to a person. Horo.

PORTRAIT

With Peter Sellers, Charles Collingwood

Producer: Phillip Gittleman
 Director: Joseph K. Chomyna
 30 Mins., Fri., 10:30 p.m.

CBS-TV, N.Y. (tape)

British film star Peter Sellers took this opportunity to bite the hand that used to feed him and, in a way, the hand that's now feeding him.

He called the place where he got his big break as a member of the Goon Gang, "Old Auntie BBC—" she "didn't want to offend anybody." A viewer was then left to puzzle over how the British actor-comedian could in the next breath fancy himself and his Goon buddies as the pioneers of the off-beat wit now exemplified by "Beyond the Fringe" in theatre, "The Establishment" in night clubs and "TWTWTW" on BBC television.

Later Sellers took on the United States, particularly New York, where he is now making a film for an American company. Asked by CBS newsmen Charles Collingwood how he compared British and American life, and which he preferred, Sellers scored New Yorker's chronic discourtesy—"I don't understand the arrogance." Seems he's tangled with hostile drug store clerks and Gotham cops—and he's dead right in the criticism, of course. Otherwise, this interview, set pleasantly at pool side at the Sands Point home that is Seller's U. S. retreat while working here, was fan-book stuff re the actor's aspirations and whether or not folks recognized him on the street etc. In fact it was so passive, that at one point Collingwood said Sellers had made 30 pix in seven years; Sellers retorted off-handedly, "I say 20," so this viewer says between 20 and 30, which is a pretty loose estimate.

Series continues for six weeks till the new season. Bill.

MICHIGAN STORY: HENRY

FORD THE MAN

Narrator: Don Perrie
 Producer-Director: John Rogers
 Writer: Seymour Kapetansky
 60 Mins., Tues., 9:30 p.m.

AUTO CLUB OF MICHIGAN

WWJ-TV, Detroit

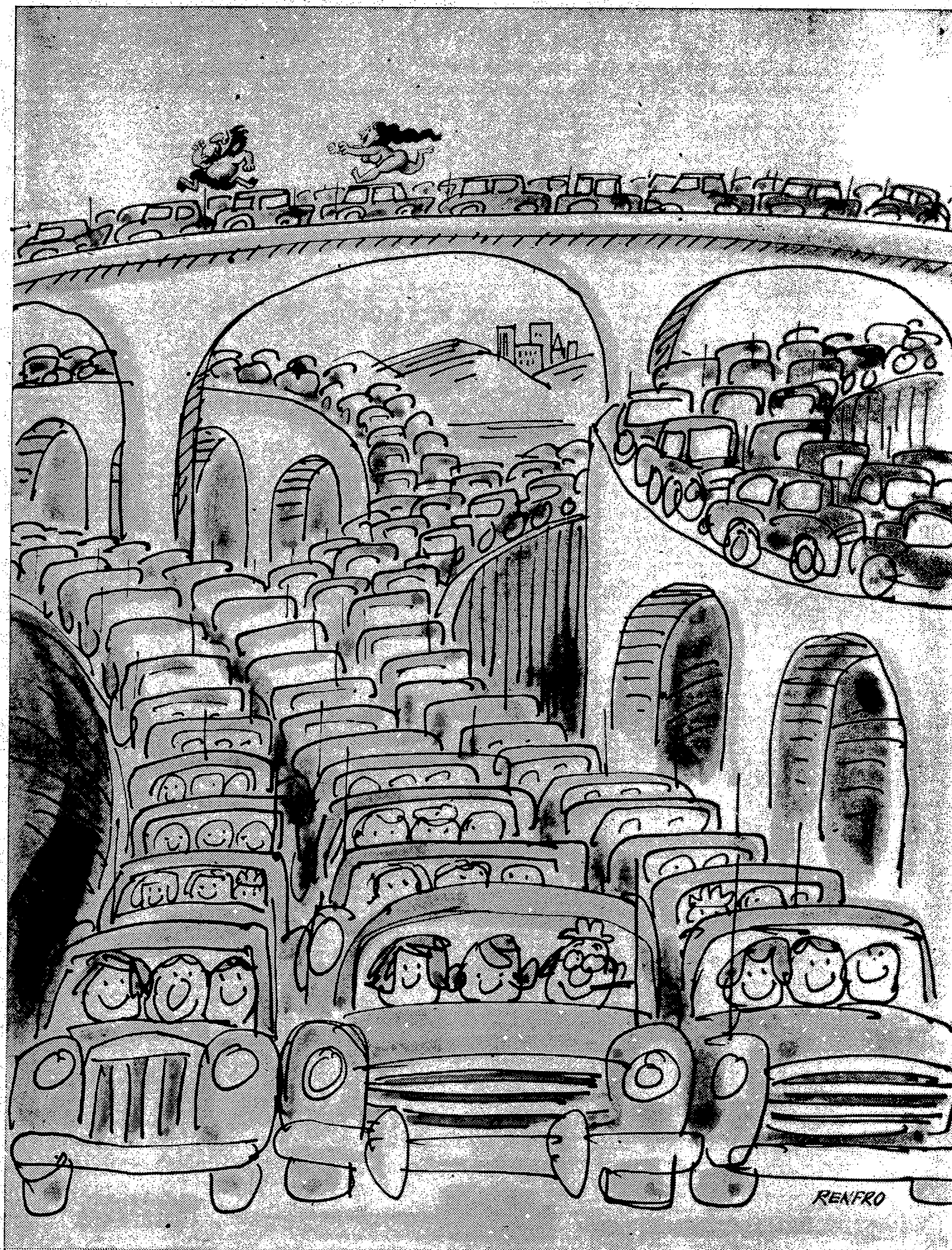
To observe the 100th anniversary of the birth of Henry Ford, WWJ-TV's public affairs team corralled a mountain of old photos and film clips, organized them adroitly and marched them forth in spell-binding fashion to show the many facets of Henry Ford, pioneer of mass production.

For the first time, a historic sound film, recording a conversation among Ford and his pals, Thomas A. Edison and Harvey Firestone, was shown. It was a fascinating study of three men whose inventive genius and manufacturing know-how changed the living habits of people throughout the civilized world.

The film clip showed Ford literally shouting into the right ear of Edison, who was quite deaf. Ford yelled: "Answer that question, now." Edison got the message and launched into a monologue about the boundless future that awaits young men who have only to study and work hard to be successful. Ford and Firestone nodded in vigorous agreement with Edison's comments.

The still photos and film clips showed the many facets of Ford—tinkering with steam and gasoline engines, as an auto racer, antique collector, educator, promoter of aviation, political dabbler, pacifist, fiddler, square dance enthusiast, family man and tycoon.

Don Perrie's narration was smoothly done, serving to introduce the photos and to point up their significance. Crammed into the hour show was a photographic and narrative history that helped reshape this nation and the world. It could only be hoped that as the silent films showed the various activities of Ford and his buddies that sound had been invented so that his voice and comments could have been preserved for posterity. In the few film clips with a sound (Continued on page 42)



WEEKENDS ARE DIFFERENT...SO IS MONITOR

Families go places together, weekends... Ma, Pa, Sis... and little Sue, just unglued from the funnies. Pa starts the car. Ma, the radio. Sis hits back with her transistor. Sue sulks. Pa burns while Ma and Sis fiddle with their sets. "Hey!... Stay there!... That's Mike Nichols"... Sis tunes in, too... harmony... Sue sulks... Elaine May?... Chet Huntley?... Jonathan Winters?... Selma Diamond?... Joseph C. Harsch?... Sports?... David Wayne?... Ethel and Albert?... Travel Tips?... Frank McGee?... something for everyone... specially sponsors! Can't be radio!... no, it's **WEEKEND MONITOR...NBC RADIO,**

Foreign TV Reviews

Continued from page 40

alring. It was a distinct improvement on the first, which loosely pried into Tahiti, and its main fault was a tendency to reach for down prose in Ivan Chapman's script.

Subject was the unfamiliar Antarctic continent, larger than the U. S., where 12 nations are cooperating in scientific research in friendly consort. The Antarctic Treaty guarantees the territory's freedom from passports, arms, and borders, and all energies are devoted to disinterested knowledge. The intimidating nature of the ice-packed country, its extremes of temperature, and its chilly beauty were well captured by cameramen Eric White and Bill Grimmond, and the commentary indicated some of the paths of inquiry being explored by on-the-spot scientists. It conveyed the easy camaraderie of the various bases, and added such human touches as an American speaking to his wife back home via a ham-radio operator in Los Angeles.

The aims of these probes were suggested rather than fully explained, and the program as a whole was inclined to underestimate the appetite for gap-filling exposition. The sight of a nuclear establishment posed many more questions than the script, clearly given by James Condon, could answer.

Antarctica, which may develop a hefty tourist trade in future years, has many daring and tragic tales of exploration in its short history, and the exploits of Scott and Amundsen and their like were skimpily treated. The time would have been better used by producers Hamilton and Fraser in a more searching exploration of the present. *Otta.*

"ALL'EST' QUALCOSA DI NUOVO"

(Something New in the East)

Writer-Director: Enzo Biagi

40 Mins.; Sun. 9:55 p.m.

RAI-TV, from Rome (film)

Enzo Biagi's three-part look at certain aspects of life behind the Iron Curtain, especially in Poland, Czechoslovakia, and Hungary provided tv at its best in an informative, moving, human document which rates exposure in the U. S. and other western areas.

Especially significant and striking in this series which includes glimpses of night life, religion, literature, and just the every day existence of these people, was a part of the first segment, in which Biagi watched the gradual liberation, fater years in the Budapest jail, of the survivors of the 1956 revolt. Understated and undercommented, but with plenty of meat for those who wish to read between the lines, this was one of the documents of the year: the anxious waiting by relatives, the silent filling out of freed prisoners, each carrying a white package, the shattering embraces of reunion, the tragic query put to each man as he exited by an old lady: "did you know my son?"

The effectiveness of items was heightened by the lack of stated propaganda in either direction. *Hawk.*

FOR KING AND COUNTRY (Out There)

With Jennie Linden, Frank Gatloff, James Bolam, Joan Hickson, Katy Wild, Fulton Mackay, Christopher Beeny, Jack Woolgar, Roy Maxwell, John Dunn-Hill, Brian Hewlett, Donald Sutherland, Caroline Blakiston, Peter Ellis, Hugh Morton, Leonard Kane, George Ghent, Philip Anthony

Producer: Gerald Savory

Director: Herbert Wise

Writer: J. Hartley Manners

50 Mins.; Tues., 9:15 p.m.

Granada-TV, from Manchester

Pursuing its adventurous policy of dusting off plays from the unfashionable past, Granada-TV is reviving four period pieces from World War I. The opener reflected the buoyant patriotism of 1915, and later segments will represent the gradual disillusion and revulsion. "Out There" was written by J. Hartley Manners, more famous for his authorship of "Peg O' My Heart," and Laurette Taylor starred in its legit launch. It was shrewdly adapted for tv by Kenneth Caver-

der. On the face of it, both theme and message were wildly dated

and unpromising. Annie Hudd (Jennie Linden) had a burning desire to nurse the boys in the trenches. Despite her family's jeers, she made her way to France with the help of a friendly medic. Her kindly, but undisciplined, attentions to the patients brought her the displeasure of the snobbish nurses, who despised Annie for her common background. But she returned, a heroine, and gave a rousing recruiting speech as a climax.

It oozed sentiment, and Annie's belligerent fervor for Hun-killing and accusations of cowardice if anyone was reluctant to don a uniform and bayonet scarcely roused modern sympathies. But the piece remained curiously compulsive, quite apart from its interest as a mirror of its time. Herbert Wise's direction was flawless, providing a sturdily authentic background for the jingoistic goings-on. The thespians, too, were first-rate, giving the full original value according to the play's intentions, rather than evading them. This conviction was especially apparent in Jennie Linden, who gave an exhilarating display as the cheerful flag-waving Annie. Joan Hickson, as her gin-soaking ma, James Bolam, as a brother who did not share her martial keenness until she forced him to enlist, and Frank Gatloff, as the sympathetic doctor, stood out. There were also several fine performances from the wounded soldiers, with Fulton Mackay making a memorable study of a fiery Scotsman who would not go out without his bonnet.

The other segments will get nearer the anti-war mood which it is easier to share. But "Out There" still carried a dramatic kick in this version, if it were accepted on its own terms. *Otta.*

FOLLIE D'ESTATE (Summer Follies)

With: Pupella Maggio, Beniamino Maggio, Harry Courtland, Leon Markson's Equabelles, John MacKnight's Aquamanics, Pat Adiante, Hermanos Rigual, Joe Sentieri, Stella Dizzi, Betty Curtis, Nini Rosso, others; Franco Pisano Orch

Writer: Facla

Director: Carla Ragionieri, Stefano de Stefani

60 Mins., Sun. 9:15 p.m.

RAI-TV, Rome (tape)

The producers burdened this show with too elaborate and over-written a frame, making it heavy going in-between the various guest stunts and the tank routines by the aquatic performers. These also represented the main attraction of this hot-weather series.

A sea battle "contest" staged by various singers in the pool was also confused and, at least in the initial stanza, slowed the pace without adding much to content or interest. Better future allotment of time between various and separately valid elements of the show should help.

A zany poolside party given by a newly-rich couple, played by Pupella and Beniamino Maggio, was the excuse for the wild goings-on, interspersed with water ballets ably performed and neatly lensed. Nini Rosso effectively presented his new song, "Bum, Bum," but three other singers, Stella Dizzi, Joe Sentieri, and Betty Curtis were wasted in mainly sideline goings-on. Hermanos Rigual was good with a new song. *Hawk.*

STEAM, SANCTITY, AND SONG

With Michael Redgrave, Joan Greenwood, James Booth, Eira Heath, David Kernan, Patsy Rowlands, Cliff Adams Singers, Anthony Bowles Orch

Producer: Ned Sherrin

Writer: Caryl Brahms

50 Mins.; Thurs., 9:25 p.m.

BBC-TV, from London

The clumsy title disguised a pleasant survey of the reign of Queen Victoria as reflected in the music-hall ditties and illustrations of the period. Caryl Brahms' fluent script had many insights and nice judgments of events, and it was shared by Michael Redgrave, who took a little while to settle into it, and Joan Greenwood, who was somewhat too mannered for this sort of comment. The switch of voices and styles was, in fact,

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Jack Douglas, Japanese Wife Pre-Filming Paar Segs on Far East Visit

Tokyo, Aug. 13.

Humorist Jack Douglas is touring Japan for a month with his Japanese entertainer-wife, Reiko, and their 17-month-old son, Robert Yukiyo. In addition to visiting with Reiko's parents, Douglas is having some tv footage filmed and gathering material for his fourth book.

Most of the scenes Douglas will have lensed for telecasting on Jack Paar's NBC show will be in Reiko's hometown of Kanazawa, where her father is a Buddhist priest. Asked if they will be comical, Douglas replied, "I hope so."

Douglas' upcoming book, to be published next spring by Dutton is tentatively titled, "The Adventures of Huckleberry Hashimoto-san," which would give his son star billing. The work will include pieces on Honolulu and Tahiti, stopovers en route here, but will be mainly about the Douglas family in Japan.

No doubt Tokyo's spirited taxi drivers will get space in the new Douglas tome. "I had been told about the traffic here and knew it would be wild, but it is much wilder than I had expected," said the author. "A guy can be a good driver and fast, but he can't be a nut and a good driver."

Although a former auto racer who once ranked No. 10 in the U. S. national ratings, Douglas admitted he became car sick and shaken by the breakneck speeds over scooped roads in his early excursions around Tokyo.

"Any traffic is more dangerous than race driving," he offered. "A race car is prepared—everything is as perfect as can be. But if a Tokyo taxi cuts across traffic and its engine stalls, you're in trouble."

Commenting further on the unsought thrills of Tokyo motoring, Douglas said, "I could have had a ball just riding around and looking at people, but we were going so fast I couldn't tell what was going on. I don't understand it."

Almost ashen-faced, Douglas noted that his most vivid impression of Tokyo thus far is of a mother grabbing a child from the path of a resolutely-driven taxi on a narrow street.

A longtime Hollywood comedy

(Continued on page 48)

TV Reviews

Continued from page 40

track, Ford's voice was in the medium-deep range with good timbre.

The writing of Seymour Kapetansky highlighted the subject matter perfectly, using a minimum of words and letting the photos and films tell their own story.

Producer-director John Rogers is to be congratulated for organizing so well the mountain of material in so interesting a manner. The Automobile Club of Michigan's commercial seemed particularly fitting, showing the modern-day status of motoring to which Henry Ford so monumentally contributed. The WWJ-TV public affairs staff deserves much credit for this fascinating study of one of history's most fascinating men. *Tew.*

CLEVELAND BASEBALL

With Ken Coleman, Bob Neal, Jimmy Dudley, Harry Jones

PARTICIPATING

WERE, WJW-TV, Cleveland

On-the-air baseball coverage is as successful today as the personality behind the microphone can make it. Whatever the hardships that prevailed engineering-wise have been dissipated over the years of experience. Cleveland, therefore, is fortunate in the voices it is able to utilize.

On radio, WERE has its veteran Jimmy Dudley—dean of the Indian mikemen. Over the past 13 years he has built up a vast, loyal and appreciative following. His know-how of mike technique, his friendliness and capability rival his understanding of the game. He is assisted—although they share chores—by Harry Jones who left the Plain Dealer sports pages for broadcasting. In the past seasons Jones has proven himself a capable radio performer and is as proficient behind the microphone as he was when one of the top base-

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Foreign TV Followups

The Jo Stafford Show

Taking its place as one of the replacements for Associated Television's vacationing Palladium shows, this "Summer Spectacular" turned out to be one of the segments of "The Jo Stafford Show" taped a couple of years back. This hour was a songalog, pegged to a lengthy reminiscence of the swing bands of the '30's. Main guest was Peggy Lee, and the two thrushes had shared similar stints as band singers with Benny Goodman and Tommy Dorsey. Tunes from that era were regaled with polish, although that old nostalgia was hardly potent, largely because many of the items were half-forgotten even by the oldsters. Peggy Lee's own act was the show's high-spot, and tended to show the chief fault in Miss Stafford's delivery, which was lack of bite. Miss Lee's "Day In" and a darling ballad taken at slow-walking pace showed her vocal versatility at its peak.

Also present, although anachronistically, was Roy Castle, who fitted ably through a tap routine (although its humor was flat) and ditties like "Marie" in the old Dorsey arrangement. Lionel & Joyce Blair led a pert troupe of terpers in variations of the jitterbug, and Jack Parnell's band was immaculate, despite turning recreations of Goodman and Dorsey into the same overall sound, which they did not share.

Miss Stafford blended her voice well and too frequently with the Polka Dots, a male quartet who try so many high keys that it might be advisable to hire a gal to reach them. Their "Juke Box Saturday Night" and "Sunny Side of the Street" were typically dulcet, and set the mood.

Scripting and special material—credited to Marilyn Keith and Alan Bergman—was largely nonexistent. And a production number like Miss Stafford journeying in a bus seemed a mere excuse to change the set and thus lacked point. Otherwise Alan Tarant directed Bill Ward's production with too many five-shots (of Jo and the Dots) but safely. *Otta.*

The Sunday Play

Originally presented last December as one half of a double bill at the Royal Court Theatre, "The Sponge Room," by Keith Waterhouse and Willis Hall, filled the Sunday Play slot for BBC-TV, but was far from providing a satisfying dramatic entertainment.

The play, set in the sponge room of the Natural History Museum, was little more than a trifle involving two would-be lovers—a married man and a girl receptionist—who had nowhere to meet in private. Though there was something of a Pinteresque quality evident in the writing, there was hardly enough substance to adequately sustain this 50-minute slot. This was a pity, as a first grade cast, comprising Richard Johnson, and Jill Bennett in the main parts and Kenneth Griffith as a museum attendant gave of their best, and John Moxey overcame the limitation of a single background by some nifty camera angles. *Myro.*

Armchair Theatre

Although it constantly threatened to fizzle with comic momentum, Donald Giltinan's "The Snag" made little more than a pleasurable splutter in ABC-TV's "Armchair Theatre" skein. One reason was that director Jonathan Alwyn seemed to think he had a high comedy on his hands, instead of an amiable farce, and gave his cast a stylish edge that was not supported by the dialog. Another was that Giltinan's basic idea was threadbare and unoriginal.

Encouraged by a Tory aristocrat, Emma Mannering (Gwen Nelson) stood out against selling her corset shop to a property developer, John Goggin (Derek Francis). Without her premises, the scheme could not proceed, so Goggin put his lady-killing flack, Ed (Barrie Ingham), on the job to break down her resistance. Ed made a play for the old girl's niece, Agatha (Patsy Rowlands), and managed to wed her. Ed thought he would hoist the price for the property, thus making fat pickings for himself. But he was tricked himself. Goggin already had the deeds he coveted, for Emma had disgorged them be-

fore dying—not wanting to make a dishonest profit.

As indicated, the plot moved nicely and was quite agreeable. But it demanded a sharper edge in the writing to get its points across, and the events tended to peter out because of this lack of verbal dexterity. In the mannered idiom imposed upon them, the cast was neat and frolicsome. Barrie Ingham made a dashing figure of the unscrupulous Ed, and Patsy Rowlands stood out as the husband-hungry Agatha. Derek Francis, Gwen Nelson, and June Barry ably assisted, and a fine comic cameo issued from Arthur Lowe, as a sorely-tried tailor. *Otta.*

Play of the Week

Instead of concentrating on the conventional business of killer-hunting, Peter Van Greenaway's "Conspiracy of Silence" acquired added piquancy by scrutinizing the motives of the sleuth, Inspector Sadleir (Cyril Luckham) was haunted by a 17 year-old murder he had failed to solve. Now pensioned off, he returned to the scene of the crime in a final effort to close his casebook, but the small village community was hostile and uncooperative, having a host of private reasons for letting sleeping dogs lie.

Sadleir was known for his damning evidence against another killer, whom many thought innocent. Was his dogged determination to find a culprit a symptom of personal vindictiveness? This was the theme, and it was neatly pursued in the intricate script. It was cluttered with too many unresolved side-issues—the village had a history of witchcraft, and, although this added menace to the plot, it was not geared closely enough to the denouement.

The murdered gal was the local floosie, and many respectable folk were connected to her demise. Main suspicion fell on Harper (Ian Colin), who had given her an unwanted child, but the clues to his guilt were too clear to be believed. The mysterious illness of a servant about to confess that he had seen the murderer brought the climax, somewhat abrupt but otherwise adequate. And the payoff was the admission of another stranger in the village that he was the son of the man Sadleir had caused to swing—with the implication that the law, on that occasion, had been wrong. So Sadleir let the culprit go free—and the village undisturbed with its secret.

Despite longeurs, this was an entertaining contribution to Associated-Rediffusion's "Play of the Week" skein. Cyril Luckham made a sturdy portrait of the implacable cop, winning sympathy for his strong, but narrow, view of the truth. The resentment of the villagers was skilfully conveyed, and most convincingly, expressed by Ernest Clark as the parson and Lloyd Lamble as the hotel-keeper. Mark Lawton's direction was deliberate a taut tension—and only the final explanations were forced and artificial. *Otta.*

Satellite Corp.

Continued from page 33

paring a public stock issue is not a device to "prolong their own tenure."

As the Welch-Henry hassle continued, Senate liberals let loose another volley of criticism at the corporation.

The occasion for the latest attack was the Senate debate on the space authorization bill which included \$44,000,000 for communications satellites.

Though funds in the bill can't be spent for the corporation's research, Senate critics charged the Government's research on synchronous satellites would be made available to the corporation as a gift.

After hearing charges of "give-away," the Senate in effect turned down the proposal of Sen. Estes Kefauver (D-Tenn.) requiring the corporation to reimburse the government for communications satellite research.

Instead the Senate adopted by a 60-11 vote an amendment of Sen. Clinton Anderson (D-N. Mex.) forbidding government funds to be used for "the exclusive benefit" of private groups unless reimbursed.

With only a single hour of available time and a choice of all the one-hour series now being offered, WNBC-TV, New York, flagship station of the NBC-TV network, bought THE SAINT, starring Roger Moore.

PETER M. AFKE, station manager of WNBC-TV, says about...

"This brand new series, scheduled for Sunday night on our station, is a singularly skillful, fast-paced professional series with just about universal appeal."



WNBC WNBC-FM WNBC-TV
NATIONAL BROADCASTING COMPANY, INC.
RCA Building, Radio City, New York 20, N.Y., Circle 7-8300
July 24, 1963

PETER M. AFKE
Station Manager
WNBC-TV

Mr. Abe Mandell
Executive Vice-President
Independent Television Corp.
555 Madison Avenue
New York 22, New York

Dear Abe:

I think you know how pleased we are that THE SAINT is joining us this Fall. This brand new series seems ideal for Sunday night on our station.

WNBC-TV proved last season that in the 11:15 PM Sunday night period an hour-long dramatic feature could gain an impressive audience (and advertiser) following in competition with the movies generally shown at that time. After intensive investigation, we concluded that THE SAINT represents the soundest successor to "Desilu Playhouse" and the strongest, most logical addition to a Fall schedule that we consider our most exciting in years.

Our choice was, of course, based in large measure on the wide popularity of THE SAINT -- well-established through multi-million sales of Leslie Charteris's many books about him, the years on radio, ten full-length feature films, world wide syndication in newspapers and magazines -- as well as the inherent attractiveness of the character as portrayed by Roger Moore and the final, compelling fact that this is a singularly skillful, fast-paced, professional series with just about universal TV appeal.

All of us at WNBC-TV are enthusiastic about the advent of THE SAINT. We anticipate that Sunday nights on WNBC-TV will be even more successful than ever in the coming season.

Sincerely,

ATAS TV Credo-On Equal Opportunity Gets A Chi Reject

Chicago, Aug. 13.

The national trustees of the Chicago Chapter of Academy of Television Arts & Sciences commended the Gotham group's equal-opportunity-for-TV credo but, in the major, it, nixed it as a recommendation for the Windy City chapter on the grounds that it would be redundant to the spirit of "fair play" that already exists here.

After its adoption by the New York chapter, the statement on fair employment practices was relayed to Chi for a local reaction. It was passed around to the trustees with a memo by local ATAS prexy Jack Brickhouse that while it was admirable for the New York chapter to do, in his belief there was no necessity for Chicago to echo the credo because there's been no problem of discrimination in the industry here.

(Chicago television has only two Negroes on fulltime staff who occasionally appear on camera, both of them news reporters. Only one Negro has as high a post as manager of facilities, and he's with educational station WTTW. Otherwise, there's a sprinkling of colored clerical and maintenance help, plus an occasional engineer, page or film carrier.)

Three of the five trustees agreed with Brickhouse that the civil rights platform was great for New York but not for Chi. One was indecisive, and only Bob Lemon on WNBQ disagreed, recommending in fact that it become a National ATAS resolution. These were, of course, just the trustee reactions and don't as yet reflect the position of the Chi chapter. The equal opportunity statement undoubtedly will come up for consideration at the next board of governors meeting on Aug. 28.

CBS Films in Canada

Continued from page 35

has been sold to the French television network. Telecasting of "Air Power" by the French tv web, gives CBS Films, three series on that language chain.

American Home Products has picked up the new series, "Petticoat Junction" on a national spot basis of 40 markets, utilizing the privately owned CTV stations, plus other outlets.

CBS Films also has acted as sales agent, in securing a "live" variety show, first syndicated in the U. S., to move to Canada and be produced there. Show in question is the "Jerry Lester Show," originally produced in N. Y., which CBS Films sold to CTV for telecasting in Canada, with production based at CFTO, Toronto, key station in the CTV network.

Currently, CBS Films has 55 shows on the air in Canada. Operation of CBS Films, and its Page One, Ltd., agent is separate and apart from the operation of Bob Jamieson, of CBS-TV, who sells network "live" shows in the Canadian market to CBC, shows such as Ed Sullivan, Garry Moore, et al.

With the exception of the eight CTV stations, all the markets of Canada are one-station markets at this time. Two station markets exist where the CTV stations are located.

Indicative of the market penetration of CBS Films is the tally on these shows: "San Francisco Beat" sold in 39 markets; "Honeymooners," 40 markets; "Twilight Zone," 43 markets; "Wanted Dead or Alive," 34 markets; "Our Miss Brooks," 39; Phil Silvers, 35; and "Trackdown," 20.

New 'Ripcord' Sales

"Ripcord," in its first three weeks of rerun selling, has racked up 10 markets, according to Pierre Weis, v.p. and general manager of Economice Television Programs, subsid of United Artists Television.

Deals for the 78 sky diving adventure series include KCOP, Los Angeles; WTVN, Columbus, O.; WAGA, Atlanta; WKJG, Ft. Wayne; KFMB, San Diego; KPIX, San Francisco; WCKT, Miami; KERO, Bakersfield, Calif.; WNEP, Wilkes Barre-Scranton; and WDSU New Orleans.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

Philadelphia

• STATIONS: WRCV, WFIL, WCAU.

SURVEY DATES: MAY 17 - JUNE 13, 1963.

WRCV Total Area Homes: 443,900
Metro Rating: 23
Share of Audience: 41

MONDAYS 7:30-9:30

Program: MONDAY NIGHT MOVIE

- May 20 "MARDI GRAS"
Pat Boone, Tommy Sands
Sheree North, Gary Crosby
1958, 20th Century-Fox, 20th Century-Fox TV
- May 27 "THE ENEMY BELOW"
Robert Mitchum, Curt Jurgens
Doug McClure, Kurt Kreuger
1957, 20th Century-Fox, 20th Century Fox TV
- Jun 3 "THE BRAVADOS"
Gregory Peck, Stephen Boyd, Joan Collins
1958, 20th Century-Fox, 20th Century-Fox TV
- Jun 10 "HEAVEN KNOWS MR. ALLISON"
Robert Mitchum, Deborah Kerr
1957, 20th Century-Fox, 20th Century-Fox TV

WCAU Total Area Homes: 213,400
Metro Rating: 10
Share of Audience: 38

TUESDAYS 5:30-7:00

Program: EARLY SHOW

- May 21 "FLIGHT TO MARS"
Cameron Mitchell, Marguerite Chapman
1952, Monogram, M&A III
- May 28 "SAVAGE WILDERNESS"
Victor Mature, Robert Preston
1956, Columbia, Screen Gems
- Jun 4 "MY LIFE WITH CAROLINE"
Ronald Colman, Anna Lee
1941, RKO, UAA
- Jun 11 "JIM THORPE—ALL AMERICAN"
Burt Lancaster, Charles Bickford
1951, Warner Bros., 7 Arts

WCAU Total Area Homes: 182,000
Metro Rating: 10
Share of Audience: 39

WEDNESDAYS 5:30-7:00

Program: EARLY SHOW

- May 22 "THE ATOMIC MAN"
Gene Nelson, Faith Domergue
1956, Allied Artists, Allied Artists-TV
- May 29 "PRETTY BABY"
Dennis Morgan, Betsy Drake, Zachary Scott
1950, Warner Bros., S.A.A.
- Jun 5 "HIS MAJESTY O'KEEFE"
Burt Lancaster, Joan Rice
1954, Warner Bros., S.A.A.
- Jun 12 "EASY LIVING"
Jean Arthur, Ray Milland
1937, Paramount, Paramount

WCAU Total Area Homes: 221,000
Metro Rating: 11
Share of Audience: 48

THURSDAYS 5:30-7:00

Program: EARLY SHOW

- May 23 "WORLD WITHOUT END"
Hugh Marlowe, Rod Taylor
1956, Allied Artists, Allied Artists-TV
- May 30 "SO PROUDLY WE HAIL"
Claudette Colbert, Paulette Goddard
1943, Paramount, Paramount
- Jun 6 "ORCHESTRA WIVES"
George Montgomery, Glenn Miller
1942, 20th Century-Fox, 20th Century-Fox TV
- Jun 13 "MISSILES FROM HELL"
Michael Rennie, Patricia Medina
1959, NTA (British), NTA

WCAU Total Area Homes: 236,400
Metro Rating: 11
Share of Audience: 42

FRIDAYS 5:30-7:00

Program: EARLY SHOW

- May 17 "BEST OF THE BLUES"
Dorothy Lamour, Lloyd Nolan
1939, Paramount, Paramount
- May 24 "TARGET EARTH"
Richard Denning, Virginia Grey
1955, Allied Artists, Allied Artists-TV
- May 31 "TIN PAN ALLEY"
Betty Grable, John Payne
1940, 20th Century-Fox, 20th Century-Fox TV
- Jun 7 "THE FLYING MISSILE"
Glenn Ford, Viveca Lindfors
1951, Columbia, Screen Gems

(Continued on page 46)

14,000 Program Segs Peddled by British ITA; Sales to 60 Countries

London Aug. 13.

Up to March this year the independent tv contractors here, collectively, found overseas markets for more than 14,000 program segs, which were exported to 60 countries.

Facts and figures are released in the Independent Television Authorities annual report for the year ended March 1963. Document goes on to break down the total. Nearly 1,000 sales were made in the U.S. and some 2,300 in Latin America.

Some 5,000 sales were made to the Commonwealth countries (including Canada: 1,860, Nigeria: 947, Trinidad: 612, Sierra Leone: 565, Australia: 556, New Zealand: 230 and Cyprus: 138.) Malta took 1,066 indie shows; Gibraltar bought 593; Rhodesia acquired 566; Kenya picked up 525 and Hong Kong 205.

There were more than 1,000 sales to Western Europe, 181 to Eastern Europe, 900 to Middle East countries and about 650 to the Far East.

Overall, more than 200 titled were exported, either as series or individual programs.

Ga. TV & Gina

Continued from page 35

penses of ETV, although most of this financial aid comes from foundations and state funds.

"I do oppose the use of public money that goes to building an industry that can eventually become strong competition for the commercial stations."

Teeling off on the Lollobrigida picture, Carow continued:

"The casts featured in these educational features read like a 'Who's who in Hollywood,' Carow continued.

"Shows on the Friday night 'Movie of the Week' have been such films as 'The Oxbow Incident,' with Henry Fonda; 'Odd Man Out,' with James Mason; 'The Jungle Fighters,' with Laurence Harvey and Richard Todd; and 'Captain's Paradise,' with Alec Guinness.

"Now that last one is a real educational film," Carow said. "It's all about a sea captain who has two wives on different islands and how he keeps them separated, which is something that's nice to know."

Carow favors the way they do it in Ohio, where the governor appointed an ETV advisory committee made up of commercial broadcasters.

"After all, as broadcasters we know something about the industry," Carow declared, adding: "They (the ETV folk) don't."

Mpls. TV & Radio

Continued from page 34

Guthrie Theatre stars at the new Tony Sheraton Ritz hotel here. Then there are bus transportation to and back from the Guthrie Theatre and a choice seat for the Wednesday matinee performance of "Death of a Salesman," "Three Sisters," "The Miser" or "Hamlet," whichever happens to be on the boards. All this is for \$6.50.

Among the many other television and radio stations' branching out lately in off-the-air show biz areas is Stan Hubbard's NBC affiliated KSTP. Radio's sponsoring of one-nighter name band concerts and giving them free airplane publicity. These are at the St. Paul Prom Ballroom and a KSTP personality donates his services as host. The most recent one was for Les Elgart's band.

Then the local Ferrante & Teicher concert at the Twin Cities' baseball stadium had radio station KDWB sponsorship, and 20th-Fox's ABC affiliated KMSP-TV had a "Show of Stars," a live water spectacular, at a Minneapolis lake preceding the local Aquatennial summer festival's three-day water ski tournament with admish free.

Also of recent vintage was a live outdoors radio station WDGY "Aquatennial Music Spectacular," featuring recording stars Peggy March, Tommy Roe, Mike Clifford and Ray Stevens.

All of the foregoing had bountiful plugging over the air on the stations having to do with the off-the-air entertainment.

Memo From
EDDIE CANTOR

Since I have been inactive as a performer I have taken to writing. This is my fourth year as Entertainment Editor of The Diners' Club Magazine, writing a monthly column "IN ONE ERA AND OUT THE OTHER." My latest book "AS I REMEMBER THEM" published by Duell, Sloan & Pearce will be out next month.

Now then, would you like to see a forty page synopsis of "THE THREE BROTHERS," the only three man writing team in ASCAP? Since World War I you and I have sung, danced, whistled and hummed their songs which have sold more than 100,000,000 records, made famous by Bing Crosby, Perry Como, Rudy Vallee, Lena Horne, Dinah Shore, Ella Fitzgerald, Arthur Godfrey, Nat "King" Cole and many others. "THE THREE BROTHERS" could be played by such boxoffice favorites as Bobby Darin, Tommy Sands, Paul Anka or any of the young singers who have proven excellent actors.

If I have any knowledge from my 50 years in show business, "THE THREE BROTHERS" can be a highly entertaining 90 minute television show. If you are interested you might get in touch with the William Morris Agency.

NAACP

Continued from page 33

practicing a "systematic exclusion" of the Negro when it came to jobs. Sponsors and agencies are "equally guilty of perpetuating racial discrimination in the broadcast industry," he charged.

Mickey Kroons, a member of the tv-radio committee, then presented the group's recommendations, for an open-door employment policy with on-the-job training; that the industry seek to employ Negro personnel in its operations both before and in back of the cameras; elimination of "false" job requirements; that agencies and their clients hire Negroes for teleblurb announcer jobs, and in other industry positions; an apprentice program be established, to provide technical training, with special attention to Negroes.

Tolbert told the assemblage "you are all equally guilty," and warned continued exclusion of the Negro from opportunities in tv and radio will result in "bad will" from an important segment of the population. He echoed Otis' contention that the industry, while realizing millions of dollars from the "vast and important" Negro market, was at the same time denying Negroes equal opportunity.

Wilkins urged employment of the Negro behind and in front of the cameras. NAACP's campaign is not punitive in intent, he said, adding the group has targeted quite a number of industries in the nation, mentioning specifically the building trades industry. "We are just getting to you," he told the Hollywood audience. An ad agency which is "hep" to the American mood will not go against that mood by practicing discrimination, he averred, adding that he feels there has been a "breakthrough" in the east, that there now are some Negro cameramen, technicians, writers, interviewers and news writers.

He told industryites: "I would say you need have no fears," citing public opinion polls as evidence the majority of Americans favor the current Negro civil rights campaign, and its objectives.

"No matter how stubborn or far out negotiations may seem, we are seeking only a fair shake and to build a stronger and better economy, and a stronger country morally and spiritually," he concluded.

Claude McCue, local exec secretary of AFTRA which hosted the meeting, said "we are not here to defend ourselves, but to see what more we can do," and expressed hope there would be an air of mutual confidence, that subsequent negotiations would not be based on "threats, intimidation or unreasonable demands."

He read a joint statement of policy agreed to sometime ago between AFTRA and major elements of the broadcasting, advertising and recording industries pledging there would be no discrimination in employment of talent because of race, creed, color or national origin.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime piz periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 44)

WRCV Total Area Homes: 463,800
Metro Rating: 24
Share of Audience: 42

SATURDAYS 9:00-11:00

Program: SATURDAY NIGHT MOVIE

May 18 "GENTLEMEN PREFER BLONDES"
Marilyn Monroe, Jane Russell, Charles Coburn
1953, 20th Century-Fox, 20th Century-Fox TV

May 25 "THE EGYPTIAN"
Peter Ustinov, Gene Tierney
Victor Mature, Edmund Purdom
1954, 20th Century-Fox, 20th Century-Fox TV

Jun 1 "RIVER OF NO RETURN"
Robert Mitchum, Marilyn Monroe, R. Calhoun
1954, 20th Century-Fox, 20th Century-Fox TV

Jun 8 "THE DESERT RATS"
Richard Burton, James Mason
Robert Newton, Robert Douglas
1953, 20th Century-Fox, 20th Century-Fox TV

WFIL Total Area Homes: 294,900
Metro Rating: 13
Share of Audience: 24

SUNDAYS 8:00-10:00

Program: SUNDAY NIGHT MOVIE

May 19 "THUNDER ROAD"
Robert Mitchum, Gene Barry, Keely Smith
1958, United Artists, UAA

May 26 "THE BIG CAPER"
Rory Calhoun, Mary Costa
1957, United Artists, UAA

Jun 2 "SUBWAY IN THE SKY"
Van Johnson, Hildegard Neff
1959, United Artists, UAA

Jun 9 "TROOPER HOOK"
Joel McCrea, Earl Holliman, Barbara Stanwyck
1957, United Artists, UAA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Lawrence Welk 9:00-10:00	WFIL 488,400
Guns n' Smoke 10:00-11:00	WCAU 365,700

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Ed Sullivan 8:00-9:00	WCAU 413,100
Bonanza 9:00-10:00	WRCV 407,600

British TV Drama

Continued from page 30

—completing the ITA's 15-piece jigsaw inside eight years.

A "valuable byproduct" of the Indie-Equity dispute during the winter of '61-'62 followed from the alteration of agreements pertaining to program repeats. New arrangement enabled regional stations to screen recorded network programs at times other than those when they were put out by the originating company. Greater flexibility thus gained by the local operators has, according to the Authority, been used increasingly and stations' schedules vary more and more as a result. Importantly, this freedom to maneuver has also sparked a big upheaval in the exchange of programs between regions.

CATV Has a Healthy Involvement in ETV, Dalton Tells FCC Head

Washington, Aug. 13.

Community antenna television has a strong tie to educational tv, William Dalton, prexy of the National Community Television Assn. told FCC Chairman E. William Henry.

At Henry's earlier request Dalton described the relationship between CATV and etv.

"The CATV industry," Dalton wrote, "has made significant contributions to the nation's schools in bringing the signals of etv stations to communities which would otherwise be denied the benefits of educational television."

Dalton said 42 of the 56 etv station operating in CATV service areas are carried by one or more community antenna systems.

The NCTA prez said the association is now re-examining its role in etv and planning another survey of CATV involvement.

Semaan's FM

Continued from page 32

our work has been a ministry of comfort, especially the portion from midnight to 6 a.m. Some problem is more likely to be troubling people who are awake and listening at that time," he added.

Interest if a group of Houston businessmen prompted the organization of the radio station. An interdenominational board headed by Dell Underwood, prez of Houston Christian Broadcasters, is now responsible for the station.

Semaan is one of four salaried staff members. Three of these are full time workers.

"Our monthly budget of \$3,200 includes salaries, utilities and all other costs. This month we're still \$900 short. We have no commercials and when contributions fail to come in . . .

"Well, sometimes things look tough, but the Lord hasn't let us down yet, so I believe our ministry must be part of his purpose," Semaan concluded.

London Agencies

London, Aug. 13.

Hugh De Quetteville and John May elected directors of S. H. Benson . . . Two new appointments to the board of Hobson, Bates & Partners are Ian Thomas and Leon Lerner . . . City of London College shortly to run courses in advertising . . . Alitalia airlines appointed S. H. Benson to handle all advertising in the UK, Ireland and Iceland . . . On their first anni. Evenett & Desoutter, gained five new accounts . . . A joint campaign by the Steel Co of Wales and the Metal Box company for all canned soft drinks is to be concentrated mainly on tv with 60-second spots on all stations. Prepared by Mather & Crowther, campaign will use weather forecasts as aids to timing of spots.

Louisville—Charles Mastin, recently appointed sports editor of WHAS-TV, AM, is a native Kentuckian and brings to his new position wide experience in sports. Mastin called Kentucky football and basketball games for a Kentucky network of 37 stations, and was sports director at WEKY, Richmond, Ky. He is a graduate of Eastern Kentucky State College, and a Korean War vet.

NBC Star Time

Continued from page 33

among show talents and their agents prevented use of anything specific. A sports spread features a page and two-thirds bleed, color action, shot of the Yankees' Whitey Ford.

Each night of the week is treated in order with pictures and text, along with the above-mentioned special sections, and the layouts are adaptable to local stations for newspaper ads. Other spreads will be adapted to a trade mag supplement to run pre-season.

No one is predicting how many millions of copies will go out before the season starts (there are even "regional editions" with different times stated for central zone viewers and either-coast viewers). About 50,000 were sent to affiliates for VIP distribution locally. Print order is elastic. And enough requests at the two-bit tab could make the book what the skeptics at McCann-Erickson would euphemistically call, "self-liquidating."

AFN-Berlin

Continued from page 32

10,000 watts with a range far beyond the boundaries of W-Berlin. It is now the only station of its kind which broadcasts around the clock. With about 17% of the network programs for the U.S. Forces Europe originating in the studio of AFN-Berlin, a great many of the personalities from this city have become familiar throughout Europe. With regard to Berlin, there are not few critics who regard AFN-Berlin as this city's best radio station for its broad range of programming. Sergeant George Hudak rates as Berlin's most popular deejay. He's chief announcer for the station.

A new commander has just taken over the reins at AFN-Berlin: Capt. Lowell K. White. A veteran of 17 years service in the Navy and Army, he came to Berlin after attending the Broadcast Specialists Course at Army Information School, Ft. Slocum, N.Y. Another White, Mark White that is, is still the station's program director. He has been with this network for more than a dozen years.

British Westward TV Trims Its Directorate

London, Aug. 13.

Voluntary trimming down of the swollen board of directors of Westward-TV, regional indie station which saved itself from fiscal disaster earlier in the year by some rapid economic cutbacks, has taken no one in the business here by surprise.

In all, nine directors have relinquished their positions leaving a board of 13. Move became known at the company's annual meeting, held in Plymouth, where shareholders were also told they would still get no dividend, though the future looked brighter.

San Antonio — A "Jazz Jam-boree" will be aired each Sunday here on KAPE from 1:30 to 6 p.m. The series will be aired in cooperation with the San Antonio Jazz Society.



TO GREET VISITORS: If visitors to Broadcast House, new home of WTIC TV-AM-FM in downtown Hartford's breathtaking Constitution Plaza, have been impressed by the main lobby, they'll be enchanted by the entrance to the third floor lobby directly on the mall and soon to be opened for the first time. Opening has awaited the completion of other magnificent structures of steel and glass set among the shrubs and fountains of the Plaza. Broadcast House was the first building to be completed and occupied in the great urban renewal project. (Advt.)

10,000 LAKES TO CHOOSE FROM...



. . . in marvelous Minnesota—each one with something to offer in the way of outdoor enjoyment.

For indoor enjoyment, KSTP-TV is the first choice, providing superior entertainment for 810,800 television families in this active, growing Northwest market with more than FIVE BILLION DOLLARS of spendable income.

KSTP
television
100,000 WATTS • NBC
MINNEAPOLIS • ST. PAUL

Foreign TV Reviews

Continued from page 42

intrusive gimmick, distracting from the words.

Before various evocative backdrops from John Wood, snatches of old sentimental and comic ballads were delivered by a capable fourome, of whom Patsy Rowlands scored most freely with a confident and effervescent manner. Most striking impression was the reverence towards the Queen, her lbert, and the socializing Prince of Wales, as well as the acidity of some of the lyrics about such political giants as Disraeli and Gladstone.

As a means of conveying glibable social history, the idea worked well, and contemporary prints deftly indicated such phenomena as the Crystal Palace and the first railways. Redgrave himself burst into song with "Two Lovely Blackies," and the martial imperialism of the epoch was wittily indicated in repetition of the "We Don't Want to Fight, but, by Jingo, If We Do" refrain.

Ned Sherrin's production was excellent, although some of the song excerpts might have been longer, too many being cut off in their prime. When James Booth lingered over "Lisa," the mood had a chance to take root. *Ott.*

ALKING SPORT

With Brian Rix, Ian Carmichael, Peter West
Producer: Leslie Kettley
Director: Philip Thompson
11 Mins., Wed., 6:50 p.m.
BC-TV, from London

Famous personalities, usually sports who closely follow a particular sport, attend to air their opinions about these off-duty passions. The idea, in the segment caught, worked well. It provided an unusual slant on the performers and, under Peter West's deft chairmanship, the discussion was pointed and pertinent. The theme was cricket—but others have included philosopher A. J. Ayer on football and will involve Kenneth More in under-water swimming and

Michael "Square World" Bentine on gliding.

The public for cricket is dwindling, and both Brian Rix and Ian Carmichael, who partake as amateurs, discussed the former's plan for brightening it up. Rix was in favor of reducing the playing time in the British championship from three days to two, which inspire closer and more exciting finishes. He also suggested a knock-out competition between the leading sides—games to be played on Sunday—and other lesser improvements. His spiel was accompanied by prefilmed interviews with leading cricketers and with comedian Charlie Drake, who took the subject as seriously as most English aficionados. Carmichael chipped in with appropriate comments.

The program, purposefully directed by Philip Thompson and cunningly produced by Leslie Kettley, impressed as an original way to present sporting arguments. The enthusiasm of all those taking part communicated itself, and other film of exciting cricket finishes spurred the interest. *Ott.*

EXPERIMENT

With C. Day Lewis
Producer: Michael Redington
25 Mins., Sun., 5:40 p.m.
Associated Television from London

Demands of normal programming act against boldness in tv experiment. Thus Associated Television is allowing its staff producers to let off creative steam in a weekly spot, designed for them to try out their pet theories about the medium. The result cannot fail to be offbeat, but it should intrigue all those with more than a casual interest in tv fodder.

The initialer was a recital of poems about darkness, with linking exposition, by poet and critic Cecil Day Lewis. Its chief innovation was that Michael Redington, who produced Day Lewis in intimate head-and-shoulders, let the screen go blank for some of the readings. It certainly worked. While the eye focussed on the

screen space, the ear was left free to take in the splendid words of Tennyson, Emily Bronte, Louis MacNeice, John Milton, and others. It might be argued that the machine might be switched off altogether and the whole thing transferred to radio. But there was a definite advantage in watching Day Lewis provide his introduction in full view, and then fade away whilst the verse spoke for itself.

The script, which took the blackness theme from the womb to the grave, was excellent, and Day Lewis's well-modulated and sensitive voice was admirable. *Ott.*

NASO FINTO

(Fake Nose)

With Marisa del Frate, Paolo Ferrari, Cetra Quartet, Walter Chiari, others, Aldo Bonaccors Orch

Director: Vito Molinari
Writers: Terzoli, Zapponi
70 Mins., Sat. 9:05 p.m.
RAI-TV, Rome (tape)

"Naso Finto" emerges as a likable summer variety stanza ably hosted by Marisa del Frate, rapidly shaping as a top comedienne, and Paolo Ferrari.

Second show, spoofing "black humor" in the Charles Addams manner, effectively dealt with a difficult subject, thanks also to strong assists from comedian Walter Chiari, the Cetra Quartet, as well as some risible writing by Terzoli and Zapponi, the coauthors of the skit.

Pacing and technical credits were good. *Hawk.*

Weed Reps CBC

Toronto, Aug. 13.

Weed & Co. has been appointed Canadian Broadcasting Corp. reps in the U.S. for English-language CBC tv stations across Canada.

Sales of programs on an individual station basis will be made, plus spot commercials, throughout U.S. in its operation, CBC has 24 tv stations, 37 private stations and 50 rebroadcasters, across Canada.

Baltimore—William O. Gallagher has joined WJZ-TV here as a staff announcer. He was with WILX-TV, Jackson, Mich.

Live TV Weekend Coverage Of Cleve. Indians No B.O. Deterrent

Cleveland, Aug. 13.

Live television coverage of all weekend games, both at home and away, has not cut back on attendance Gabe Paul, general manager of the Cleveland Indians, disclosed as he viewed a general slump in baseball attendance.

"General attendance is down, but percentage-wise Sunday is not off as much as Friday, and our live coverage is on Sunday," declared Paul whose Indians this year inaugurated a new television policy of doing just weekend games.

"Actually, there is no need to fear live coverage of television. Baseball, like any product, needs exposure. If the product is good, people will pay to see or buy it. Television gives us part of that exposure. Baseball on radio is even a greater buy.

"Pay-tv is coming, and when it arrives on the scene, we'll welcome it. We—all of us in baseball—have a tremendous market and future in pay-tv. Of course, all the details have as yet to be worked out, but I can't help but feel it will be a bonanza for baseball. What it will mean for commercial tv as it now exists, remains to be seen, but I, for one don't fear it, and I'll welcome it even as I can appreciate the value in telecasting live baseball on weekends," Paul said.

Not only does the ball club approve of weekend televising, but WJW-TV's general manager, Bob Buchanan, noted that it solved a vast problem for the station's programming department in "there was a minimum disruption of our schedule and permitted us to do a maximum job for both the ball club and maintaining a programming schedule to the advantage of all."

Cleveland's baseball attendance is down about 29% compared to a year ago, but Paul's assertion that it is the fault of club is reflecting in his statement that "we are rebuilding; this is a good baseball town, and that even as you have to sell a commodity like beer,

gasoline, etc., so, too, do you have to offer the public a product on the diamond."

There are 52 telecasts scheduled for the year. All, except for Memorial Day, are weekend ventures, with Sundays being the new offering. Last year, the Indians did Saturday games. This year there are 24 home and 27 away weekend telecasts.

Paul pointed out that Friday attendance is off even more than Sunday when there is no blackout policy in effect. Although exact figures were not disclosed, Paul said "we studied the problem thoroughly, and percentage wise Sunday attendance is up, compared to Friday. If pay tv were in operation today, we feel it would no more effect our boxoffice that present attendance. It depends on the product. People will go to see that which interests them."

Itale TV-Radio Preps For Olympics Coverage

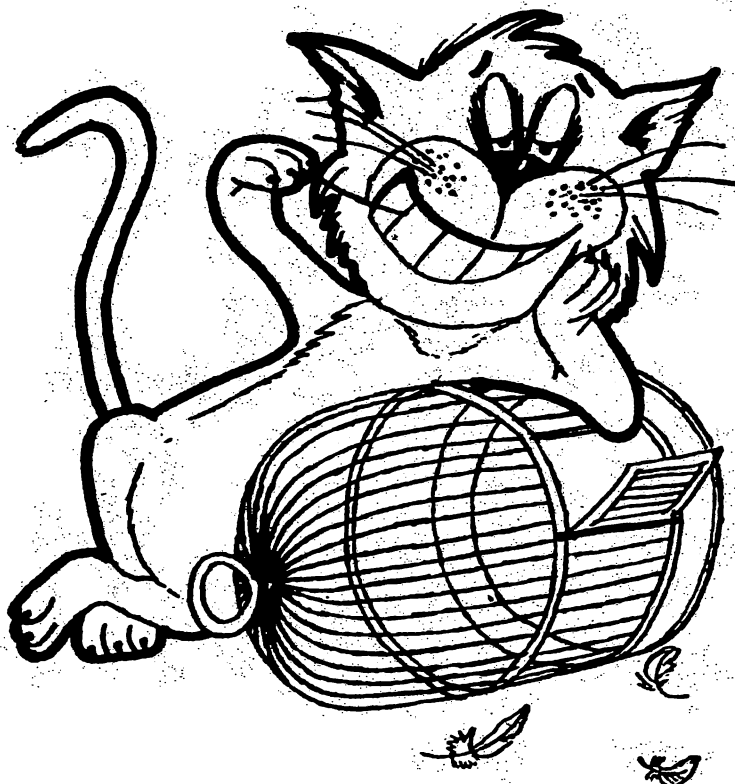
Rome, Aug. 13.

RAI-TV, the Italian radio-video net, will most probably run two daily hours of coverage during the 1964 Olympic Games, to be held in Tokyo.

Material, according to present plans, would be flown over the pole every day by a special jet for use by European nets. A trans-Siberian cable relay system for direct pickups has apparently been abandoned in favor of tape and filmed shipments via air.

Group of Japanese video officials have meanwhile visited Italian tv installations in Rome, Naples, and Milan to scout and coordinate for the athletic coverage. Tokyo coverage is planned for six-studio coordination, with 60 cameras and 80 lensers servicing the central tv studio in the Japanese capital.

KRLD-TV Delivers 10 out of top 10 TV Shows*



DALLAS-Ft. WORTH		Station	Total Area Homes Reached	Metro Area Rating
1.	Beverly; Julie-Carol	KRLD-TV	316,000	47
2.	Andy Griffith	KRLD-TV	267,600	42
3.	Gunsmoke	KRLD-TV	259,000	39
4.	Red Skelton	KRLD-TV	251,600	35
5.	Van Dyke; Julie-Carol	KRLD-TV	239,200	37
6.	Candid Camera	KRLD-TV	238,700	34
7.	Garry Moore	KRLD-TV	231,400	36
8.	Jack Benny	KRLD-TV	222,700	34
9.	Password	KRLD-TV	213,700	31
10.	Rawhide	KRLD-TV	203,000	28

Plus...

65.4%*

Lead over 2nd place Station
from

9:00 AM to MIDNIGHT

Monday thru Friday — Broad Day — Parts

*ARB Television Market Report
Survey Period: May 17-June 13, 1963
Station Audience Summary

KRLD-TV
Channel 4, Dallas-Ft. Worth

MAXIMUM POWER

THE DALLAS TIMES HERALD STATIONS

TV-TWIN to KRLD radio 1080, CBS outlet with 50,000 watts

CLYDE W. REMBERT, President

represented nationally by
Advertising Time Sales, Inc.



Radio Review

WIND'S SUMMER SPARKLE
With Eddy Arnold, Sebastian Cabot, Mort Sahl, Phyllis Diller, Charles Farrell, George Jessel, Phil Foster, others
Various times, daily
WIND, Chicago

WIND gave local radio a potent shot of showmanship this summer when it elected to spell off its vacationing deejays with a different name personality each week at a considerable outlay of money for an AM-er, about \$1,200 per. The guestar promotion is still going on, with Les Paul (ex-& Mary Ford) doing the chore this week, but the fancy payoff in the publicity fallout and word-of-mouth was evident some time ago. How many new dialers were lured to the station for any or all of the star lineup is of course impossible to estimate, but what is certain is that the stunt has added vastly to the Group W station's big time aura.

One thing it seems to have proved is that the jock trade requires a special kind of competence that does not necessarily come naturally to the show biz pro with stage

and screen credits. Some of the high-priced summer subs found themselves a bit uncertain before the mike sans script, but they all got the hang of it after awhile, and on the whole they came through well except for flubbing an occasional commercial or weather report. Happily they could always bail themselves out of wordlessness by spinning a record.

For all the uneasiness some of them betrayed, they were a refreshing relief from the slick efficiency of the well-trained deejay and from the conventional radio voice with the built-in smile. Phil Foster, whose voice is about as unconventional as they come, may have realized this when he cracked, "I'm substituting for Howard Miller, who needs a vacation from radio. Or, I dunno, maybe the audience needs a little vacation from Howard Miller."

Foster, who worked the early morning shift last week, was the only guest deejay who couldn't be trusted with the commercials, partly because he botched a few the first day and partly because it was deemed chancy whether the sponsor's message would cut through his Brooklynese. The comic sometimes got tangled up in a spontaneous bit of philosophizing, but he was funny much of the time, and like the others he sooner or later made the listening worthwhile.

George Jessel, who preceded Foster, displayed the smoothest mike-manship of them all. He's of course never at a loss for words, but in addition he seemed to know how to work with the second-hand of the clock and was wholly businesslike with the time, weather and blurbs. For him it was surely a labor of love to have five hours a day in which to unspool the yarns about the old days, the jokes, the show biz anecdotes and the sentimental philosophy. His needling of Jerry Lewis became a motif, but otherwise he was generous about his fellow showfolk.

If he was generous, Charles Farrell was lavish in his afternoon stint the week before, and there's scarcely a soul in Hollywood or Palm Springs worthy of name-dropping who didn't come in for a word of praise. Except that the phrase "a good friend of mine" became wearying, Farrell was thoroughly likeable and worked with a certain dignity. As might be expected, Phyllis Diller was razor sharp with her one-line quips and tales of her husband and kids. Her week on the air was unrestrained and effervescent and easily one of the most successful outings of the lot.

Mort Sahl, doubling from a nitery date in the late afternoon slot, ad libbed on the headlines pointedly and in all respects fulfilled expectations. Only problem—and it's the nature of his act—was that he was less amiable than the others, and therefore less companionable for radio purposes. Sebastian Cabot had charm, if not a ready flow of small talk, and was amusing in deadpanning those pushy commercials with British understatement in that theatrical voice. Eddy Arnold, who led off the guestar lineup, had all the virtues for radio. He was folksy without striving for it, friendly in a low key, ready of speech and occasionally witty.

The talent assortment was nicely varied, and full of contrast on several levels, and WIND's music planners picked the appropriate disks for each of the guest spellers, heavy on the instrumental and tasty stuff for Sahl, heavy on the countrified for Arnold, etc. Station must be satisfied with the results, because it has already committed itself to repeating the promotion next summer.

Radio Followup Comment

Metro Headlines

Montreal's CJAD, for years, has been the prime radio outlet for news coverage, and with "Metro Headlines" has added to its prestige and image as a station with responsibility and respect for its audience being interested in matters beyond chatter and pop records.

"Headlines" has been a success almost from the start some months ago, with Sidney Margles, one of the more active news diggers around town providing on-spot cov-

erage of important local developments.

Sponsor is Cameo Cigarettes, product of Imperial Tobacco, which is guaranteed three broadcasts daily, six days a week, each of a few minutes duration, but long enough to give listeners the essence of the important news development.

Idea is for on-spot reporting of fast-breaking news including disasters, civic government stories, coverage from provincial and federal capitals affecting local scene, etc.

CJAD's preoccupation with proper news coverage, under the direction of station's news editor Doug Williamson, has placed at Marglese's disposal a radio-equipped helicopter and station wagon, which on some occasions has been part of the developing story, such as a chase after bank bandits, a missing persons search, and the like.

Marglese is the only radio newsmen in Montreal so equipped, with time for his capsule news reports made available to him at almost instantly, and he makes the most of it.

In addition, because he's bilingual, Marglese has excellent contact with French and English news sources.

His reports are delivered incisively, and although they may lack in the detail available on longer newscasts and in newspapers, Montrealers are given an excellent service which pays off in beaucoup prestige.

Fordham's Educ'l TV Profs & Pros

The profs and pros will gather Aug. 19-23 for Fordham U.'s third annual Conference on Educational Television with this year's theme for the conclave, "The New Media and the Schools."

Emphasis will be on the "new" in educational tv. Week-long meeting will consider new patterns in student grouping, school architecture and equipment and programs of mass media study, says an announcement from Rev. William K. Trivett, chairman of Fordham's communication arts department.

With an educational theme featured each day, the participants will include: Dr. Thomas P. Robinson, director of the New York City Office of Cultural Affairs; Dr. Robert H. Anderson, Harvard; Dr. J. Lloyd Trump of the National Educational Assn.; William D. Boutwell, Scholastic Books; Theodore R. Conant, Ford Foundation; Albert P. Fredette, station manager of WAMC-FM, Albany; Donald A. Cook, Basic Systems Inc.; Robert E. Lee, FCC; John F. White, president of NET; Arthur Hungerford, Pennsylvania State U.; Stanley Lapin, Adler Electronics; James F. Macandrew, channel 13, New York; Barbara Yanowski, tv teacher who appears on the New York educational outlet; Caroline Mione, teacher at Gardiner Minor School, Bay Shore, L. I.; Gilbert Selles, author-critic; Edward A. Walsh and Rev. John M. Culkin, Fordham; and Neil Postman, New York University.

UA-TV's Coproduction On 'Gilligan's Island'

United Artists TV has signed for another series in a coproduction deal, the most recent being a projected new tv comedy series, titled "Gilligan's Island," created by Sherwood Schwartz.

Coproduction is between Gladysa Productions and UA-TV. Schwartz has written and will produce the pilot in preparation for the '64-'65 season. Filming will take place in Hollywood.

KMBC Taps Wodlinger

Kansas City, Aug. 13.

Mark L. Wodlinger has been appointed v.p. and general manager of KMBC-TV here. Bennet H. Korn, president of Metropolitan Broadcasting, shifted him from WZZM-TV, Grand Rapids, Mich.

He succeeds Albert P. Krivin, who has been appointed v.p. and general manager of Metromedia's newly acquired KTTV, Los Angeles. Krivin had been at the KMBC-TV helm since the station was acquired by Metromedia about two years ago.

Inside Stuff—Radio-TV

As if clearing with members of the first family weren't enough of a problem, the ABC-TV-Robert Drew special set for next month tracing the Kennedys through the integration crisis had to be cleared through NBC-TV also.

With editing well underway and the final version about to be locked up, the producers discovered they had an indispensable segment of film featuring a slice of an NBC newscast. Scene is of Robert Kennedy watching a crisis newscast from Tuscaloosa featuring NBC correspondent Robert Abernathy.

Whether in the interest of good competitive fellowship or good promotion, NBC okayed use of the footage.

FCC has established a new educational television service allowing use of channels on 2,500-2,690 mc band for use in area-wide school systems.

The "Instructional Television Fixed Service" provides for a central transmitter to serve scattered local schools or other points, where the signals will be converted to tv sets. With 31 channels provided, different subjects can be sent simultaneously.

Stations licensed to the new service can be used for relaying programs from commercial and non-commercial tv station.

The eligibility requirements for the service are the same as for general non-commercial teach-vee.

Acoustically and visually, the most modern concert hall in Italy is the new auditorium recently opened by RAI (television) in Naples. It is entirely wainscoted in light-toned wood and the sweep of tiered seats, climbing to a high point on the back wall will seat a thousand. The seats are yellow-upholstered, the draperies are in pearl gray. On the stage, the ancient firm of Tamburini, organ makers of Crema, have built a 9,000-pipe organ whose register pipes are inclined toward the public, forming a kind of fan-shaped trophy with an extraordinary decorative effect.

Jackie Cooper

Continued from page 31

ple in November, and he underlined sample. The network commitment is for 26 episodes, which at about \$140,000 per, represents an investment of \$3,600,000.

A onetime loner, he's now associated with UA-TV. He stated that for the series he has in mind, UA-TV is an ideal partner, providing talent and financing which he couldn't command as an independent. Merle Miller will serve as writer-creator and script supervisor for the series. Robert Alan Aurthur, who also has a number of UA-TV projects, will serve as creative consultant.

He credited CBS-TV with being most partial to the independents in the biz, as opposed to the major studios such as Revue and Metro. Shooting on the initial episode starts September. Series, dealing with the human situations county and home agents get involved in, is located in the southwest.

Cooper was emphatic about the need of securing good writers and paying them more. He said the average hourlong series doesn't allocate more than \$5,000 or \$6,000 for an hourlong \$130,000 series. "We plan to spend more." He wouldn't say how much more, pleading that once the figure is printed "every writers agent in town will know."

He had such a facility in reeling off financial data that it prompted a "how come" question. "I wouldn't be a former child actor in this position if I didn't know something about money."

What made him an expert on farming and the problems of its people? (Curled in the chair in his suite at the Hotel Pierre, he sounded as if he was weaned on hayseed). Cooper explained that since he'd been involved in the project, since May, he's made an intensive study of what the county and home agent extension service is. He added that he has raised horses.

As to the origination of the idea for the series, Cooper said it started with an ex-Navy friend of his, currently involved in the work of a White House advisory group on social problems. He said he scribbled the idea on a piece of paper and took it to Jim Aubrey, CBS-TV prexy.

"It's on the air," Cooper quoted Aubrey as saying after Cooper rendered his short exposition of the project.

Jack Douglas

Continued from page 42

writer after careers as a drummer, pro boxer, singer and dancer, Douglas noted that after he was summoned by Paar to write for the "Tonight" program, his appearances on the show were no accident. "That was part of the deal," he said, "to write and appear once in a while."

So warmly were his appearances received, however, that Douglas became a favorite guest. He has been before the cameras with Paar

about 70 times, including shots on the new Paar weekly show, and continues to appear on "Tonight" with its present host, Johnny Carson.

The huge following he cultivated on tv helped to put Douglas' books—"My Brother Was An Only Child," "Never Trust A Naked Bus Driver" and the autobiographical, "A Funny Thing Happened to Me on the Way to the Grave"—on the best seller lists.

Douglas has completed a comedy play called "Send Us Your Boy," which he said "looks good for production."

Although Douglas had been performing in night clubs and plays with Reiko since his marriage to the doll-like singer-dancer three years ago, he now generally restricts his activities to writing and tv appearances.

Asked which he prefers, Douglas answered, "I prefer both."



Sales Sick? Fix Quick With Dick

Dick Foerster, sales manager of WISN-TV, Milwaukee, is ready, willing, and able to help sell products on Channel 12. In his capacity of general sales manager, Dick is responsible for the local Channel 12 sales staff of five in addition to maintaining constant, close contact with the station's national selling organization, Edward Perry & Co.

Dick's background prior to coming to WISN-TV in 1959 included work in the research, merchandising, and media departments of Lee Burnett Co., Inc., for four years. He then moved to the Columbia Broadcasting System, Inc., via WBBM-TV as an account executive. He later joined Peters, Griffin, Woodward, Inc., as a television account executive. His next move brought him to WISN-TV.

Dick's experience in working on both sides of the desk over the years, and his many contacts, well qualify him for his present position.

Dick attended Amherst College, graduated, and then went on to the University of Michigan Graduate School of Business Administration where he received his MBA in marketing.

Dick and his wife Candy have one son, Christopher and a dog, Rufus. His hobbies include sailing, golf, and skiing.

For results, contact "Mr. Results," Dick Foerster, WISN-TV's "Man-in-the-Know."

French Minister Of Info Tackling Big Radio Shakeup

Paris, Aug. 13. The proposed changes in the nationalized radio setup under the Radiodiffusion - Television Francaise, by Minister of Information Alain Peyrefitte, have been gone over by the RTF Worker Organization. They have submitted a report to RTF head Robert Bordaz agreeing with Minister Peyrefitte that changes have to be made but not with all the Minister's projected plans.

The org. points out that radio listeners have not diminished since video, in fact that they have gone up. Of course it admits listening habits have altered which bodes a need for drastic program changes. If tv has only 4,000,000 home sets, meaning an estimated audience of 12,000,000 or so, radio has over 10,000,000 sets, that is counting only those who do not have tv.

Org. also feels that the Minister's plans to try to cope with peripheral private and semi-private stations by more music etc., would not be the right approach. They point out that the government even has stock in these stations. They are good competing factors to hypo local stations and should be fought against by new tactics, not by using theirs.

Org. lists three possible methods of changing the present French stations so as to get the most out of them in re culture, public service and entertainment.

1-To leave France I and France II intact and only make changes in the other two.

2-Keep France I and France II and incorporate the programs of the others in these with some sacrifice of original shows on each necessary.

3-Make France I and II a single station during the day with all taking on their own identities at night after 8 p.m.

Org. rejected the first proposition and also the third, which was practically the Minister's plan. They then advance their own program which is somewhat coincident with the Minister in declaring needed changes but keeping stations distinct so as to be able to offer clear services to hearers and also be free to cooperate on internal and international exchange aspects.

Idea is to convert France III, both AM and FM, into an educational affair interspersed with recreational entries during the day and aiming its more general material at night towards the same age groups. This would insure an audience without losing any due to differing age levels and outlooks.

Then France II would be a regional station, mixing programs from all over France and the Paris center, aimed at the more mature audiences with music, drama, variety, quiz shows an integral part of it.

So the org sums up by saying there would also be a cultural station which would cover both local and foreign areas, plus those aimed at youth and adults with France IV turned into a high fidelity music spigot for all kinds. Org. hopes to be able to meet with RTF and info ministry officials to discuss proposed radio changes. It remains to be seen if there will be an accord between both parties as to radio's future here.

Buffalo—Robert Shea has ankled Sports Network, New York, to join WKBW-TV here as a staff director. Shea was with Miami stations before joining Sports Network.



Mgt. William Morris Agency

BBC's UHF Channel To Reach 95% Of London Pop. by '69

London, Aug. 13. The BBC's second tv channel, on UHF and 625 lines, which will be launched in the London area in April 1964, will have spread to about 75% of the population by 1966, and to 95% by 1969.

The UHF development program, announced by the BBC, will reach an estimated 10,000,000 people in London and the Home Counties from the transmitter being built at Crystal Palace. That will be followed in 1965, with further high-power stations in the Midlands, Central Scotland, South Wales, Lancashire, South Yorkshire, Northern Ireland, the Isle of Wight and North-east England. A further nine will be opened in 1966, embracing the Bristol Channel region, Norfolk, Anglesey, Kincardineshire, South-east England, Nottinghamshire, Suffolk, North Yorkshire and Northamptonshire. There will also be a number of low power relay stations in areas where reception would otherwise be unsatisfactory.

Most of the first batch of high power stations will be on the sites of existing BBC or ITV transmitters. By the time the program is complete in 1969 there will be 50 main stations and a large number of relay stations.

The buildings and masts required for the UHF stations, will be designed so that each can, if necessary, accommodate four transmitters, making it possible to du-

Discordant Note

Washington, Aug. 13. Legislation requiring radio and television stations to sign on and off with the "Star Spangled Banner" was introduced in the House by Rep. John Wylder (R-N.Y.).

In offering his bill, Wylder said, "I've heard some stations play 'Hail to the Chief' which is absurd and 'My Country 'Tis of Thee,' which is the tune of 'God Save the Queen,' England's national anthem."

Earlier Rep. Frank Bow (R-Ohio) criticized stations for signing off with Lester Lanin's "Hail to the Chief."

After talking to Lanin, Rep. Bow absolved the bandleader of any blame for the "Hail to the Chief" signoffs.

uplicate existing coverage of BBC-1 on UHF. That would facilitate the eventual change of standards to 625 lines. All UHF transmitters and the GPO network connecting them to studio centres will be suitable for color telecasts.

Calvelli on 'McPheeters'

Hollywood, Aug. 13.

Joseph Calvelli has been named associate producer on MGM-TV's "The Travels of Jamie McPheeters" series, replacing Don Ingalls, who was upped to producer of the show, following the death of Robert Sparks recently.

Ingalls named Calvelli to the post. Calvelli was associate producer and head writer of MGM-TV's "Sam Benedict" series last season. "McPheeters" bows on ABC-TV this fall.

De Goldschmidt Joins List Of French Producers Into Vidpix

Paris, Aug. 13.

Gilbert De Goldschmidt, head of Madeleine Films, is another feature producer taking the plunge with vidfilms via a 26-seg 15-minute series "La Caravane Pucouli." Radiodiffusion - Television Francaise has made a pre-sale deal for the series, which still leaves them free for other marts for De Goldschmidt's own account.

RTF either produces films completely, puts up money with private companies making the pix, or just buys the French rights before making. This means the beginnings of regular producers making vidfilms to shore up precarious financial aspects due to the still ordinary film markets here and slim foreign sales.

Other companies have already made vidfilms and De Goldschmidt is making his pitch in coproduction with Rene Thevenet's TV Cinema. Series concerns an itinerant Southern French family and their adventures. It is a comedy series with rural aspects.

De Goldschmidt feels that it is a necessary move to keep troubled feature makers solvent. He is also coproducing "Les Parapluies De Cherbourg" (The Umbrellas of Cherbourg) which 20th-Fox will distribute worldwide. A balanced house and tv production status could bring some measure of film balance here, opines De Goldschmidt.

"Umbrellas" is to be one of the

first French tuner pix not in the operetta syndrome. All dialog will be sunk but as a sort of extension of the already musical accents in this part of France. There will be no dance but director Demy proposes to have the movements and editing on an almost choreographic plane. So this looks an offbeater in the making balanced by conventional vid fodder.

TV still needs filler material and audiences are still not selective if they will be a bit more so with the second web in '64. But De Goldschmidt feels filmgoers have become extremely choosy and unusual, deeper pix have to be made to bring them in as well as the bigger scale pix, exploitation pix, etc. for the hardcore, still loyal audiences. Things are changing and he sees a modus vivendi with tv in production an aid to both.

TV would get the advantages of the professional knowhow and experience of filmmakers and be able to turn its attention to the big work still needed in getting the second web to most parts of France. Film people would in turn receive a needed new income which could help them put emphasis on more important hardtop pix.

This could take films through the shaky times ahead when two or more channels will have their effects on box-office. With big or offbeat pix made for theatres, it could still keep up with tv which would be offering a more intimate form of drama and entertainment.

WBAL-TV Exclusive! We are honored to have been selected for this

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"THE CROWNING EXPERIENCE is the kind of picture the world is waiting to see. It portrays the true America, to which the whole world will respond."

—JOEL MCCREA

For a World in Crisis... a Film with the Answer!

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COLOR

MURIEL SMITH · ANN BUCKLES · LOUIS BYLES · A MORAL RE-ARMAMENT PRODUCTION

WBAL-TV BALTIMORE

"MARYLAND'S NUMBER ONE CHANNEL OF COMMUNICATION"

From The Production Centres

Continued from page 32

settled its claim against Granada-TV in respect of payments for networked programs. Expect further discussion in the House of Commons on the Televising of Parliament, when it reassembles. Newsman **Kenneth McKenzie** joins Scottish-TV's "Here And Now" team. **Don Harker** of Granada-TV new chairman of the TV Publicity Circle. BBC to hold a tv exhibition at London's Design Center in September. High Court here has ruled that BBC is liable to pay tax on its surplus. **David Kossoff** returns to tv this week, after two years layoff, via Granada-TV's "A Little Big Business". Anglia-TV picked up "Our Man Higgins" which has already premed here on Granada-TV.

IN PHILADELPHIA

Anne Blair, Triangle Stations' Washington news rep and pres. of Womens News Correspondents Ass'n., hosting a party in Washington for Congressmen and Triangle execs (14). New FCC chairman **E. William Henry** to participate in the opening broadcasting ceremonies when educational station WHYY debuts on Channel 12 (Sept. 12). The combined news staff of WRCV, WRCV-TV has added three new reporters: **Bernard Shusman**, former news director at WAST-TV, Albany, N. Y.; **Robert Buchanan**, from the York, (Pa.) Gazette and John Pierron, formerly with WHO-TV, Des Moines. **Bill Wright**, former WIBG deejay who was upped to national sales manager of the Storer chain, in New York, returns to former post in the 10 am-2 pm slot. **Tommy Roberts**, racing broadcaster, has launched an evening interview session from Zaberer's Restaurant, over Atlantic City's WFG. **John A. Schneider**, CBS veepee and general manager of WCAU-TV named chairman of the radio and television committee for the 1964 United Fund Torch Drive. **John E. Bandy 2d**, has been upped to vice president and assistant to the general manager of WDAS. Bandy has also just been elected to the board of the Phila. Grand Opera Co., the first Negro in the history of local opera ever to serve in such capacity. **John O. Downey**, CBS veepee and g.m. of WCAU-Radio, has accepted invite from the County Medical Society to serve on committee for the forthcoming immunization campaign of the U.S. Dept. of Health.

IN BOSTON

WEEI has chosen model **Joan Zeller** as WEEI cheerleader of the year to rep station through '63 season of Boston Patriots and BC football. Games will be broadcast on 10-station Patriots radio net with opener at BC field Sept. 8. **Milt Gunn**, TV Guide's man in Boston, getting out a snappy newsletter for Broadcasting Executive's club. WBZ-TV presented BC with special one hour 40-min. film on college's centennial convocation ceremony highlighted by address from JFK. **Donald H. McGannon**, prexy Group W., Wilmer C. Swartley, area veepee WBZ, WBZ-TV made presentation to very rev. Michael P. Walsh, S.J., prexy BC. WBZ-TV did the telecast live on April 20, recorded it on videotape and transferred to film so college could have permanent record. **Joe Ryan**, WBZ-TV press chief, back from vacash in Hingham.

IN WASHINGTON

William Dozier, Screen Gems tv topper, and **Harry Ackerman**, exec producer, were in town for talks with Justice Dept. and Pentagon officials on upcoming shows. Raymond Bell of Columbia hosted party for them Thursday evening at Motion Picture Assn. of America offices here. Guests included the White House's **Lawrence O'Brien**, Sens. **Jacob Javits** (R-N.Y.) and **Henry Jackson** (D-Wash.), Rep. **Frank Becken** (R-N.Y.), FCC Commissioner **Kenneth Cox**, and U. S. Information Agency Motion Picture chief **George Stevens Jr.**. Already on with a "Newsnight" show, WTOP-TV will premier "Newsday" Aug. 26. It will be a Monday-Friday half-hour news program. **Stephen Greer** is anchorman, **Paul Liebler** is producer and **Duke Struck** director. **Wallace Fanning** named editor-producer of "News 4," the expanded early evening news program to preem this fall on WRC-TV, local NBC o & o. Program will precede the lengthened Huntley-Brinkley Report.

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Eric Portman	Abby Lane	Eddie Albert
Felicia Farr	Sylvia Sidney	Hume Cronyn
Claude Rains	Keenan Wynn	Mickey Rooney

and many, many more!

For details contact

SCREEN GEMS, INC.

Succeeding Fanning as manager of local news is **David Dary**, former CBS news Washington correspondent and most recently news director at KWFT, Wichita Falls. WTOP-TV getting in on the Negro March on Washington with an "Inquiry" show scheduled for Aug. 14. Station will also be televising two pre-season games of pro football Redskins on Aug. 24 and 31.

IN SAN FRANCISCO

Jack Fascinato, musical director-arranger for the Ernie Ford Show, injured in an auto accident at S.F. International Airport, will be off at least a month. **Steve Atkin**, formerly musical director of KGO-TV (where show originates), now a commercial recorder, is subbing. KPIX (Channel 5), Westinghouse-owned CBS affil, plans \$300,000 fall audience promo campaign. **David McLean**, who has been a news producer for KPIX, joins KGO-TV as writer-producer of its new "90 for News" 90-minute ayem show. **Jack Bates**, former p.r. man and ex-news director of KFOR in Lincoln, Neb., is new member of news staff on KRON-TV (Channel 4). KGO radio sent newsman **Lee Rashall** on Governor Edmund G. Brown's trade mission to the Common Market—only local station to do so. KTVU (Channel 2) picked up the **Jack La Lanne** exercise show for ayem airing. Lush competitor **Debbie Drake** will be on KGO-TV. "Miss Nancy" returned to KTVU's "Romper Room" after an emergency appendectomy. She was stricken on the air, managed to complete a commercial and announce cartoons before caving in. **KEYT**, Santa Barbara; **KOGO**, San Diego; and **KNBC**, Los Angeles are showing KRON-TV's documentary "Bracero" on the Mexican farm labor problem.

IN ST. LOUIS

KMOX-TV, the CBS o&o in St. Louis, caused quite a flap in local broadcast circles with a sudden and very hush-hush expansion on Monday (5) of its late-evening news program. The station doubled the running time for **Spencer Allen's** 10 p.m. Monday-through-Friday news show. Allen now is allotted 20 minutes—sans commercials—to cover a day's events and is followed by **Jim Bolen's** weather report and **Max Roby's** new "Eye Line" editorial feature. Same outlet also announced plans to telecast six of the "away-games" played by the St. Louis Football Cardinals as a part of its Sunday afternoon National League coverage this fall. KPLR-TV has acquired a rerun package that includes the "Thriller," "Checkmate" and "Untouchables" shows. **Mitch Miller** and gang booked for a p.a. concert at the Arena on Sept. 19. Belleville's WIBV radio has received FCC okay to boost power from 1000 to 5000 watts and will henceforth remain on the air until midnight. **Gertrude Bunchez**, sales manager of KCFM radio, addressed a local Kiwanis club on Monday (12) on the subject: "How Soon Will FM Replace AM Radio?" **Russ Carter** will sub for three weeks as host of KSD radio's "Playhouse Party" for vacationing **Russ David**.

IN CLEVELAND

KYW-TV now has a KMTV alumni group including graduates **Dennis McGuire**, **Rift Fournier**, **Ken Philo**, **Dick Trembath** and **Jack Riley**. **Dave Spreng** joined KYW-TV art staff. **Bob Daley**, WEWS news, spent day in jail for half-hour documentary. **John P. Sciarrino Jr.** won KYW's Stan Kenton Music Clinic contest hosted by deejay **Tom Griffiths**. **Henry Mancini's** radio-tv exposure brought alltime high of 8,333 to Cleveland Pops. **Chris Miller**, who does an afternoon record show at WWJZ, will host WZAK-FM's "Studio M" nightly from 10 to 1 a.m. KYW-TV engineers who received WBC service awards were **Art Butler**, 30 years; **Harry Caskey**, 20; **Al Stewart**, 25; **Paul Newell**, **Bob Sourek** and **Kirk Sanderson**, 10; and **Ken Shaw**, sales, 10 years. **Louis Lane**, associate conductor of the Cleveland Orchestra, packed for another 13 years on WJW hourlong Friday 8 p.m. record stanza. **Judy Kaufman**, who works with **Bob Neal** in the WERE morning stint, skedded for St. Louis when her husband opens Business Week office there Oct. 1. **David Arnold**, WEWS producer, to take over **Bob Doerr's** chores when he leaves promotion post for NBC. **WHK's Johnny Holliday** off the air while throat heals pending his upcoming "Oklahoma" chores at Cain Park.

IN CINCINNATI

George Palmer, WKRC-TV executive news director, has discontinued air programming to direct documentaries of area special news features. Weatherman **Daryl Parks** takes over the 11 p.m. newscast with **Murray Roberts** in the 6:15 p.m. slot. Other changes have **Marvin Arth**, formerly of WCPO-TV, as night news editor and **Robert Brumfield** daytime news editor. **Edward Marks** becomes Palmer's assistant on documentaries. Cincy time buyers joined **Sam T. Johnston**, general manager of WKRC-TV, in a beer and pretzel party for closed circuit viewing of approaching ABC video programs and were told the station's upcoming package of 30 films will be shown on Friday at 10 p.m. starting in mid-September.

IN PITTSBURGH

Don Tragesser, with KDKA for 12 years, resigned last week as sales manager. He has been replaced by **George H. Williams** who had been Tragesser's assistant since Dec. 7, 1961. Before that Williams was national sales manager for WWJ, Detroit. **Richard K. Ross**, who had been with the station since 1957, was appointed assistant sales manager. WIIC's "Dateline '63" will do a two-part series on Thurs. (15) and Fri. (16) on a simulated air attack on Pittsburgh. **Buddy Page**, m.c. at the old Enright Theatre here in the '30s, in town to hold auditions for the Ted Mack Amateur Hour at KDKA-TV studios. Pitt author, **Joe Cossman**, on Steve Allen show last Thurs. (8) to discuss his best-selling book, "How I Made a Million Dollars in the Mail Order Business". **Jeanne Connelly**, on two-week vacation from WTAE, being subbed by **Phyllis Smith**. **Jeanne Baxter**, summer replacement for "Luncheon at the Ones" on WIIC has an entertaining seg similar to Gary Moore's "Wonderful Years" where she uses the Hershey Cohen Trio and the Three Belles. They take a year, sing its most popular songs, discuss headlines and the films and night club shows that were prominent at the time. The other half of the show is taken up by **Mark Schaefer** and the successful "GoWo" game which is a mild but popular quiz game with district women groups as contestants.

Tyne Tees TV In 600G Profit Dropoff

London, Aug. 13.

A drop of more than \$600,000 in pre-tax profits for the year ended April 30 last is reported by Tyne Tees Television. The results for the year, at \$2,310,800, compare with \$2,917,012 in the previous year.

After allowing for taxation at almost \$1,400,000, the group net profit totalled \$938,800. There is an additional loss of \$16,800 on outside interests.

With a final distribution of 70%, the dividend is held at 110% for the third consecutive year.

\$15,297,867 From British ITA Rental Of Transmitters

London, Aug. 13.

Operating income of the Independent Television Authority—that is the amount paid by commercial program contractors in rentals for ITA transmitters—for the year ended March 31, 1963 amounted to \$15,297,867, compared with \$13,140,850 for the previous year, when only 13 of the current 15 stations were operating.

Of the increase, some \$660,800 related to previous years following the ITA's discovery that certain transmitters were giving wider coverage than originally estimated.

Operating expenses and charge for depreciation rose from \$6,094,177 in 1961-62 to \$7,288,873 for '62-'63, reflecting the full year's effect of stations opened during '61-'62 and the part year's effect of the two stations opened during the year under review.

After providing \$4,102,000 for tax (\$3,622,015 last year), the surplus for the year, \$4,426,800, was \$480,729 higher than that for the previous year. This, added to the unappropriated balance of \$402,539 brought forward from previous years, gave a surplus available for appropriation of \$4,829,339.

ITA's current assets at \$9,698,626 exceed current liabilities and provisions, etc. by \$3,789,606.

NOERDLINGER'S NEW POST

Washington, Aug. 13.

Henry Noerdlinger, former MGM researcher, has been named manager of the National Education Assn.'s Motion Picture, Television & Radio Information Center in Los Angeles.

The NEA puffery offices opens Wednesday (31) in Westwood. The office will operate in conjunction with NEA's main Washington headquarters and press, radio and tv division.

Noerdlinger's first assignments will be liaison with MGM television on the production of "Dr. Novak," the NBC teacher series, and with CBS on the "Great Adventure," the historical drama series.

WTVN Expansion

Columbus, Aug. 13.

Construction will begin soon on a \$200,000 remodeling of the Buckeye Federal Building and Loan building to house offices and studios of WTVN radio, operated by Taft Broadcasting Co.

An entirely new floor will be constructed atop the 15-story structure. WTVN will occupy the new quarters next June 30.

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WTTW (Chi) Takes Exception to Some 'Conclusions' on Educational TV

Editor, VARIETY:

For the second time in the past six months a VARIETY story presented a dubious battle with educational television in the United States.

Those of us who work in educational television may get the idea that VARIETY is opposed to educational television. I say this because certain attack seeks to make truth out of inference. It is particularly distressing also to people like myself who have always had respect for VARIETY for its honest reporting about Show Business.

Perhaps there is some question about whether ETV is show biz, but this is no reason to pervert the truth.

To reply to this sophistry specifically, one should not take the National Council of Churches' criticism of commercial television as a means to attack the entire structure of the educational television movement. In fact, ETV, more than the commercial segment of television, is filling the need for mass education that "identifies and clarifies... ideas and information." ETV nationally and locally is serving a useful purpose in securing the Council's position of "less idiosyncrasy and more ideas."

To indicate specifically how far off these estimates are, there are not 46 educational stations on the air nationally, there are 79. Any "strong suspicions" that ETV stations are surviving as "charity cases" supported by commercial television interests is in the main untrue or at the very most a distortion of the true facts.

To pervert the generous assistance given New York's WNDT and Philadelphia's WHYY by the networks, and to make of these instances "typical" cases is unfortunately a distortion better characteristic of a newspaper behind the Iron Curtain.

Independent of Subsidy

The fact is that this money given generously by the networks is in only a couple of crucial markets. There are other instances of commercial television support in other markets. The support is generous but certainly in the case of Philadelphia it did not keep WHYY going. In Chicago, we have stood on our own feet for 10 years. Whereas, we would, of course, welcome network support when we need it, we are certainly solvent as are many of our sister stations throughout the United States.

I think it is also important, in particular and certain segments of those people in general who wish ETV would go away, to realize that the "dramatic suggestion" that educational television be abolished is not going to happen. Educational television is here to stay. The implication in the VARIETY article that the disappearance of ETV would assure "overall production savvy" and "competition between the most professional and competent practitioners of the television Art" on commercial television is given the lie by the sparseness of exceptional educational efforts in commercial television.

Many Pros in ETV

On the other hand, educational television for all of its lack of money, is providing enthusiasm,

creativity and professional skill to programs and ideas that commercial television doesn't even touch. The inference that ETV is an unprofessional "cracker box" operation is offensive to the many good professionals in this vast new segment of television. We also have a deep resentment of the statement, "Educational television, many now feel, is too important to be delegated to educational television stations."

For your information, educational television is not being "delegated" to educational television stations—and, who are these so called "many" people with this "feeling"? It is in the hands of devoted, intelligent, hard working professionals who for the most part are doing a good job with too little money. The fact is that nobody likes educational television—but the public.

There is no indication on the part of commercial television that they want to assume the enormous educational burden which educational television is carrying. May we, therefore, assume that the story is representing "have nots" who are trying to cut themselves a piece of cake and would like to shift the burden for educating the public back to the Sunday afternoon ghetto.

Although I realize that it is dubious that what I am saying will ever see the light-of-day in full, I shall depend on the innate fairness and honesty of VARIETY to see to it that education television gets a fair shake including an honest statement of the facts based on valid research without invidious comparisons based on inference rather than facts.

Edward L. Morris

Director of Development,
WTTW,
Chicago, Channel 11.

TV Reviews

Continued from page 42

ball writers. Jim Schraitle, a veteran of more than seven years, is again producing the broadcast for the 162-game schedule that is fed to 36 markets in Ohio, Pennsylvania, New York and West Virginia. Radio sponsorship is by Richman Bros., White Owl Cigars, Society National Bank and Carling Brewing, the latter also in television along with Standard Oil and Sugardale Provision.

Television coverage is by Ken Coleman and Bob Neal. The two are among the best known area names in broadcasting and both have been announcing careers to supplement their Stadium work. Coleman has been doing the Indians chores four years; Neal, for three. They split coverage and have proven to be an effective team. Executive production manager is Milt Frankie with Tom Lolly the director utilizing Sports Network when away from home.

Production-wise, Lolly's expert camera handling is apparent in his understanding of the game. Channel 8 is covering 52 games and, as an innovation is doing live all home weekend games. Attendance has not been affected and club officials say that the entire purpose of tv and radio is to keep the Indians before the public. Weekend coverage, both home and away, also helps tv programming and it appears the same format will be repeated next year, although Lang, Fisher, and Stashower, the agency handling the broadcast rights, will soon be reviewing the entire package program.

Prior to and immediately after the games, both radio and tv do the customary five-minute sponsored spiels of interviews, scores, etc.

The novelty of broadcasting baseball has long since gone into history, but the fun and information of the great American sport as covered by WERE and WJW-TV are daily notations to the passing parade.

Mark.

Ottawa — Bob Macpherson of Calgary replaced Ed Hausmann as promotion manager for CTV Network Ltd. Macpherson recently completed a Jeep tour of the world with camera and typewriter. Now Hausmann is away to repeat that tour in reverse direction, preeming in Fiji.

TV Followup Comment

Focus on America

In ABC-TV's summer series of teleumentaries selected from affiliate efforts, WLBW-TV's "Picture of a Cuban," the story of Cuban refugees in Miami, was last week's entry.

The half-hour show had a good subject that should be of national interest, but the Miami station's treatment seemed provincial and slickly sentimental. The complexities of establishing a new life after leaving Castro's Cuba did come through in some of the footage, but with the overplay of hearts and flowers a viewer tended to associate with those newsreel narrations of old.

Show had the novelty of featuring city officials in shirt-sleeve working attitude against some of the best dressed displaced persons in world history.

Show was written, directed and produced by Stanley Bloom.

Bill.

Literati

Continued from page 26

and Canadian affairs for the past year.

Beth Brown's "You Can Live to Be 100" slated for Pageant featuring.

Former newsman John Wilcock, now a freelancer, is touring Nippon gathering material for a book, "Japan On \$5 a Day," the third in this series to be written by him. Like the others, this tome will be published by retired New York attorney Arthur Frommer, who penned "Europe On \$5 a Day." Wilcock's previous efforts in the series were on Mexico and the Los Angeles-San Francisco-Las Vegas area.

Robert S. Thurston, 75, v.p. of the Advertiser Publishing Co., died Aug. 3 Honolulu. He was a son of Lorrin A. Thurston, longtime publisher of the Honolulu Advertiser and was the paper's national ad director from 1926 to 1953, when he retired.

Ken McCormack, editor-in-chief and vp. of Doubleday, appointed chairman of the Book Publishers Division for the USO of NYC City 1963-1964 fundraising campaign.

Jane Kramer, who went from The Morningside to The Village Voice to a staffer on The New Yorker, has written her first book, "Off Washington Square: A Reporter Looks at Greenwich Village, N. Y." which Duell, Sloan & Pearce will publish in October.

Dorn Brands Curbs on Editorial Broadcasts a 'Fascist Concept'

Washington, Aug. 13.

Rep. William Jennings Bryan Dorn (D-S.C.) called attempts to limit or abolish broadcast editorials, "a Fascist concept to intimidate those who do not agree and... a threat to all free speech."

Dorn said he was "shocked and alarmed" at proposals and regulatory practices that would drive editorials from the airways.

In a House speech, Rep. Dorn said "it is our duty... to see that no regulatory agency or bureaucrat abridges this sacred right in the field of broadcasting."

Dorn also got in a slight dig at Rep. John Moss (D-Calif.) who introduced legislation putting some curbs on political broadcast editorials. Moss is also chairman of the Freedom of Information Committee and has led several hearings into alleged government censorship.

Pointing to "sinister suggestions" to have broadcasters controlled by a "centralized Federal autocracy," Dorn said they have come from "those who would not dare propose book burning or censorship of editorials in periodicals and newspapers."

Indicative of the way broadcast legislation plays havoc with traditional partisan and ideological alignments, the anti-New Frontiersman Dorn favors editorials while a South Carolina New Frontier backer Rep. Robert Hemphill wants them abolished.

Both testified before House subcommittee investigating broadcast editorials giving their divergent views. Both said they were speaking for broadcasters in their state.

Commenting on this intra-state disagreement, Dorn said he and Hemphill "disagree on almost everything."

Hunter's WBNS-TV Slot

Columbus, Aug. 13.

Jack Hunter has been named public affairs director of WBNS-TV with Mrs. Roberta Nixon as his assistant. They will serve as station liaison with various civic, service and charitable groups serving Central Ohio.

Hunter has been with WBNS-TV three years as producer-director.

Prep Malaya TV

Ottawa, Aug. 13.

Ernest Mutimer, Frank Ord and Arthur Warwick of the Canadian Broadcasting Corp. go to Malaya for a year and a half to help the government there set up its television service.

Mutimer is a producer in Winnipeg, Ord is a technician and Warwick a designer in CBC's Ottawa office.

NBC News Wire Service Incepted

NBC last week initiated an NBC News Wire Service, linking New York and Washington and making the web's news reports from around the world available immediately in item form to all network news units and participants. Bert Ivry, of NBC's Washington staff, has been editor.

NBC News exec veepee Bill McAndrew says the service will not replace any of the regular wire services but carry the network's own coverage as a "natural culmination of the vastly expanded number of NBC News shows and of our vastly expanded facilities for doing our own reporting in all parts of the world, independent of the established wire services. We are sending out more and more staff correspondents, and the new service is designed to make the maximum possible use of the work of all of them."

NBC's news correspondents will be feeding the wire via overseas circuit, cable, telephone or telegram from the scene of breaking stories. "From now on," says McAndrew, "NBC correspondents will need to perform not only as broadcasters but as wire service reporters as well."

The news chief sees the new set up as the first leg of an NBC News Wire Service which could develop into a comprehensive feed some day available outside the web.

Columbus — Jack Hunter, producer-director at WBNS-TV, has been named public affairs director of the station. Hunter replaces Helen Hall, who is leaving Columbus to go to Denver.

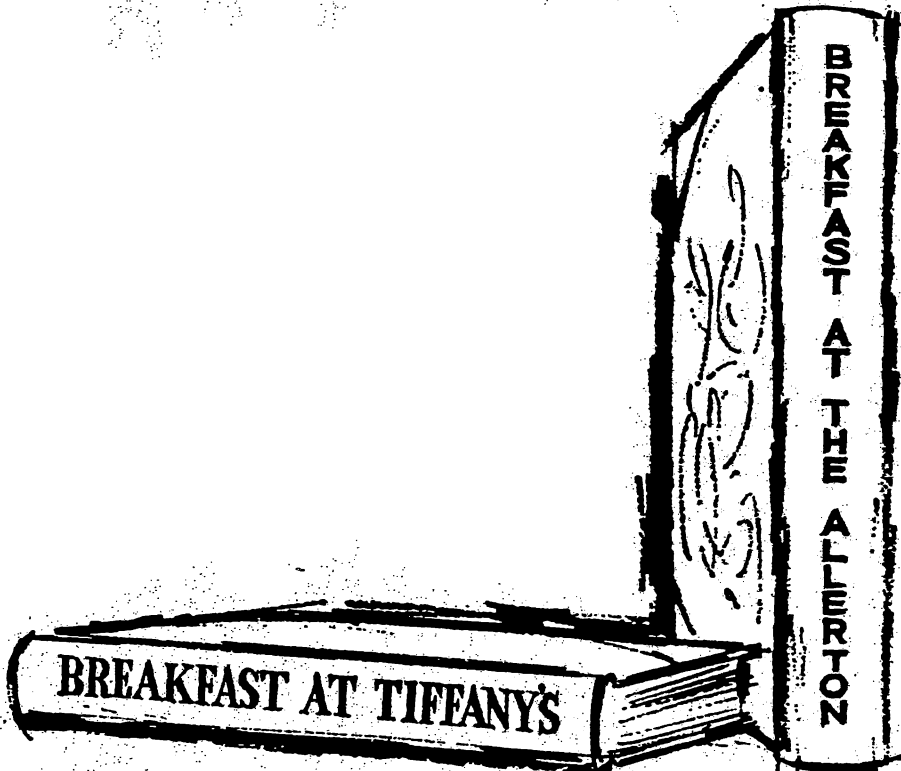


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DON McNEILL WRITES A NEW CHAPTER

On Monday August 19, 1963 of ABC Radio Network's "Don McNeill's Breakfast Club" moves to its new broadcast location in "The Clouds" room, high atop Chicago's Allerton Hotel, overlooking the "Magnificent Mile".

"DON McNEILL'S BREAKFAST CLUB," ABC RADIO NETWORK

9:00—10:00 A.M., Monday through Friday.

Charles' 'Soul,' Darin's 'Earthy,' Hirt's 'Honey,' Mathis' 'Johnny,' Light's 'Themes' Top New Albums

RAY CHARLES: "INGREDIENTS IN A RECIPE FOR SOUL" (ABC-Paramount). Here, once again, Ray Charles shows that he's the master of the soul music genre. He digs into the heart of song with a stimulating vocal perception. Most of the package is made up of tunes from the standard repertoire and they gain an added pertinence in Charles' lowdown blues vocalizing. "Ol' Man River," "You'll Never Walk Alone," "Over The Rainbow" and "That Lucky Old Sun" are some of the oldies that take on a new glow in the soul-styling. Among the new entries, "Busted" looks like a spinning winner. The arrangements for the package were contributed by Marty Paich, Benny Carter, Sid Feller and Johnny Parker—and they're all right on the beam.

BOBBY DARIN: "EARTHY!" (Capitol). Bobby Darin's vocal versatility is spotlighted again in this all-folksong roundup. With the help of arranger-conductor Walter Raim, Darin's folk fling emerges as a standout package that's not limited to the folkie circuit alone. Even those who have not yet been won over by the pick-along set will find Darin's excursion into the folk repertoire of Latin America, Haiti, Negro work tunes, and American sea songs mature and understanding. He gets down to the roots of the material and pulls 'em up for a payoff.

AL HIRT: "HONEY IN THE HORN" (RCA Victor). The "Nashville Sound" has been added to Al Hirt's trumpeting for a standout musical package that's sure to rack up a strong spinning/sales score. Hirt's high-flying trumpet is excellently complemented by such Nashvillians as Floyd Cramer (piano), Grady Martin (guitar) and the Anita Kerr Singers, among others. They all pitch in for some flavorsome musical renditions of "I Can't Get Started," "Fly Me To The Moon," "Al Di La," "I'm Movin' On" and others, not so well established, but also good programming fodder.

JOHNNY MATHIS: "JOHNNY" (Columbia). Although Johnny Mathis recently took it on the lam from the Columbia stable for a berth at Mercury, his Col catalog is still a mainstay as will be his latest entry. Don Costa has supplied the arrangements for this one and they all fit neatly into Mathis' smooth and easy vocal flow. There's a wide spinning choice here but among the programming pickouts are "Poor Butterfly," "The Most Beautiful Girl In The World," "Joey, Joey, Joey," "When The World Was Young" and "Easy Does It."

ENOCH LIGHT ORCH: "THE YEAR'S MOST POPULAR THEMES" (Command). The themes and melodies from current year's film crop get a sound buildup in Enoch Light's big orch readings. With the accent on audio, and without too much melodic strength in the material, much of it seems overblown but there's still enough in the package to stir up the audiophiles who go for stuff that makes ample use of mikes and assorted engineering facilities. For programming purposes, "More" (from "Mondo Cane"), "Put On Happy Face" (from "Bye Bye Birdie"), "Days of Wine And Roses" and "Hud" are pickout tracks.

THE KIRBY STONE FOUR: "WOW" (Warner Bros.). The Kirby Stone Four is a musically irreverent bunch but their attitude only serves to point up their musical ingenuity. Via unusual harmony techniques and offbeat rhythmic accompaniment, they bring a happy and exuberant bounce to their material and it all adds up to spinning fun. Dick Hyman's arrangements and the vocal throwin' of a girl group help the foursome in bringing joy to the likes of "The New Ashmolean Marching Society And Student Conservatory Band," "San Antonio Rose," "Havah Nagilah" and "Cherokee."

ETHEL SMITH: "RHYTHM ANTICS" (Decca). Some exotic and offbeat musical instruments have been brought into support Ethel Smith's zingy organistics. Two-tone bells, an African squeeze

drum, Japanese bells and assorted percussion instruments from South America and Europe add to the overall musical spark that's spearheaded by her organ playing. Among the standards that take on an unusual and interesting flavor are "By The Light Of The Silvery Moon," "Carioca," "It Ain't Necessarily So," "Makin' Whoopee" and "What Is This Thing Called Love."

PAUL LAVALLE BAND OF AMERICA: "BRADWAY SHOW STOPPERS" (MGM). The martial beat has stirred up legions for a long time now and Paul LaValle does an excellent recap with spirited band renditions arranged by George Siravo. Standouts in the overall lively repertoire include "Strike Up The Band," "Great Day," "Blow Gabriel Blow," "There Is Nothing Like A Dame," "Hey Look Me Over" and "Consider Yourself" from the currently running "Oliver."

ADAM WADE: "A VERY GOOD YEAR FOR GIRLS" (Epic). This is a romantic balladeering set which should be especially attractive to the juve femme trade since it salutes them through a song stress on distaff titles. There is some substantial stuff included ("Maria," "Gigi" and "Laura") and some teenage creations ("Venus," "Teenage Mona Lisa" and "Diana") which should give the package a broad appeal.

RALPH MARGERIE: "DANCERS' CHOICE" (United Artists). Mixing the tempos nicely, Ralph Margerie and his big orch have put together a session aimed at the dancing trade which should click with these terpers. The band gets some hip riffs into its solid, big sound and the rhythm section never lets the appropriate beat go. Although the band biz has seen better days, Margerie & Co. seems as strong as ever with this album as the unit puts lotsa good sounds behind such songs as "Can't We Be Friends," "Thou Swell," "Tonight," "Tangerine," "Misty," "Just You Just Me" and others.

BURGESS MEREDITH: "HOW THE WEST WAS WON" (Colpix). Burgess Meredith has come up with an interesting package in this session in which he combines his reading abilities with some singing for a unique and entertaining album. Whether he's reciting "Greensleeves" or calling a hoe-down or belting a rousing "Endless Prairie" or doing various other



LAWRENCE WELK

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Dot Record
"BREAKWATER" B/W
"SCARLETT O'HARA"

items, the actor turns in a captivating performance. He's particularly effective when reading narration over a given melody, but he scores in the singing department too. He puts considerable emotion into his work and the result is an unusual film disk treatment.

OSCAR BRAND: "SONGS FOR GOLFERS" (Elektra). With this album, folksinger Oscar Brand adds another platter to his list of collections of parody tunes based on professions and hobbies. Having already dealt with subjects ranging from doctors to boatmen, he now turns his barbed sights on golf. Accompanying himself with spirit on guitar, Brand delivers these tunes with verve to bring about a pleasant comedy session. Subjects range from golf widows to golf bums and cover many fairways in between. The songs are rewrites of familiar folk tunes, and Brand has penned some clever, often racy lyrics to fit 'em. He sings them with comedic style and should manage to amuse the golf set.

DON JULIAN: "THE GREATEST OLDIES" (Amazon). Dipping into the rock gold disk songbag, singer Don Julian and the Meadowlarks herein display stylish pop treatments of such tunes as "Heaven Only Knows," "For Your Love," "What I Say," "Sincerely," "You're Mine" and others. The lead singer and his group handle these numbers in competent fashion although they offer little competition to the originals. The LP is mostly in a ballad groove, and the group delivers with emotion. In an uptempo groove they

(Continued on page 56)

Longplay Shorts

Elvis Presley has been added to RCA Victor's annual "Best Buy" program. It's the first time in the 11-year history of the diskery's sales plan for a Presley entry. The drive will be on "Elvis' Golden Records, Volume 3," which will be released in September. Decca Records is releasing the soundtrack of "Women of the World." Score is by Rix Ortolani and Nino Oliviero. Cameo-Parkway's fall program, unveiled in Chicago last week, includes 14 new albums. At the meet, diskery prez Bernie Low awarded a \$1,000 check to Ed Rosenblatt of Mainline Distributors, Cleveland, for being top distrib. The Deutsche Grammophon division of MGM Records has moved into the Broadway building that houses the diskery, the parent film company, Metro, and the Big 3 publishing division.

RCA Victor has set up a special Jascha Heifetz merchandising program covering the violinist's entire catalog. The diskery has prepared a brochure, "The Recordings Of Heifetz," available to consumers without charge. Marty Robbins, Columbia country and western diskery, will make his film debut in "Ballad of a Gunfighter." Tony Bennett and Dave Wynshaw, Columbia's new artists relations director, will judge the "Miss U.S.A." pageant in Huntington, West Va., Aug. 30. Golden Records will lead off its eight new \$1.98 LP's for this fall with a "Woody Woodpecker" album featuring the original cartoon voices. The Golden Three-In-One (49c) EP series will have seven new releases and feature "Snuffy Smith," "Beetle Bailey" and "Krazy Kat" who are appearing on tv this season in a new cartoon series out of King Features Syndicate. There will also be 13 new releases in the Little Golden Records (29c singles) series.

Ruth Olay, Everest diskery currently out with an "Olay O.K." LP, is on a coastwards promotion trek before her appearance on Jack Barry's tv show in Hollywood Aug. 25. While she was in New York, she recorded a "Stars For Defense Show" for the Navy Dept. which hits 280 radio stations in the States and overseas. Lou Rawls, Capitol Records' blues singer, goes back into the Twenty Grand Club, Detroit, for 10 days beginning Aug. 23. Vee Jay Records has taken over national and worldwide distribution of the Horizon folk label. The Horizon line will be handled in the U.S. by Dart Record Sales, Vee Jay's American distributing arm. Vee Jay International will handle the foreign distribution. Teri Thornton will cut her first album for Columbia the last week of August. A 15% discount on all Prestige labels has gone into effect this week. Deal will run through August and September and replaces the rotating deal policy previously begun. Pickwick International (Design, Grand Prix and Happy Time lowprice labels) has scheduled 30 albums for its fall program.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

BOBBY DARIN.....TREAT MY BABY GOOD
(Capitol) Down So Long

Bobby Darin's "Treat My Baby Good" (T. M. Music) has an easy ballad sway and a vocal endorsement that the young disk fans can believe in. "Down So Long" (T. M. Music) gets along with a lowdown blues tone that can pull plays in some areas.

THE ESSEX.....A WALKIN' MIRACLE
(Roulette) What I Don't Know Won't Hurt Me

The Essex' "A Walkin' Miracle" (Planetary) follows their "Easier Said Than Done" click with a snappy item that's sure to swing around the jock and juke circuit for a big payoff. "What I Don't Know Won't Hurt Me" (Jon Ware-Frost-Figure) spells out a fair ballad in solid harmony terms and with another appealing vocal lead by Anita Humes.

NAT KING COLE.....THAT SUNDAY, THAT SUMMER
(Capitol) Mr. Wishing Well

Nat King Cole's "That Sunday, That Summer" (Comet) is a charming ballad perfectly suited to his caressing vocal delivery and it should develop into one of his all-season winners. "Mr. Wishing Well" (Screen Gems-Columbia) will drop on the turntables with ease because of the smooth vocal and melody blending.

BOBBY VINTON.....BLUE VELVET
(Epic) Is There A Place

Bobby Vinton's "Blue Velvet" (Vogue) is a soft ballad with a lot of spinning power and will repeat the payoff pattern of his previous "Blue On Blue" click. "Is There A Place" (Feather) carries a spinning punch, too, with a persuasive beat and a big vocal pitch.

SKEETER DAVIS.....I CAN'T STAY MAD AT YOU
(RCA Victor) It Was Only A Heart

Skeeter Davis' "I Can't Stay Mad At You" (Screen Gems-Columbia) will gladden the teen crowd because of the exuberant bounce and the multi-tracked vocal push on a juve-angled theme. "It Was Only A Heart" (Moss Roset) is a neat little ballad fashioned along country & western lines with okay pop spinning chances.

BOBBY RYDELL.....THE WOODPECKER SONG
(Cameo) Little Queenie

Bobby Rydell's "The Woodpecker Song" (Robbins) brightens up an oldie with a zingy vocal that's just right for today's market. "Little Queenie" (Arct) rolls with a hot rocking beat that will make the juke-happy crowd happier.

JULIE LONDON.....I'M COMING BACK TO YOU
(Liberty) When Snow Flakes Fall in the Summer

Julie London's "I'm Coming Back To You" (B. F. Wood) is a springy lilter with a commercial bounce that programmers will find hard to resist. "When Snow Flakes Fall In The Summer" (Screen Gems-Columbia) is a lighthearted little ballad affair that's easy on the ear and deserves an occasional spinning shot.

JERRY WALLACE.....EMPTY ARMS AGAIN
(Challenge) Bambola

Jerry Wallace's "Empty Arms Again" (4-Star Sales-Camp & Canyon) holds on to a strong ballad line with a winning vocal style that's sure to catch on. "Bambola (My Darling One)" (Fabulous) has a romantic ballad flavor that can go over with programmers who lean towards tasty programming material.

THE BEAU-K'S.....PACKIN' UP
(Mercury) Forget Me Not

The Beau-K's "Packin' Up" (LeBill-MRC) introduces a new vocal group with a Latino-rock and an expressive sound that will hold teen interest for a hot spinning reaction. "Forget Me Not" (LeBill-Marbill) puts the group in a slow ballad mood but it doesn't command as much attention.

GOLDIE.....BACK HOME AGAIN
(Coral) Something Has Changed Him

Goldie's "Back Home Again" (Dootsie Williamst) plays up an offbeat shouting style on a slow blues beat that could take off. "Something Has Changed Him" (Champion) features more of the unusual vocal and rhythmic blending that will probably hold interest, too.

LINDA BRANNON.....FUNNY FACE
(Epic) Will It Last

Linda Brannon's "Funny Face" (Gallico) plays up to the juve and with a fetching beat and a youthful vocal approach that give it good chances for a spinning takeoff. "Will It Last" (Gallico) pushes across a slow blues-styled ballad with an attention-grabbing vocal handling.

TRACEY DEE.....TEENAGE CLEOPATRA
(Liberty) Who's That

Tracey Dee's "Teenage Cleopatra" (Saturday) puts the Queen of the Nile in teen terms with a cute lyric angle that the kids are bound to go for in a big way. "Who's That" (Saturday) will get by in some juke locations because of its convincing rocking pattern.

THE BLUE DIAMONDS.....SUKIAKI
(London) Summer Love

The Blue Diamonds' "Sukiaki" (Beechwood) brings an English lyric treatment to Sakamoto's Japanese click and it gains enough in the translation to give it another strong spinning ride. "Summer Love" (Burlington) is a pleasing ballad affair in all departments.

JOHNNY NASH.....DEEP IN THE HEART OF HARLEM
(Groove) What Kind Of Love Is This

Johnny Nash's "Deep In The Heart Of Harlem" (January) is an urban saga song and its dramatic vocal setting and forceful rhythmic beat give it a wide spinning spread. "What Kind Of Love Is This" (Planetary) shapes up as an okay rocker to win over the juves around the coin machines.

*ASCAP. †BMI.

MOSCOW CIRCUIT'S SOUR NOTES

Reds Using U.S. Jazz to Strengthen Free World Ties: Elmer Bernstein

Hollywood, Aug. 13. Reporting on Russian music and musicians, Elmer Bernstein observed last week that "the Russian people are seizing on American jazz as a means to strengthen ties with the free world." Bernstein who had been in Moscow representing the U. S. at the Moscow Film Festival, also traveled to Israel where he studied musical activities.

Pointing to a recent interest in jazz on the part of the USSR, Bernstein said that Russian musicians playing jazz, all young, "learn from American albums" and added they are "hungry for more American jazz albums which," he commented, "the government does not prefer to import."

Composer asserted the Red musicians know the names and works of most of the top American musicians. He also declared "they are serious and show sincere vitality in the way they play." He stressed that the often maligned American jazz "gives us a new perspective in the vitality of American culture, the kind of vitality that can capture the world through public interest."

Significantly, Bernstein reflected, "all the jazz being played is strictly head arrangements of American standards. Musicians have to rely on their own thinking and obviously are developing their own technique."

Bernstein attributes new interest in jazz to Benny Goodman's USSR trip, which he called "very effective." He remarked, "nobody is trying to say jazz is Russian," but noted "it will not be heard on the Russian state radio, which plays only semi-classical and Russian folk music." He feels "jazz is being tolerated because the young people want it."

Particularly, he reported, "The music in 'West Side Story' was very favorably received." Composer also pointed out that the "Russian public is enthusiastic and likely to applaud in the middle of a picture at anything they like."

Bernstein, in addition, repped the U. S. at International Music Festival, where he noted "Israeli stations play American top 40 record hits" and also show an interest in jazz.

Composer is now readying recording on his score of "Kings of the Sun" for Mirisch-UA and next will do "The Traveling Lady," his third for Pakula-Mulligan. Bernstein is first v.p. of the Academy of Motion Picture Arts and Sciences and president of the Young Musicians Foundation.

Nick's El Foldo Marks Dixieland's Virtual Finale In Greenwich Village, N.Y.

The closing of Nick's last week marked the virtual finis of dixieland in New York's Greenwich Village. With the exception of weekend dixieland bashes in the east Village, the musical stress in that area is now on jazz—and mostly in the cool groove.

For a longtime Nick's, which was launched 27 years ago, shared the dixieland spotlight in the Village with Eddie Condon's. An urban renewal project several years ago forced Condon to shift his Village hangout to the upper eastside and left Nick's to carry on the dixieland tradition.

Several Village bonifaces have been approached about taking over the lease on the spot, on Seventh Ave. South and 10th St., but a continuance of the dixieland policy is not anticipated.

The room was opened in 1936 by Nick Rongetti and for the past several years had been operated by his widow. Among the dixielanders featured on Nick's podium over the years were Pee Wee Russell, Jack Teagarden, Muggsy Spanier, Bobby Hackett, Wild Bill Davison, Max Kaminsky, Miff Mole, Bud Freeman, Sidney Bechet, Phil Napoleon, Joe Marsala and George Brunis.

Elect Trotter, Les Brown Nat'l Trustees of NARAS

Hollywood, Aug. 13. John Scott Trotter and Les Brown were elected national trustees of the National Academy of Recording Arts & Sciences (NARAS) at a recent meeting of the Los Angeles chapter's board of governors. Re-elected were Sonny Burke and Paul Weston. All will serve two-year terms.

They join incumbent trustees Van Alexander, Dave Cavanaugh and Mack David to make a total of seven representing the L.A. chapter.

All trustees will meet at the annual national conclave to be held in L.A. this fall.

WB's Reprise Deal Accents Film Cos.' Stake in Disk Biz

The motion picture industry's multi-million dollar involvement in the record biz was spotlighted anew last week with Warner Bros. purchase of Frank Sinatra's Reprise Records to join Warner Bros. Records.

The WB takeover of Reprise follows the pattern of buyups set by Paramount with the purchase of Dot Records, Metro with the buy of Norman Granz's Verve, Columbia Pictures with the purchase last spring of the Don Kirshner-Al Nevins music-diskery combine, Al don Music and Dimension Records, and the recent overhaul of 20th Century-Fox's disk arm under the aegis of its new veepee-general manager, Norman Weiser.

Although the financial aspects of the WB buy of Reprise has been kept under wraps, it's been reported that the Reprise library of masters has a value of \$3,000,000 to \$4,000,000 and that Sinatra gets a sizable block of WB stock as well as one-third ownership in the combined record company. Sinatra also goes on WB's board of directors.

Paramount's purchase of Dot Records in the mid-1950s brought the diskery's prexy, Randy Wood, 35,000 shares of Par stock which then had a par value of \$38 a share. This brought the purchase price to \$1,330,000. Metro's deal for the acquisition of Verve from Granz came close to \$3,000,000, and Columbia Pictures shelled out \$2,000,000 for the takeover of the Nevins-Kirshner combine.

The 20th-Fox disk arm has not gone into buyup of other labels yet, but it is on an expansion program as is United Artists' disk division.

The blending of the Warner Bros. and Reprise labels will now encompass a total of 90 artists comprised of individuals and groups. The WB label has 28 artists on its roster while Reprise has 62.

ABC-PAR EXECS HIT PROMOTIONAL ROAD

ABC-Paramount execs are far-ranging out around the country this week to begin a month long promotional trek in which they'll conduct territorial sales meetings and cover disk jockeys and rack jobbers.

The tour will be spearheaded by Larry Newton, ABC-Par's veepee in charge of sales. Also on the road will be Irwin Garr, who'll cover the west; Al Parker, covering the east; Howard Stark, in the south; Marty Goldstein, in New England, and Lenny Lewis in the midwest.

GIMMICK FOR YANK PIANISTS

By MIKE GROSS

The importance of Moscow as a tryout town for U.S. classical pianists is causing concern in Stateside music circles. It's becoming an especially touchy issue because it's felt that since the Soviets launched the Van Cliburn meteor several years ago, the Russians have been calling the tune on the Yank performers to be earmarked for prominence in the U.S. Byron Janis and others got similar spotlighting subsequently.

It is understood that President Kennedy is disturbed about the pianists' growing reliance on the Russian "Da" to get them moving again in the U.S., and that American music executives in the concert management and recording fields aren't too happy about the tendency to lean on Russian influence for our cultural development.

The Moscow stress by the long-hairs here is apparently based on the fact that the Russians are ahead of the U.S. in applause and enthusiasm. The managers of Yank keyboarders discovered, after the Van Cliburn takeoff, that anything from six curtain calls to three encores in Moscow would rate an Associated Press or United Press International wire story from the Russian capital which would be widely picked up by the U.S. newspapers and enhance the artist's value when he returned home.

Managers, with artists in their stable who could not be sold in the American market, started banking on these Moscow appearances to spur another launching try in the U.S. Most bookers have been falling for the message from Moscow, so, for the most part, the trips have been paying off.

Even though there is a growing (Continued on page 54)

Mills Continues Global Expansion

Jack Mills is continuing the global wrapup for his music publishing empire. On a recent trip to Europe, the president of Mills Music formed his first German company (with Ralph Budda), renewed the deal with Queroga, his affiliate in Spain, and lined up Cariscia, an Italian firm, for representation in the U.S.

Mills is also about to see the results of his early spring trip to the Far East. While in Tokyo, he began negotiations for establishing an affiliate firm and he now reports that the contracts are on the verge of being signed.

The veteran publisher still sees a heavier flow of American music to overseas branches than that of foreign material coming here but he's alerted his staffers abroad to keep on a continual lookout for local material with American exploitation potential. In fact, Mills himself picked up several songs during his latest hop through Europe.

Among the tunes is "Au Cœur Du Silence," which he got from Société Nouvelle Des Editions Musicales Tutti. He's now lining up a U.S. lyricist for an English workover. During his stay in Paris, by the way, Mills was feted by George Meyerstein, Philips topper there, with a cocktail party that had more than 300 show biz/music bizites on the guest list.

Philips, incidentally, has a click with Johnny Hallyday's "L'Idole Des Jeunes," which is the French version of Rick Nelson's U.S. hit, "Teenage Idol." Mills has the French rights to the song.

In addition to the aforementioned ties in Germany, Italy, Spain, and the one coming up in Japan, Mills' global setup includes France, England, Holland, Belgium, Mexico, South America and Canada.

Levy, Glover Buy Gale's 50% Interest In United Music, Juggy Gayles Stays

Sandy Glass Takes Over Disk Div. at Wm. Morris

Sandy Glass has taken over the record division at the William Morris Agency in New York. In addition to working on disk deals for established Morrisites, he'll be scouting new talent.

Glass has already set Johnny Desmond and Melody Condos (Martha Raye's daughter) with RCA Victor, and Willis Sisters with ABC-Paramount. Latter, incidentally, will be featured on Jimmy Dean's ABC-TV show this season.

Victor Nabs 4th B'way Legituner For Orig Caster

RCA Victor has latched on to its fourth Broadway legitmusical for an original cast album workover. It's David Merrick's production of "Dolly—A Most Exasperating Woman," a musical remake of Thornton Wilder's "The Matchmaker."

"Dolly," which will star Carol Channing, has a score by Jerry Herman. The book was written by Michael Stewart. Herman's last Broadway tuner, "Milk and Honey," was also put into the grooves by Victor.

RCA Victor will put the original Broadway cast album of "Jennie" into the groove at its Webster Hall studios in New York on Oct. 27. The Howard Dietz & Arthur Schwartz musical starring Mary Martin will open on Broadway Oct. 19.

The last time Victor and Miss Martin collaborated in an original cast recording was in 1954 for "Peter Pan." Her most recent Broadway tuner, "The Sound of Music," was etched by Columbia.

In addition to "Jennie," Victor has "The Student Gypsy" and "One Hundred and Ten In The Shade" waiting in the wings for original cast album workovers.

VICTOR'S NORM RACUSIN ON CONT'L LICENSEE O.O.

Norman Racusin, RCA Victor veepee-operations manager, left last week on a European trip which will include visits to Victor's licensees in France and England as well as to RCA Italiana in Rome and RCA International Ltd. in Geneva.

While in Europe, he'll also attend the semi-annual sales conference of RCA licensees, which distribute RCA Victor records in the Scandinavian countries, Germany, Austria, Holland, Belgium and Switzerland.

Racusin, who's being accompanied by his wife, will return to the U.S. during the last week of August.

Sylvia Music Hits Sceptic With 50G Tune Piracy Suit

Sylvia Music filed suit in N.Y. Federal Court last week against Sceptic Music charging infringement of the tune "As Long As You Want Me." Sylvia asks \$50,000 damages, an injunction and an accounting of all money derived from the alleged infringement.

It's claimed that the tune was written by Ed Townsend and assigned to plaintiffs. The defendants, it's claimed, violated Sylvia's rights by recording it without consent or license. The plaintiff claims that a demand was made for Sceptic to cease but was refused.

Morris Levy, president of Roulette Records, and Henry Glover, the diskery's artists & repertoire director, have acquired a 50% interest in United Music Corp. in a six-figure deal.

The arrangement calls for the purchase of Jack Gale's half interest in the firm while Juggy Gayles retains his half interest in the company. Gayles will take over as United's general professional manager. Until recently, Gayles was associated with Joy Records as sales and promotion chief. Before that, he was with Carlton Records in the same capacity. Gale and Gayles are unrelated.

In conjunction with the United Music purchase, Levy also revealed that he has acquired four copyright renewals from composer Jimmy Van Heusen. The songs are: "I Could Have Told You," "Funny Thing," "My Dream Sonata" and "How Can I Replace You." A fifth renewal, "Somewhere Along The Way," has been acquired through Kurt Adams.

The acquisition of United is part of Levy's overall expansion program for his publishing combine which is headed by the Planetary-Nom Music group. Recently, Levy purchased an interest in Figure Music and Jack Hooke, Figure's topper, moved his operation into Roulette's New York office to act as firm's general professional manager.

Figure is a six-year old firm that has such copyrights as "Angel Baby," "Something's Got A Hold On Me," "Sorry I Ran All The Way Home" and "All In My Mind." United, by the way, was founded by Gale and Gayles in 1946. The firm clicked with its first copyright, "Mabel, Mabel," which was recorded by Woody Herman.

Other songs in the United catalog are "The Hucklebuck," "I Won't Cry Anymore," "Congratulations To Someone" and "I wish I Wuz." In addition to Van Heusen, such writers as Sammy Gallop, Al Frisch and Abner Silver have written for United.

The Planetary-Nom Music group also expanded recently in the international field through the opening of firms around the world with Chappell Music.

The firms in the Planetary-Nom group are Patricia Music, Frost Music, Favorite Music, Diane-Basie Music, Phase Music, and Atrium Music. Wally Schuster is general professional manager of the Planetary-Nom group and Albert Peckover is comptroller.

Levy is now dickering for the purchase of a number of other music firms on the same basis as the United and Figure buys, and the securing of other copyright renewals. Last week, he also purchased sole control of Foundation Music (ASCAP) and Big Seven Music (BMI).

ASCAP Reshuffle Ups Hoffman to New Post As Adams' Special Aide

In a reshuffle of personnel assignments at the American Society of Composers, Authors & Publishers, George A. Hoffman, ASCAP comptroller, was appointed to the newly created post of special assistant to Stanley Adams, the Society's president. Carl Levinton, Hoffman's assistant, takes over the comptroller's seat.

As Adams' aide, Hoffman will handle membership matters, relief matters, as well as special assignments. Levinton, the new comptroller, has been in charge of ASCAP's auditing department for the past 22 years.

Other promotions in the ASCAP staff are Clarence C. Rubin, formerly New York division manager, to assistant sales manager in charge of general licensing, and Louis E. Weber, formerly manager of the radio-tv division, to assistant sales manager of radio-tv. They'll continue to work under the supervision of ASCAP sales manager Jules M. Collins.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks.
Wk. Wk. On Chart

1	1	19	ANDY WILLIAMS (Columbia) Days of Wine & Roses (CL 2015)
2	11	31	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
3	4	16	BYE BYE BIRDIE (Victor) Soundtrack (LOC 1081)
4	3	24	LAWRENCE OF ARABIA (Colpix) Soundtrack (CP 514)
5	5	93	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
6	2	8	CLEOPATRA (20th-Fox) Soundtrack (FXG 5008)
7	10	20	TONY BENNETT (Columbia) I Wanna Be Around (CL 2000)
8	6	19	HOW THE WEST WAS WON (MGM) Soundtrack (1E5)
9	7	13	BEACH BOYS (Capitol) Surfin' U. S. A. (T 1890)
10	15	4	VARIOUS ARTISTS (Capitol) Shut Down (T 1918)
11	14	4	LITTLE STEVIE WONDER (Tamla) 12 Yr. Old Genius (240)
12	8	7	JAMES BROWN (King) James Brown Show (826)
13	9	5	NAT KING COLE (Capitol) Lazy, Crazy Days of Summer (T 1932)
14	18	64	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
15	13	17	BARBRA STREISAND (Columbia) Barbra Streisand Album (CL 2007)
16	12	8	AL MARTINO (Capitol) I Love You Because (T 1914)
17	23	18	NANCY WILSON (Capitol) Broadway My Way (T 1828)
18	22	7	FRANK SINATRA (Reprise) Concert Sinatra (R 1009)
19	21	18	JOHNNY MATHEIS (Columbia) Newest Hits (CL 2016)
20	20	8	HENRY MANCINI (Victor) Uniquely Mancini (LPM 2692)
21	19	20	KINGSTON TRIO (Capitol) Kingston Trio No. 16 (T 1871)
22	27	31	ROBERT GOULET (Columbia) Sincerely Yours (CL 1931)
23	24	11	SMOTHERS BROS. (Mercury) Think Ethnic (MG 30777)
24	39	23	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
25	26	5	BILLY VAUGHN (Dot) Sukiyaki & 11 Hawaiian Hits (DLP 3523)
26	—	1	ALLAN SHERMAN (Warner Bros.) My Sun the Nut (WB 1501)
27	46	3	FERRANTE & TEICHER (UA) Themes From Cleopatra (UAR 3290)
28	16	11	NEW CHRISTY MINSTRELS (Columbia) Tall Tales (CL 2017)
29	—	1	COUNT BASIE (Reprise) This Time (R 6070)
30	38	5	PERCY FAITH (Columbia) Themes for Young Lovers (CL 2023)
31	17	8	KYU SAKAMOTO (Capitol) Sukiyaki & Other Japanese Hits (T 10349)
32	25	54	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
33	—	59	KINGSTON TRIO Best of Kingston Trio
34	—	1	TRINI LOPEZ (Reprise) Trini Lopez at P.J.'s (6093)
35	—	1	OLDIES BUT GOODIES, Vol. 5 (Original Sound) Various Artists (M 5007)
36	28	29	HENRY MANCINI (Victor) Our Man in Hollywood (LPM 2604)
37	34	2	TYMES (Parkway) So Much in Love (P 7032)
38	35	2	ROLF HARRIS (Epic) Tie Me Kangaroo Down (LN 24053)
39	30	17	LAWRENCE WELK (Dot) Early 1963 Hits (DLP 3510)
40	40	7	BOSTON POPS (Victor) Stardust (LM 2670)
41	36	2	ASTRONAUTS (Victor) Surfin' With the Astronauts (LPM 2760)
42	33	67	ANDY WILLIAMS (Columbia) Moon River (CL 2017)
43	32	17	ROBERT GOULET (Columbia) Wonderful World of Love (CL 1993)
44	37	5	TOVARICH (Capitol) Original Cast (TAO 1940)
45	42	10	JOAN BAEZ (Vanguard) Vol. II (VRS 9094)
46	41	3	DEL SHANNON (Big Top) Little Town Flirt (12-1308)
47	29	8	THE VENTURES (Dolton) Surfing (BLX 2022)
48	43	22	ROY ORBISON (Monument) Greatest Hits (M 8000)
49	44	19	PETER NERO (Victor) Hall the Conquering Nero (LPM 3638)
50	49	8	SHE LOVES ME (MGM) Original Cast (E 41180)

Moscow Circuit

Continued from page 53

nationalistic attitude against such junkets, the managers see no alternative until the U.S. audiences and press react with similar enthusiasm to their homegrown product on home grounds. The longhairs complain that even in this country an Artur Rubinstein would not be put on the wire services for receiving five or six curtain calls at a local concert.

The scramble for the headlines from Moscow is an obvious attempt to repeat Van Cliburn's success. Several years ago the young Texas pianist was a booking problem for Columbia Artists Management even though he had copped several awards and received good notices. (The agency omitted him from its catalog one season.)

At the suggestion of his teacher, Rosa Lhevine, he entered the Tchaikovsky Piano Competitions in Moscow. His win there was an international news event and his price here went up to \$4,000 a concert as compared to the \$800 he was being offered at (and not bought) in his pre-Moscow days. During the Moscow interim, he was signed by RCA Victor and his recording of the Tchaikovsky Concerto became the first classical album to hit the 1,000,000 sales mark.

Now, there is such a profusion of young pianists being put before the public that mere technical virtuosity is taken for granted as a basic requisite for a career and is no longer enough to get an artist going. The public, faced with 60 to 80 musicians of equal technical equipment, has had to go farther afield for its guideposts, and the field, to the irritation of many American music bizites, is still Moscow.

Some of the performers who've been on the Moscow circuit recently are Malcolm Frager, Grant Johannesen, Susan Starr, Roy Bogas, Olegna Fusch and Byron Janis. For the most part, their reception in Moscow was given big play in the U.S. press via the wire service dispatches stirring up still more pianists to pack their bags for a crack at the Russian beat.

However, there are now some indications that musicians' mission to Moscow may be easing up, after all. For example Columbia Artists Management and RCA Victor have faith in the potential of such artists as 19-year-old Lorin Hollander and have decided that he can make the grade here without using the Moscow gimmick. Hollander is pulling in about 40 to 60 bookings during a winter season—but there's still a rub.

At a recent concert in San Diego's Balboa Shell, Hollander received the first standing ovation in the aud's history plus beaucoup curtain calls but not one wire service sent out the story. That's not the kind of treatment he'd get in Moscow.

'Bonanza'

Continued from page 1

Chevy simply relayed word of the mail reaction it had received.

Many of the writers said they were not in favor of actors taking part in picket lines, and some accused Roberts of "publicity-hunting," according to Dortort. A "great deal" of mail was from the south, and a "tremendous" amount from Detroit.

Dortort said he had discussed the situation with Roberts, but had in no way advised him, because "I can only tell him what to do on a show. What he does off the show is his business."

Madeleine Sherwood's 6 Months Gadsen, Ala., Aug. 13.

Actress Madeleine Sherwood was released in \$1,000 bail pending appeal on a sentence of six months at hard labor on charges resulting from participation in a "freedom march." Miss Sherwood was seized with 11 others in a demonstration in which the group attempted to follow the path of white integrationist William Moor, who was shot to death near Attalla last March.

Miss Sherwood, who was charged with breach of the peace, has appeared on Broadway in numerous plays including "The Chase," "The Crucible," "Cat on a Hot Tin Roof," "Sweet Bird of Youth," and others, and has also appeared in tv and films.

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Last No. Wks.
Wk. Wk. On Chart

1	1	7	FINGERTIPS Little Stevie Wonder Tamla
2	2	9	EASIER SAID THAN DONE Essex Roulette
3	9	6	JUDY'S TURN TO CRY Leslie Gore Mercury
4	4	5	DEVIL IN DISGUISE Elvis Presley Victor
5	8	5	BLOWIN' IN THE WIND Peter, Paul & Mary Warner Bros.
6	8	7	WIPE OUT Surfaris Dot
7	6	9	SURF CITY Jan & Dean Liberty
8	12	5	CANDY GIRL Four Seasons Vee Jay
9	5	10	SO MUCH IN LOVE Tymes Parkway
10	7	3	MEMPHIS Lonnie Mack Fraternity
11	32	2	IF I HAD A HAMMER Trini Lopez Reprise
12	22	3	MORE Kai Winding Verve
13	10	10	TIE ME KANGAROO DOWN Rolf Harris Epic
14	11	7	JUST ONE LOOK Doris Troy Atlantic
15	14	3	GREEN GREEN New Christy Minstrels Columbia
16	29	2	MY BOYFRIEND'S BACK Angels Smash
17	21	4	DANKE SCHOEN Wayne Newton Capitol
18	—	1	ALLAN SHERMAN Hello Muddah, Hello Fadduh Warner Bros.
19	17	10	ABILENE George Hamilton IV Victor
20	25	5	MOCKINGBIRD Inez Foxx Symbol
21	24	5	DENISE Randy & The Raindrops Rust
22	13	7	HOPELESS Andy Williams Columbia
23	—	1	MAJOR LANCE The Monkey Time Okeh
24	—	1	AL MARTINO Painted Tainted Rose Capitol
25	28	3	TRUE LOVE NEVER RUNS SMOOTH Gene Pitney Musicor
26	18	10	RING OF FIRE Johnny Cash Columbia
27	23	4	MY WHOLE WORLD IS FALLING DOWN Brenda Lee Decca
28	35	3	LUCKY LIPS Cliff Richard Epic
29	30	3	HEY GIRL Freddie Scott Colpix
30	—	1	RAY PRICE Make the World Go Away Columbia
31	27	5	I WONDER Brenda Lee Decca
32	19	7	DETROIT CITY Bobby Bare Liberty
33	—	1	CHUBBY CHECKER Twist It Up Parkway
34	—	1	DARLENE LOVE Wait Till My Bobby Gets Home Phillies
35	—	1	JOHNNY TILLOTSON You Can Never Stop Me Loving You Cadence
36	44	13	SWINGIN' ON A STAR Big Dee Irwin Dimension
37	20	4	TILL THEN Classics Musicnote
38	—	1	BLENDERS Daughter Witch
39	33	3	I WHO HAVE NOTHING Ben E. King Atco
40	—	1	JACKIE WILSON Shake, Shake, Shake Brunswick
41	—	1	STEVE & EDYIE I Want to Stay Here Columbia
42	15	13	BLUE ON BLUE Bobby Vinton Epic
43	—	1	FOUR SEASONS Marlena Vee Jay
44	16	9	NOT ME Orlons Cameo
45	28	10	PRIDE AND JOY Marvin Gaye Tamla
46	—	1	SAM COOKE Frankie & Johnny Victor
47	40	5	TIPS OF MY FINGERS Roy Clark Capitol
48	—	1	AL CASEY Surfin' Hootenanny Stacy
49	48	4	WITHOUT LOVE Ray Charles ABC
50	41	6	MY TRUE CONFESSION Brook Benton Mercury

ASCAP License Fee Hike Drives Mpls. Nitery Op Into Court Action

Minneapolis, Aug. 13. Irv Shectman, owner of the White House nitery, suburban supper club here, is irate because the American Society of Composers, Authors & Publishers is seeking to boost his license fee from \$300 to \$1,200 a year and is going into Federal court to enforce its demands.

Shectman has directed his attorney to file a counter suit against ASCAP because, he alleges, it was unwilling to negotiate properly on renewal of his license. In addition, he says, he plans to have attorneys ask the Federal Trade Commission to investigate what he believes are "unfair business practices" involved in the fracas, a possible antitrust law violation.

According to Shectman, when he acquired the White House in 1960 he negotiated an ASCAP license and renewed it the following year. But when the \$300 license came up for renewal in April, 1962, he asserts, ASCAP sought to raise the fee to \$480 and he balked. He also rejected ASCAP's \$420 compromise figure, he says.

"I rejected the boost because I had no assurance that the fee wouldn't be hiked still higher, to \$620 or \$820, the next time it came up for renewal," Shectman explains.

With Shectman insisting that ASCAP's terms were "unreasonable and out of proportion," negotiations dragged on sporadically for more than a year. White House floor show performers continued to play ASCAP copyrighted tunes after the nitery's license lapsed last year.

Shectman says he was recently notified that the negotiations had been turned over to ASCAP's New York headquarters by its local representative, and he was instructed to meet with Loring Staples, ASCAP's attorney here. Staples told him that the license fee would be tilted to \$1,200, retroactive to April, 1962.

Three weeks ago, Shectman sent his attorney, Leonard Lindquist, to New York to try to work out a settlement with ASCAP officials. When Lindquist returned to Minneapolis, he reported that ASCAP refused to lower its proposed \$1,200 fee. The White House declined to meet the figure, and ASCAP started court action, charging infringement of its copyrights.

The ASCAP fee, according to Shectman, is based on the White House's seating capacity and on the bistro's having a band and a semi-name act policy. Shectman counters that the society has "no basis for setting a fee. It's strictly an opportunistic, get-what-you-can operation."

Col Taps Wynshaw As Artists Relations Chief & Radio-TV Liaison

David Wynshaw has taken over as director of artists relations at Columbia Records Sales Corp. He'll coordinate all artists' appearances and tours and will maintain a liaison with network radio-TV producers in regard to Columbia recording artists.

Wynshaw, who'll cover Col's entire roster—pop, jazz and Masterworks—will report to Kenneth Glancy, veepee of the Columbia Records Sales Corp. Upcoming on Wynshaw's schedule will be the first cross-country in-person concert tour of Mitch Miller. Miller's 12-city "sing along" package, hits the road Sept. 7.

Upped to his new post from his slot as branch manager in New York, Wynshaw has been with Columbia since 1960 when he started as operations manager at Col's L.A. distribution branch.

Phonograph Sales Top Last Yr. Despite May Dip

Washington, Aug. 13. Phonograph sales are running ahead of last year's mark despite a slump in May, Electronic Industries Assn. disclosed.

In the first five months of 1963, 1,444,427 phonographs were sold compared to 1,155,161 in 1962. May sales fell to 205,048 from the 246,730 of April.

Heads Spanish 'ASCAP'

Madrid, Aug. 13. Playwright Joaquin Calvo Sotelo has been renamed president of the Sociedad de Autores y Compositores. Re-elected also were v.p. Federico Moreno Torroba and director Jesus Maria Arozanena. Presidential designation by the Spanish ASCAP does not become final, however, until it is sanctioned by ministerial order but routine government approval should not be long forthcoming.

Artur Rubinstein's 'Vacation'—With Music Variations

By WOLFE KAUFMAN

Lucerne, Aug. 13. Artur Rubinstein is here for a vacation. That's what the man says. The Lucerne Music Festival starts its 25th season tomorrow (Wed.) and runs through Sept. 14. Rubinstein's vacation started last week and runs through Sept. 10. On that day he starts rehearsing for his concert (at the same festival) on Sept. 11. But between now and then he will just rest, he says. Of course he will practice a little on his piano every day. (He brought his Steinway along, just in case.) And he'll go and see the various concerts—why not? What else is there to do on a vacation? Oh, yes, Sol Hurok is coming here next week to visit him for a few days and it is conceivable that they will talk a little bit of business—after all Hurok has been Rubinstein's manager for even longer than the Lucerne Festival has existed. But that's all. The pianist is firm about it. He's on vacation.

If he should happen to get tempted musically, there will be plenty here this next month to intrigue him. The Lucerne Festival was started in 1938, mostly with the help of Arturo Toscanini and has been, since the beginning, internationally accepted as a high spot. This year's program includes nine symphony concerts by the Swiss Festival Orchestra (founded here some years ago by Ansermet, Busch and Bruno Walter), the Berlin Philharmonic and the London Philharmonic. A Beethoven cycle of seven concerts will include all the piano trios, violin sonatas and variations for cello and piano. The soloists include Isaac Stern, Zino Francescatti, Robert Casadesu, Pierre Fournier and—ah, yes, Artur Rubinstein.

"Why do you call this a vacation?" your intrepid reporter asked the pianist.

"Because for three weeks I won't be working," he replied. "No concerts."

"But shouldn't one get away from it all for a vacation? Shouldn't one change one's milieu?"

"Not a bit," he laughed. "The height of a good time is to sit around not only doing nothing—but watching while the others sweat."

'OPRY' UNIT OKE \$11,146 AT REGINA EXHIBITION

Regina, Sask., Aug. 13. A "Grand Ole Opry" unit, playing twice daily in 1,816-seat Exhibition Auditorium as a feature of the six-day Provincial Exhibition, drew 8,614 payees for a gross of \$11,146. Top was \$1.50, which included admission to the fair (50c for adults).

Package, with Kitty Wells, Wilf Carter, Johnnie Wright, Bill Phillips and the Tennessee Mountain Boys, was booked through Marlin Payne, of Billings, Mont., with Charles Underhill, Regina, assisting.

Business was slim during the first part of the week but picked up nicely later. Last year an ice show played three-a-day during the fair and failed to make money.

MGM's Can. Sales Push

A trio of MGM Records execs are in Toronto this week to unveil the diskery's fall product to its Canadian distributors. On the cross-the-boarder trek are Gene Moritti, head of international sales; Jerry Schoenbaum, head of Deutsche Grammophon, and Sol Handwerker, publicity-exploitation topper.

In addition to the MGM line, releases from the subsid labels, Verve, Ava, Charter, Vesuvius and Charlie Parker will be displayed via tapes and slides.

Cap Just Yens Sakamoto Disks

Tokyo, Aug. 13. Japanese singer Kyu Sakamoto, whose recording of "Sukiyaki" climbed to the top of the U.S. sales charts not long ago, leaves today (Tues.) for Los Angeles to tape tv footage for Westinghouse Broadcasting's "Steve Allen Show." Sakamoto has been asked to prepare five numbers, from which selections will be made for two episodes of Allen's program.

In an arrangement with Pan Am, Sakamoto is being accompanied on the trip by his manager and his manager's wife, Masao and Mrs. Manase, and Warren Birkenhead, resident Japan rep for Capitol Records and a director of Toshiba Records, in which Capitol is a minority stockholder.

It will be the first time to America for the former bandboy whose original of "Ue O Muite Aruko" (Walk With Your Chin Up), dubbed "Sukiyaki" overseas, sold over 1,000,000 copies in the U.S. under Capitol release. This marked the first time a Japanese song hit the American best-seller lists. What made the achievement even more phenomenal is that Sakamoto sings entirely in Japanese. The song was clefted by pianist Hachidai Nakamura with lyrics by Rokuseke Ei.

On a recent visit, Capitol board chairman Glenn Wallichs, also a Toshiba board member, told VARIETY that he believed the Japanese words were the least vital contribution to the surprise hit. He implied that Sakamoto might just as well have been scat singing.

"The important thing is the sound—a combination of Sakamoto and the music," Wallichs said. "Let's not call it rock 'n' roll, but a different sound, a teenage sound. The teenagers don't care if it's Japanese or Turkish. It's the sound they go for."

A lilting, melancholy song of nocturnal loneliness, "Sukiyaki" was released in Japan about 20 months ago and sold 500,000 copies. It is now in release by various artists on many labels throughout the world, having been given first overseas exposure as a Kenny Ball instrumental on England's Pye label.

"They were the ones who named it 'Sukiyaki' and got us in trouble," Wallichs said. "But what could we do. If we had changed the name, we would have lost the momentum."

It was after the instrumental version, received enthusiastic response when played by a New York disk jockey that Dave Dexter, who schedules releases at Capitol, decided to take a chance on the Sakamoto record.

"We never dreamed it would hit," Wallichs observed. "Capitol and other labels have released hundreds of Japanese records in the past, but who ever heard of them?"

"When any repertoire man tells me he can pick a hit, I look at him skeptically," Wallichs added. Conceding that "Sukiyaki" was a fluke success and that Capitol would not have released the song if it hadn't created a stir elsewhere, Wallichs brushed aside a suggestion that it is a classic example of a surprise hit.

"They're all classic examples," he said.

Uttal to Amy-Mala

Larry Uttal has taken over as general manager of Amy-Mala Records. He'll be in charge of sales, promotion, production and the securing of already recorded masters.

Uttal has been affiliated with Monument Music, Madison Records and, more recently, the professional department of E. B. Marks Music.

Pop Music Trend to 'Better' Songs Eases Lombardo's Disking Groove

Jack Mills' 'Annuity'

Jack Mills, whose music publishing firm is said to have an asking price of about \$5,000,000, pulls in about \$30 a quarter from ASCAP as the composer of "I'll Buy The Ring And Change Your Name To Mine."

The song, which was written in 1918 in collaboration with lyricists Ed Rose and William Raskin, is being kept alive, says Mills, mainly through the efforts of George Burns who continually uses it in his tv and nitery appearances. Over the years it's been recorded by Danny Kaye, Benny Fields and The Beale St. Boys. Mills has no copies of the recordings but he holds the copyright in his own firm.

WB in 3-Lingo Drive to Push O'Seas Mkt. Biz

Warner Bros. Records is going on a multi-lingual kick with Peter, Paul & Mary and The Everly Bros. The diskery will launch a three-language (German, French and Italian) attack on the foreign market via Peter, Paul & Mary etchings and a German push with the Everlys.

Through arrangements coordinated by Bobby Weiss, WB's international director, Peter, Paul & Mary will record in the three lingos at Teldec's Berlin studios during their European engagement tour which begins Sept. 2. Producing the German language sessions will be Frau Sigrid Volkman of Teldec, while the French titles will be produced by Jacques Wolfson of the Vogue Co., Paris, (French distributors of the WB line), and Ezio Leoni of Saar (Milan) will handle the Italian language titles.

In addition to the European market, the German, French and Italian recordings will be offered to all other licensees of Warner Bros. Records. The Italian records, for example, are expected to be available in areas of South America and Australia, where Italian immigration has been felt, and the French Waxings will be pushed in Africa, the Middle East, French-speaking Canada and other parts of the globe. Weiss will make the recordings available to all licensees beginning in October.

The Everly Bros. have been set to cut their German language disks in Hamburg on Sept. 16-17. They'll record material especially written for them by German composers. Through the cooperation of Teldec and its artists & repertoire director, Gunter Borchert, details were just concluded for the Everlys to record four titles, to be produced by Wulf Kabitzky for Teldec and supervised by Weiss for WB.

The Everlys' initial German recordings will be marketed in October and distributed, not only in German, but by WB distributors in Switzerland, Australia, Belgium, Holland, Sweden, Norway, Denmark, Finland and eastern France.

DET. SYMPH TOOTERS' PAY HIKE, OTHER GAINS

Detroit, Aug. 13. The Detroit Symphony and the Detroit Federation of Musicians have signed a three-year contract featuring a wage increase ranging up to \$175 a week in three years, detailed grievance procedures, sick leave, and travel and overtime clauses.

Robert B. Semple, proxy of the orch, said an "extensive ticket drive" will strive to increase the 1,700 Thursday season tickets to 2,000 and the 1,450 Saturday season tickets to 1,750.

Howard Greene, president of the union, who also signed the agreement, presented Semple with an honorary membership card in the union in a surprise move signifying a further cementing of relationships.

The current pop music swing toward "better" songs is making it easier for standard diskers like Guy Lombardo to keep pace with today's chart-sellers. It's not that Lombardo hasn't been able to pick up, and cash in, on such musical fads as country, calypso, etc., but now he feels that there more songs of the substantial calibre of "I Left My Heart In San Francisco" for him to choose from.

In agreement is Milt Gabler, veepee in charge of artists & repertoire at Decca Records, who's been recording the Lombardo orch since 1941. "For the most part," says Gabler, "the teenage music has been sweetened down. It's not so raucous as it was a couple of years ago which makes it easier to put together a current song repertoire for Lombardo recordings."

It was noted that the teenage material predominating several years ago didn't lend itself to Lombardo styling when he attempted an album of the pop tunes of that day called "By Special Request." Both Lombardo and Gabler agreed that it didn't work out too well.

"Now," says Gabler, "a lot of the vocal hits can be done instrumentally because a lot of the songs have a solid melodic base which Lombardo can do well in his identifiable style."

Gabler is also latching on to the current folk music vogue with Lombardo. Upcoming on Decca's October release schedule is Lombardo LP tagged "American Folk Songs." The vocals will be handled by the Lombardo Trio and a folksinging group. The package will be Lombardo's 28th for Decca. He's been with Decca since 1934 except for a five-year (1955-60) fling under the Capitol banner.

Lombardo, now busy with "Around The World In 80 Days" production at Jones Beach, L.I., will hit the road with his orch in September for a tour of fairs and concerts until Dec. 1. He'll cut two albums for Decca in N.Y. in December and is scheduled for the New Year's eve benefit bash at Grand Central Terminal.

He's also mulling a hotel date in N.Y. for the month. After New Year's he returns to Tierra Verde, Fla., where the orch will play at his Port O' Call resort until Easter. He's due back in N.Y. in late April for the opening of the World's Fair.

Despite Irking Delays, Mathis Clicks Big 51G At N.Y.'s Forest Hills

Three basic rules in live show business were broken at the Johnny Mathis show at the Forest Hills Music Festival Saturday (10) to the detriment of the show and the star. First, several of the songs he sang had been done earlier, and poorly, by the warmup comic; second, advertised as starting at 8:30 sharp, the show got under way with a band concert after 9. Mathis didn't appear until 9:45, sang three numbers and bowed off for intermission at 9:55; and at a midseason concert, the sound system was still bugged with feedback, blasting and mechanical failure.

There was audible resentment at the delay which was assuaged later by a solid second half with Mathis doing a dozen numbers, mainly faves associated with him. Along with his smooth style, Mathis is adding a jazz shouting delivery on such numbers as "Lady Is a Tramp" (and there's no reason for him to change "tramp" to "camp"), and "Most Beautiful Girl in the World."

Close to capacity house came to hear Mathis and was impatient with Don Costa's big combo and his "and then I arranged—" routine which stretched for half an hour. This was followed by 20 minutes of Murray Kaufman, disk jockey turned comic with a monolog on topical subjects, including a libel on which Elizabeth Taylor almost could sue, and a series of blackouts about tv commercials which scored about 50% of the time. Arena of the West Side Tennis Club can gross around \$55,000 at the Festival scale and management claimed the Mathis show, which topped the Ray Charles appearance, went about \$51,000. Leve.

Warner Bros. Expands Via Werner Mueller, Waring: Other Signings

Werner Mueller, orch leader, composer-arranger based in Germany, has signed with Warner Bros. Records to record a series of albums. Mueller is under contract to Teldec in Germany but the firm gave him the greenlight to sign with WB.

Bobby Weiss, WB's international director, arranged the deal and set Sept. 2 as the date for his first recording sessions. WB's Mueller disks will be etched at the Teldec studios in Berlin. It is expected that the first of the Mueller albums will be marketed in time for the Christmas selling season in the U.S. and globally. Mueller expects to visit WB's home office on the Coast in May, 1964, then go on a coast-to-coast radio station promotional tour.

WB-Reprise: Fred Waring
First artist to be signed by the merged Warner Bros. Reprise Records is Fred Waring. Signed to an exclusive contract by Mike Maitland, prexy, Waring will initiate the deal with a Christmas album to be grooved Sept. 16.

Jubilee Enzo Stuarti
Enzo Stuarti has been tagged by Jubilee Records. His first single, "Domenica" and "The Night Our Love Began," is being shipped this week. The single will be followed by an album, "Enzo Stuarti At The Plaza," to coincide with his engagement at the Persian Room in New York's Hotel Plaza beginning Aug. 19.

Del-Fi: Jimmy Foster
The Del-Fi label, Coast indie which rode in on the surf music craze, has made its first dip into the country field with the signing of Jimmy Foster. Foster, a 22-year old singer from Memphis, will bow with "Eighteen Miles From Wattleton To Wattleton" and "Shirley."

RCA Victor: Janice Harper
Janice Harper is now set to wax for RCA Victor. Thrush, who was a Capitol diskier for some time,

The HIT! OF THE WEEK


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THE VAGABONDS

Aug. 22-Sept. 18 RIVERSIDE HOTEL, Reno
Sept. 24-Oct. 20 TROPICANA HOTEL, Las Vegas
Oct. 24-30 THE VAPORS, Hot Springs, Ark.
Oct. 31-Nov. 13 LATIN CASINO, Cherry Hill, N.J.
Nov. 25-Dec. 1 BLINSTRUBS, Boston, Mass.
Dec. 17-Jan. 12, 1964, TROPICANA HOTEL, Las Vegas

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was brought into the Victor fold by artists & repertoire producers Hugo & Luigi. Her first release is scheduled for marketing after Labor Day.

MGM: Chris Crosby
Chris Crosby, 21-year-old son of bandleader Bob Crosby, will record under the MGM banner. He's making his acting debut in Metro's "Hootenanny Hoot." His first release for the diskery will be "Sweet Love," which he sings in the pic.

Glad-Hamp: Brad Connolly
Pop singer Brad Connolly has joined the indie Glad-Hamp label. Glad-Hamp is the diskery formed a short while ago by Lionel Hampton and his wife, Gladys.

Johnson: Jesse Powell
Tenor saxist Jesse Powell is now on the Johnson Records roster. He'll debut with two instrumentals, "Searching" and "Cherry Hill Wobble." Powell, who now has his own band is an alumnus of the Louis Armstrong, Hot Lips Page and Count Basie orches. His most recent record company affiliation was with Kapp Records.

Album Reviews

Continued from page 52.
step out in nice fashion. Withal, the session presents an oke showcase for the young pros.

KARMON ISRAELI DANCERS & SINGERS: "ISRAEL SINGS" (Vanguard). The Karmon Israeli troupe, which has toured the U.S., here offers a fine selection of songs from their native country. Projected with polish and spirit, the repertoire includes folk material, Yemite and Chassidic songs and some new material by contemporary composers.

RUTH OLAY: "OLAY! O.K." (Everest). A 49-piece orch and an augmented strong section add lotsa lustre to Ruth Olay's vocalists and finally gives her an album entry that could stir up plenty of interest. She's a sophisticated songstress but uses no phony airs or mannerisms to get across the lyric message. It's all straightforward, ungimmicked and highly listenable. Her range covers the spirited "Gonna Build A Mountain" to the mellow and intriguing "Scarlet Bird In A Yellow Tree." These two sides will probably be the programming lures, but there's enough accompanying to make it a completely satisfactory listening experience.

DELLA REESE: "WALTZ WITH ME, DELLA" (RCA Victor). Caught in a ballad mood, Della Reese warbles a fine array of familiar ditties for this LP in rich, often exciting fashion. The husky-voiced chirp puts lotsa feeling into her work. The result is a highly listenable platter and a solid showcase. Backed by simple, stringy arrangements, the singer comes through in a manner which should please programmers and customers alike. The mood is soft and Miss Reese conveys this spirit in thoughtful renditions of such tunes as "Tenderly," "Falling In Love With Love," "Fly Me to the Moon," "While We're Young" and more.

Baker Orch Reorganizes

The Warren Baker Continental Orchestra (formerly known as the "Baker's Dozen") has been reorganized and will begin filling engagements on the Coast for radio, tv and recordings. The orch is expected to begin a series of engagements around the New York area in May, 1964.

Baker has been associated with radio, tv, recordings and dance bands for the past 15 years. Prior to that, he produced and directed his own radio series over WBAL, Baltimore.

His new orch is under the management of Jack Smith Assoc.

On the Upbeat

New York

E. H. Morris has secured the publishing rights to the score of "Money," nitery musical current at Upstairs at the Downstairs. The musical was written by Dave Axelrod, Tom Whedon and Sam Petile.

Della Reese is set for four network tv shows within next month. They are NBC's "Tonight" show (Aug. 16), CBS' "Ed Sullivan Show" (Aug. 18), NBC's "The Lively Ones" (Sept. 5) and CBS' "Keefe Brasselle Show" (Sept. 10).

Jimmy McHugh recently issued 1,000 record interviews for deejays on open end disks so the jocks can interject any McHugh tunes they want to spin. Singer Judy Martin hitting the Playboy Club circuit; with Miami already under her belt, shes currently in Phoenix and is set for a run in St. Louis starting Aug. 12.

Tony Bennett is set for a fall concert tour of 16 colleges and universities across the country. Coleman Hawkins joined the bill (Lambert, Hendricks & Bavan and Charlie Mingus) at the Village Gate last night (Tues.). Johnny Tillotson, Cadence diskier, begins two weeks of Army Reserve training at Camp Drum, Watertown (N.Y.), today (Wed.). Singer Phil Johnson, who records on the Almont label, signed personal management deal with Alex Kramer.

Blossom Dearie will be on the Friday-Saturday night bill at East Hampton's Out of This World Inn for the rest of the summer. The Surfers, Hawaiian musical group on the Warner Bros. label, signed personal management pact with Ross W. Christena's Coast office.

The National Assn. of Record Merchandisers (NARM) has enrolled six new members (three record manufacturers and three merchandisers): the merchandisers are Mid-America Specialty Distributing Co. of Chicago, Rosen Wholesale Co. of Lubbock, Tex., and the Somerset Corp. of Fall River, Mass.; the three record firms are Fiesta, Listen and Learn, and Smash. The Baron de San Luis, Antonio de Fortuny y Maynes, of Barcelona, Spain, will act as representative of G&F Music, which Gene Rankin heads in N.Y. Singer Jody Berry set for the International Club during Labor Day weekend. Thrush Terry Deane currently at the Sea Hunt Club. Epic Records is covering its own Rolf Harris single of "The Kangaroo Down, Sport" with an instrumental version by Bobby Gregg. Singer Tony Lawrence brings his revue into the Jazzland Club Aug. 23.

London

EMI to issue four EP disks and an album of Eddie Cochran, late Yank rocker who is suddenly in demand here. Platters, now going out on the Liberty label, were previously issued here on London. Yank religio singer Tony Fontane vacationing here. Billy Jones, British pianist who sat in with the Original Dixieland Jazz Band back in 1919, to make a comeback with a local unit called Original Downtown Syncopators. His age: 70.

In at least one chart in these parts, "Christine" the Ember Records disk released subsequent to the Christine Keeler affair, has made the top 50. RCA planning to hit the market with three Elvis Presley albums before Christmas. Two more U.S. pop names banded about here in connection with concert dates are Lesley Gore and Little Peggy March.

Inside Stuff—Music

In a move to help merchandise certified gold record award albums, the Record Industry Assn. of America has designed a seal to be affixed to, or imprinted on, album covers. It's hoped that sales of the album will further spurred by acquainting the consumer with the fact that the LP is an authenticated bestseller. Containing the RIAA emblem in the center, the seal carries the legend "Gold Record Award" and the words "Audited and Certified By" above the RIAA emblem. The seal is being made available to record manufacturers whose albums have already qualified for the RIAA Gold Record Award both as a pressure-sensitive gold seal to be affixed to album covers already in stock, and as art work from which cuts can be made for direct im-
printation on new runs of album covers.

A panel discussion on "The Future of Country Music" will be one of the highlights of the Country Music Festival to be held this fall in Nashville. On the committee to handle arrangements for the panel are Jack Loetz, head of Columbia Records Distributing Corp., and Bill Collins, c&w disk jockey on KFOX, L. A. The winner of the first Connie B. Gay President's Award will also be announced at the fest. The winner, a CMA member, not an officer or director, who made the greatest contribution to country music this year, was selected by the CMA at a recent meeting in Toronto, but the name will be kept under wraps until Oct. 31.

A new pitch for the sheet music trade is being made by Frank C. Slay Jr., president of Claridge Music. The firm is trying to stimulate sheet sales by issuing copies with heavy coated stock, four-color process, contemporary designs and arrangements of the song, which duplicate the sound of the record clicks. In the Claridge drive are such songs popularized on records by The Four Seasons as "Sherry," "Big Girls Don't Cry" and "Candy Girl." Shapiro-Bernstein is sole selling agent for Claridge.

The cornet used by the late Bix Beiderbecke was recently added to the collection at the New Orleans Jazz Museum. The instrument was presented by veteran bandleader Ben Pollack to Steve Loyacano, veepee of the New Orleans Jazz Club (co-sponsors of the museum) during latter's visit to Hollywood, where Pollack now lives. According to Clay Watson, director of the Jazz Museum, efforts will now be made to find the missing mouthpiece. It's reported that it's now in the possession of songwriter Hoagy Carmichael.

According to Teldec (jointly owned by the German Telefunken and British Decca), "country & western music" is finding a wider audience in Germany. Teldec released "Guns and Cowboys," an RCA LP featuring western songs, and reached unprecedented sales for this type of record. Previously Teldec had brought a series of hillbilly EP's on the market and they also registered fine sales. To further popularize c&w music, Teldec declared July as "hillbilly month."

"Manhattan Spiritual," the Billy Maxted instrumental which preceded the pop-gospel vogue by several years, has been riding along with the fad. The tune has picked up 50 recordings around the world and also scored in France with a lyric version entitled "Mes Freres" (My Brothers). An English lyric, to fit into the pop-gospel groove, has recently been written by Billy Towne. The song is published by Zodiac Music.

Iowa Orch Leaders Join Batoners' Fight Vs. AFM

The Iowa Orchestra Leaders Assn. is the latest group to join with other batoner organizations in their battle against the American Federation of Musicians' tax setup. The Iowans also decided to support the Orchestra Leaders' Antitrust action against the AFM. The group, which covers the entire state of Iowa, is the eighth such association to join in the fight against the AFM.

Albany Corp. Changes

Albany, Aug. 13.
Wis Records Inc., of New York, changed its name to Now Film Associates Inc., according to a certificate filed by Goldstein & Schrank, attorneys.

Brunswick Music Corp., a New York company, changed its name to BRC Music Corp. A certificate to this effect was filed by attorney Samuel Yemlin.

The Catholic Record Club of America Inc., with office in New York, has been dissolved, according to a certificate filed by attorneys Marshall, Bratter, Greene, Allison & Tucker.

Audison Communications Corp., a New York company, changed its name to Mus-a-Tune Corp. of America. A certificate to this effect was filed by attorney Sheldon J. Mufson.

Hank Sylvester Associates Ltd. has been authorized to print and publish music, plays, etc., with offices in New York. Capital stock is 200 shares, no par value. Marshall, Bratter, Greene, Allison & Tucker were filing attorneys.

Cockamamie Enterprises Inc. has been authorized to publish musical enterprises, with offices at 39 West 55 St., New York. Capital stock consists of 200 shares, no par value. Amber & Moelis were filing attorneys.

Teen Age Music Festival Inc. has been authorized to conduct a business in arranging for theatrical entertainment, with offices at 145 East 15 St., New York. Capital stock consists of 200 shares, no par value. Weil & Schiff filing attorneys.

Diskery Grows in B'klyn

A new record label, Armour Records, is being launched by Tony Babbie and Jimmy Nebb. Latter is the writer of the tune, "No Arms Can Ever Hold You."

The diskery plans a schedule of single and album releases and will bow with guitarist Nicky Roberts and a group called Joey & The Twisters.

The firm will be based in Brooklyn.

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Sicily Hosting 'Songs of the World' Music Fest—Other Rome Tune Notes

By ROBERT F. HAWKINS

Rome, Aug. 13. "Songs of the World" is latest in string of summer music festivals, this one a pop affair hosted by Taormina, Sicily, in the second half of August.

Each participating nation has one night at its disposal, with Caterina Valente, the lead-off talent on behalf of Germany. Subsequent Taormina lineup includes Takeuchi Keigo (Japan), Abbe Lane and Xavier Cugat (S. America), Petula Clark (Britain), Chubby Checker (US), Hermanos Rigual (Mexico), Charles Aznavour (France), a still unchosen Soviet star, Lys Assia (Switzerland), Marika Nemeth (Hungary), Fud Leclerc (Belgium), and Rita Payone (Italy).

In the film music sector, George Chakiris is slated to record two songs from his locally-shot "Bebo's Girl" in London for CAM, of Rome. Valentino Bucchi and Carlo Cassola, the authors, have left for London, where tape sessions will be held. Disks will be released by Capitol.

CAM also has music rights to "Mondo Cane No. 2," it plans an album. RCA publishing first LP by Gianni Meccia, one of its best-selling local talents. Platter is tagged: "Gianni Meccia's Love Songs," and includes 12 titles.

Piero Gabrielli goes highbrow in presenting "Salt March" by Luciano Fineschi at the Cava dei Tirreni Rhythmic-Symphonic Festival. Fineschi is better known as a top-rated hullygully exponent at boniface Gabrielli's Grotte del Piccione nitery in Eternal City.

Adriano Celentano only talent with three sides in current top 10 rankers: "Tanaccio," "Grazie Prego Scusi," and "A New Orleans." RCA has three Rita Pavone's still-leading "Heart," Neil Sedaka's "I Tuoi Capricci," and Edoardo Vianello's "Abbronzatissima." CGD has "Stessa Spiaggia Stesso Mare" per Piero Focaccia, while foreign names in highest brackets are Françoise Hardy with "Quelli della mia età" (akiso Catherine Spaak on same tune), Steve Lawrence (CBS) for "Non Amarmi Così," and Paul & Paula's "Hey Paula."

Band Review

DAVE VAN RONK & HIS RAGTIME JUG STOMPERS

Instrumental
25 Mins.
Village Vanguard, N.Y.

Return of early blues and ragtime in folk frame is something of a current movement, and Dave Van Ronk & His Ragtime Jug Stompers are the first to exploit it in a New York night club.

Group looks and sounds as though it auditioned in Washington Square Park, the Greenwich Village hq the last several years for informal, counterpointal (to put it politely) Sunday hoots and twangings. First thing to strike the audience is the informal dress of unmatched slacks and shirts. The music, crude enough in its origins, is often as loose as the clothes, but it's good listening all the same.

Leader Van Ronk plays guitar and shouts blues in a rough but appealing voice. Hard-time blues of South Chicago in the '20s seems to dominate, with such numbers as "Shake That Thing," "That'll Never Happen No More" etc. For contrast, there's an affecting, hymn-like child's song, "Green, Green, Rocky Road" and a humorous and very blue lyric on "Casey Jones."

With the shoutin' leader are Danny Kalb on guitar; Artie Rose, mandolin; and jazz historian Sam Charters, who blows jug, strums gutbucket bass, strokes washboard and sings in a lyric blues voice among other things. For sheer musicianship, Danny Kalb's "Dallas Rag" guitar solo (which he says he picked off an old disk) is the best of show.

This is a strong act for novelty alone, and this initial Vanguard engagement should shape the group as a strong entry in any folk or jazz joint. Here, for example, the early sounds are nicely contrasted on the bill with the modern swing of the Clark Terry Quint.

British Disk Best Sellers

London, Aug. 13.	
Confessin' (Columbia)	..... Ifield
Sweets For My Sweet (Pye)	..... Searchers
Devil In Disguise (RCA)	..... Presley
Twist & Shout (Decca)	..... Tremeloes
Da Doo Ron Ron (Columbia)	..... Crystals
Atlantis (Columbia)	..... Shadows
I Like It (Columbia)	..... Pacemakers
Twist & Shout (EP) (Parlophone)	..... Beatles
Sukiyaki (HMV)	..... Sakamoto
Welcome To My World (RCA)	..... Reeves

Set Puerto Rico's 1st Tune Festival

By AL DINHOFFER

San Juan, Aug. 13. A rare and indigenously Puerto Rican musical event—the first three-day Festival of Puerto Rican Songs—has been booked into the Tapia Theatre, Old San Juan, Aug. 23-25. Approximately 45 Puerto Rican composers will sing and/or play their own compositions during one of the three evenings.

Some are "primitive" composers, having never studied music; others are musical masters, widely known throughout the hemisphere. Improvised and home-made musical instruments will be used in some of the performances, helping make the Festival a bonanza for musicologists and students of "Jibaro" (Puerto Rican Peasant) music.

Admission will be \$2 and all proceeds will be turned over to the Fundación Club de Oro or Golden Age Club of senior citizens, sponsor of the fest which, it is hoped, will become an annual event.

Puerto Rican composers will be coming from some of the remote corners of the island," according to Mrs. Natalia Stigers who is an exec of the Golden Age Club and the director of the Festival. Among the many noted composers who have agreed to appear at the fest, she said, are Irma Morillo (coming from New York), Manuel Caparros Perez, Domingo Guasch, Tito Henriquez, Jesus Figueroa, Monsita Ferrer, Rosita Sustache and Dolly Espada.

The first Festival, incidentally, will be dedicated to the memory of Sylvia Rexach, young Puerto Rican composer, who died of cancer two years ago.

It is hoped that portions of the Festival will be recorded, and issued in an LP album. The profits of such a project would be also returned to the Golden Age Club.

"If this year's Festival is successful," Mrs. Stigers said, "next year we will invite composers and musicians from other Latin American countries." She says she has discovered an immense reservoir of untouched musical talent among local composers. "Word is getting around the island, and composers are telephoning us every day to offer to sing and play their songs at the Festival."

CLGA Signs Bargaining Deals With 5 Indie Prods.

Hollywood, Aug. 13.

Composers & Lyricists Guild of America has closed collective bargaining agreements with five new indie theatrical companies, bringing total of such pacts to 13, covering CLGA's 400 members with bulk of major indies.

Newly-signed are Associate Producers Inc., Frank Ross Productions, Yucca Flats Productions Inc., The Mirisch Corp., and Bert Shafter Productions Inc. Pacts run until Nov. 30, 1964.

Paxwin Music Corp. and H.P.S. Music Inc. have been authorized at Albany to conduct a musical shows business in New York. Capital stock of each company is 200 shares, no par value.

Monterey Jazz Festival Sights Sweet B.O. Music, Advance Sale Up 40%

San Francisco, Aug. 13. Biggest boxoffice ever for the Monterey Jazz Festival is forecast by advance ticket sales, running 40% ahead of last year.

Artie Samuels, who runs Downtown Center Box Office, compares sales (as of Aug. 9) of \$32,500 with last season's \$25,000 or so, at same ticket prices, to arrive at the optimistic conclusion.

The sixth annual fest, Sept. 20-22, will bring together the usual lineup of jazz luminaries in the following schedule:

Opening, Friday evening, Sept. 20: Modern Jazz Quartet; Jack Teagarden and Pee Wee Russell with Gerry Mulligan and guests; Art Blakey & the Jazz Messengers with Curtis Fuller, Freddie Hubbard and Wayne Shorter; Lambert, Hendricks & Bavan with the Gildo Mahones trio; Jimmy Witherspoon; Gerald Wilson leading the all-star festival orchestra, with Carmell Jones, Harold Land, Bud Shank, Teddy Edwards, Mel Lewis and Joe Pass.

Saturday afternoon, Sept. 21: Lu Watters, Turk Murphy and members of the Yerba Buena Jazz Band; Muddy Waters & his Blues Band; gospel songs; Joe Sullivan, Jack and Charlie Teagarden; Pee Wee Russell, Gerry Mulligan & the Festival Swing Band; Gerald Wilson & festival all-star orchestra, and guests.

Saturday night, Sept. 21: Gerry Mulligan Quartet with Bob Brookmeyer; Thelonious Monk Quartet; Mel Torme, emcee; Helen Merrill; Gerald Wilson orchestra, guest stars.

Sunday afternoon, Sept. 22: John Lewis and "new music"—Thelonious Monk plays his compositions with festival orchestra; Laurindo Almeida joins the MJQ (first-time teaming); Gerry Mulligan and guests; Almedia solos; Wilson orchestra; the Drums of Ghana.

Sunday evening, Sept. 22 (final concert): Harry James & his orchestra; Dizzy Gillespie Quintet with James Moody; Dave Brubeck Quartet with Paul Desmond; Carmen McRae, emcee, and guests.

Tin Pan Valley

By RED O'DONNELL

Nashville, Aug. 13.

WSM mulling deal whereby "Grand Ole Opry" will be moved from downtown Ryman Auditorium (where it has been staged Saturday nights for more than 22 years) to county-owned State Fairgrounds Coliseum. Station president Jack DeWitt hints, "Could happen by Christmas."

Coliseum pluses include more adequate parking area and accessibility; on the minus side: n.g. acoustics. Latter could be remedied, negotiators contend.

Dick Clark's onenighter at Municipal Auditorium played to approximately 10,000; more than 3,000 turned away. Biggest single event (attendance-wise) in history, say traders. Package included Paul & Paula, Johnny Tillotson, Gene Pitney, The Orlons, et al. Integrated audience; no trouble.

Jim Reeves flies to Johannesburg, South Africa, Sept. 26 for world premiere of his film, "Kimberly Jim." He has string of Canadian personals upcoming in about fortnight.

Dot prez Randy Wood in for address before local Rotary Club members. Subject: "What the Music Industry Means to Nashville."

SHORT SHOTS — Decca a&r chief Owen Bradley vacationing in Daytona Beach. The Browns — Maxine, Bonnie & Jim Edward—signed as regulars on the "Opry." Indie producer Bud Prager in from N. Y. to supervise recordings for Warner Bros. by Oak Ridge Boys (a gospel group).

Capitol signed newcomer Margaret Lewis out of Shreveport, La. ABC-Paramount's Tommy Roe out on own composition, "Everybody," b/w "Sorry I'm Late, Lisa."

RCA Victor's Chet Atkins helmed sessions by Porter Wagoner and The Browns—then cut out to Gatlingburg, Tenn., for brief vacation. Songstress Vicki Carroll waxes her initial Decca single this week. Brenda Lee, Bob Beckham and The Casuals in string of personals at Ohio and Illinois fairs.

Wein's Ohio Valley Jazz Fest May Top Last Yr's Gate; Vancouver's 1st Bash

Swedish Disk Best Sellers

Goteborg, Aug. 13.	
Lucky Lips (Columbia)	..... Richard
I Will Follow Him (RCA)	..... March
Sandy (Stateside)	..... Dion
Amapola (Karussell)	..... Spotnicks
In Dreams (London)	..... Orbison
How Do You Do It (Columbia)	..... Pacemakers
Rhythm Of Rain (Warner)	..... Cascades
Foot Tapper (Columbia)	..... Shadows
From Me To You (Parlophone)	..... Beatles
Gonna Build Mountain (RCA)	..... Malmso

5th Belgian Jazz Fest's Int'l Lure

By JOHN FLORQUIN

Comblain, Belgium, Aug. 13.

Every year, thanks to the efforts of American ex-G.I. Joe Napoli, who fell in love with its rural charm, a quiet village of the Belgian Ardennes falls prey to the madness of jazz. From all over the country, from France, Holland and Germany as well, young addicts and hepcats trek for 48 hours to Comblain-la-Tour where combos from the U.S., and all over Europe are featured in an almost non-stop show. And the place glows with boisterous mirth. Even torrential rains and ankle-deep mud did not succeed last year in washing the crowds off the meadow where Jazz Fest takes place.

This year's attendance, on Aug. 3-4, apparently dropped by several thousands—owing perhaps to lack of really great names?—but those who came and once again braved the downpour of the second day were amply rewarded.

"Something new and something old," such was the motto of this Fifth Jazz Festival and truly, all styles of jazz were amply illustrated on the occasion. The Jimmy Smith Trio, Curtis Jones, the Peter Sisters, George Johnson, Bud Shank, as overseas representatives of the U.S.A., were received with boisterous enthusiasm.

Robby Hood & his Merry Men, the Charlie Galbraith Jazz Band (U.K.), the Praha Dixieland Band (Czech), Douglas Duke (Argentina), Marc Laferriere, and Philippe Clay (France), the Stockdown Dixieland Kids (Holland), the Hot Club (Portugal), Tany Golan (Congo), the Jazz Cardinals (Denmark), young rising star Robert Cogoi and several local orchestras, went over very well. But some others—Adamo, Rita Dee, the Italian tv contingent—were amply booed and bombarded with apples and orange peels. This Jazz Fest also served as springboard to several young orchestras.

Bobby Jasper's widow was awarded for the first time—to the Brussels Berliaire Trio—the golden cup bearing the deceased Belgian musician's name.

Premier Albums Spins Up Record 85G 1st Qtr.

Premier Albums, producer of low-priced LPs, registered higher first quarter sales and earnings figures for the first period of 1963 than in any other similar period in its history. For the first quarter ended April 30, 1963, sales rose to \$1,125,654 from \$1,047,708 the previous year.

Net income after taxes for the 1963 period was \$85,361, equal to earnings of 33c a share based on 260,000 shares outstanding. This compares with profit for the same period last year of \$83,958, equal to 32c a share on the same number of shares.

Franz Allers, who was the original musical director on Broadway for "My Fair Lady," will conduct that musical's preem Sept. 19 at the Theatre an der Wien, Vienna. He'll be in Berlin batoning "Annie, Get Your Gun" from next Monday (19) to Sept. 4.

Cincinnati, Aug. 13.

George Wein's second annual Ohio Valley Jazz Festival, Aug. 23-25 at Cincy's Carthage Fair Grounds, may eclipse last year's attendance of 16,000. Addition of a hootenanny matinee, increased seating capacity to 8,804 and an advance sale of close to \$10,000 hold promise for a gate of from 20,000 to 25,000, the producer estimates. Area ticket offices are in Dayton, Columbus, Cleveland, Louisville and Indianapolis.

The talent array includes some repeats from last season and stars of Wein's recent Newport, R. I., Wash. Opening night program has Nancy Wilson, Charlie Byrd, Cannonball Adderley, Dizzy Gillespie Quintet, Milt Jackson, Roland Kirk, Judy James, Bill Berry with Dee Felice Trio and the Ohio Valley Jazz Festival band.

Aug. 24 night: Maynard Ferguson orch, Dave Brubeck quartet with Paul Desmond, Dakota Staton, Joe Williams, Newport Jazz Festival All Stars with Wein, Bud Freeman, Ruby Braff & Marshall Brown, and the Howard McGee trio with organist Phil Porter.

Aug. 25 night: Nina Simone, Thelonious Monk, Herbie Mann All Stars, Gerry Mulligan and Oscar Peterson.

Folk music artists' Aug. 25 matinee include Josh White, Bobby Dylan, Inn & Sylvia, and Lynn Gold.

Stress Local Groups

Vancouver, Aug. 13.

Vancouver's first annual jazz festival will be held Sunday (18), with two concerts scheduled in outdoor setting of Stanley Park's Malkin Bowl. First session is at 3 p.m. and second at 8 p.m. Ducats for both sets are priced and \$1 and \$1.50.

Only name being brought in for kickoff fest is trombonist J. J. Johnston; he will front six local trombones. Brunt of performances will be borne by city groups, with featured groups comprising Dave Robbins CBC Jazz Workshop Band, Lance Harrison's Dixieland Combo, Ray Sikora Big Band, Don Thompson Quartet, Clare Lawrence Quintet and vocalists Eleanor Collins and Ken Colman.

Combo Review

CUNNINGHAM GROUP (6)

Brookridge Country Club, K. C.

Negro unit led by Don Cunningham makes its regular stand at The Islander in St. Louis' Gaslight Square, but took a Kansas City hiatus for a recent concert at the Brookridge Country Club.

Formerly on the nightclub trail with Johnny Mathis, Cunningham a few months ago assembled crew including Vernon Nashville on drums-timbales-cymbal, Marian Miller on piano, Peanuts Whalum on string bass and himself on vibes. They set out as a percussion group specializing in island sounds. That brings them into realm of a wide latitude of current rhythms. Some are adapted to today's pops, or to standards, or simply presented in the original form, and the variety is endless.

Some of its comes out as pretty straight music, such as a cha-cha with Cunningham leading on vibes, but much of it is music of strains scarcely expected of a jazz combo today. Whalum vocals a calypso, but also has a Polynesian chant, while he flicks the bass. Cunningham generally features a member of the group on each song, thus passing around the instrumentation and the flavor.

More recently the group has been joined by Sir Harold and Sir Zambo who expound the African culture in music and rhythms. They dress in African robes, with rings in ears and other adornment from the jungle countries. However, they make their presentation in sort of lecture form, sliding into the tribal chants and drummings, very expressive on the conga drums.

This is a crew with a truly different musical approach, and one certain to be heard from and copied. Cunningham has a great idea that's well expounded here. Quin.

Copacabana, N. Y.

Key Stevens & Co. (3), **Sammy Shore**, Faye Dean, Ralph Young, Cops Girls (8), Joseph Mele and Frank Marti orchs; staged by Douglas Coudy; songs, Milton DeLugg & Bob Hilliard; costumes, Sal Anthony (Mme. Berthe); \$5 minimum.

The Copa should do okay business with Kay Stevens (New Acts) marking her New York nitery debut. She's a very worthwhile new comedienne of potent potential.

Subbilled is Sammy Shore, a standup comedian who has worked the lesser boites around the country and who fared mildly. Material was hit 'n' miss and apparently pruned, judging by a 1954 New Act record of his stuff when he paraded it at the Seven Seas, Omaha. Shore is an engaging comic with in-and-out effect. He works minor key but needs some major highlight buffalos.

Same Doug Coudy revue holds over. Faye Dean and Ralph Young are the number-leaders, handling the DeLugg-Hilliard special songs in pro manner. The standard Joe Mele and Frank Marti bands (latter the Latin combo) deliver per usual. For the summer goldrums boniface Jules Podell has the \$5 minimum back again—it escalates when Joe E. Lewis "incepts" the new season next month—and biz has been good throughout the hot semester, says he. It certainly appeared unusually forte for the August dog days. Abel.

Harrah's, Lake Tahoe

Lake Tahoe, Aug. 5. Dinah Shore, Bob Melvin, Morandis Singers & Dancers (18), Leighton Noble Orch (22); presented by Bob Vincent; produced for Harrah's by Art Barkow.

Dinah Shore before a live nitery audience is not the Dinah Shore of television. Here she discards the formality and the confines of a vidshow, the limitations, the script—and it's all Dinah that shows through: personality, soul, empathy, and a rapport that can't come through the tube. Dinah live is an experience.

For this Tahoe outing, her first in two years, she is again right at home. And the turnout indicates she's been too long away. The rule is SRO, and the tabler response to her 45-minute stint is equally impressive.

Unlike her prior Harrah's date, for this stanza Miss Shore uses no vocal group backing, there are no props, no gimmicks—just herself, and a wealth of songs richly orchestrated and executed. There's not even a costume change.

From opener "Hey Look Me Over" to the blues medley exit, she covers a wide range: ballads, blues, torch, novelty, uptempo—and she's precise and true on all. Soul is highly evident on "Am I Blue," there's humor on a specialty tune slanted to average day in the life of an American housewife, her spiritual melange exudes the verve of a down-south revival meeting, and "Scarlet Ribbons" is sensitive, delicate.

Miss Shore has the authority to set and hold mood with high regard for lyric interpretation, along with a consciousness for histrionics. And there's just the right amount of chatter to bridge the titles. The Leighton Noble Orch handles the score in superb style.

Bob Melvin takes the warmer spot and easily proves his comedic abilities with stories re air travel, ciggie video ads, teenagers, housewives and domestic situations. Comic has a winning way with the telling, albeit he eschews the high pressure sell. Value of his material is enhanced by the easily identifiable status, with no in or arty stuff essayed. Big winner is the explanation of how he grades an audience on reception and response.

Mitzi Gaynor due Aug. 19.

Long.

500 Club, A. C.

Atlantic City, Aug. 7. Diana Dors, Tony Santoro, Karen Nyce, Johnny Civera Orch (6); \$3 minimum, \$5 weekends.

Diana Dors is the headliner in the 500 Club's big Vermillion room this week, appearing in a bistro here for the first time. In a form fitting black strapless gown, the curvaceous songstress moves through a 40-minute program of pop tunes nicely mixed with patter, mostly directed at the stagesiders.

Her act is enhanced considerably by the judicious use of spots, which reveal her full figure with the stage blacked out, again showing

only her face and her piled up platinum blonde hair as she sings such numbers as a sultry version of "Angel Eyes."

English she is, but it is not reflected in Miss Dors' speech. Top bit is her carbons of Eartha Kitt, Mae West, Marlene Dietrich and Lena Horne as they might sing "Wouldn't That Be Lovely" from "My Fair Lady."

Comic Tony Santoro is a patron-pleaser in his initial appearance here, best routine being on account of the Englishman describing a baseball game on his return to his native country. The acrobatic dancing and balancing of Karen Nyce round out the 90-minute show.

Miss Dors is well backed by her accompanist and arranger, Billy Jenkins, and the Johnny Civera house orch while Joey Stevens does the emcee chores.

Although bill is not strongest of season it gives payees value received. Walk.

Slate Bros., L. A.

Los Angeles, Aug. 7. Barbara Heller, Choo Choo Collins, Harry Helling combo; \$1.50 cover, two drink minimum.

The big talents don't always collect the most ballyhoo. The opening Tuesday (6), on short notice, of comedienne Barbara Heller (brought back for a regular run after subbing for Dave Barry for a few days) should properly have been one usually accorded the top talent here. This redhead is funny even when she's inanimate and when she moves she moves with the best of them.

Chic in material derived from a kitchen curtain, she climbs over a mountain of routines that includes the ego-bolstering "I Feel Pretty," an Old Girl River that stirs up a lot of sludge, and a delivery of "Bill Bailey" that is the dernier cri in arrangements. A natural mimic who can adapt the style of one personality to another's material—Louis Prima doing Roberta Sherwood—she even makes Bette Davis and Tallulah sound new.

Songress Choo Choo Collins, making her Coast debut, is a blond whose major assets are plenty of professional knowhow which has been acquired through eastern exposure—a bit too much as in some of her material, as when she sprinkles her arrangement of "When I'm Not Near The Boy I Love" with the name of many columnists—all New York-based.

She knows how to get the most out of a small voice and has exceptionally good arrangements of such standards as "Summertime" and "Time After Time." She mixes such off-beat novelties and showtunes as "I Made \$2,000,000 In The Stock Market, Too" and "The Begats" with her moodier selections.

The Harry Helling combo, which also opened on this bill, provides strong support, with Helling doing an occasional vocal. Bill in for three weeks. Robe.

Club Harlem, A. C.

(FOLLOWUP)

Atlantic City, Aug. 11. Sammy Davis Jr. for the second season is headlining Larry Steele's "Smart Affairs of 1964" at the Club Harlem. He's in until Aug. 21.

Through the years when he first appeared here as the star of the Will Mastin Trio, Davis has built a solid following. The long lines awaiting show time at the Club Harlem are reminiscent of those which form when such headliners as Frank Sinatra appear. Davis' drawing ability is reflected in heavy reservations for the next 11 days. He played capacity houses as his engagement began.

Davis, backed by the Club Harlem house orch (16) plus his own group, piano, bongos, drums and electric guitar, is on for 50 minutes with vocals, patter and a bit of soft shoe and tap dancing. There is no respite as he moves from song to song, his asides liberally mixed with the old faves.

He again carbons such show biz names as Nat King Cole, Eckstine, Cagney, Stewart, Brando, Jerry Lewis and Dean Martin. Acrobatics with a Colt 45 the dubs himself the only Negro Jewish cowboy) is the only switch from the song and dance routine of other years.

Davis takes over after the Steele revue has been on for some 90 minutes and he keeps the 800-capacity house with him throughout his 50 minutes on stage. It's a long show, running some two hours and 40 minutes, but it is one filled with sock sepiia entertainment. Walk.

**GALE SHERWOOD**

"Miss Sherwood, a stunning blonde, not only can sing but is also an accomplished comedienne."—Milton Esterow, N. Y. Times. "Miss Sherwood is a blonde beauty with an excellent voice and torso to match."—Frank Quinn, N. Y. Daily Mirror. She's now at the Palmer House, Chicago, with NELSON EDDY—6th time. A. P. A., Inc., handles.

Latin Quarter, N. Y.

(FOLLOWUP)

Donn Arden's revue, "The Venus Touch," continues at the Latin Quarter, with its beauties cavorting in dazzling costumes. But two new acts have been added to augment Francois Szony & Nancy, Claire plus Les Cinci who remain from the last show.

Jimmy Joyce, a comic best known as a raconteur, has been here previously. This date is in the nature of a home coming, judging from the way the audience received him. A fave in Boston nightclubs, he has a collection of Irish jokes, all unfurled with aplomb.

His Irish storytelling includes a rabbi and priest yarn, a bit pertaining to President Kennedy and advice given him by Lincoln in a dream, among others tales. He winds his turn with a solid tenoring of "Vesti La Guibba" and endcores with the spiritual, "Whole World in His Hands." Joyce scored heavily.

Dominique, billed as the French pickpocket and comedian, does well with his rather familiar routines inasmuch as he first attracted attention in N.Y. some 11 years ago. A deft magico, he stuffs off some neat card tricks in starting his act in order to rush into his pocket-pilfering routine. Dominique works expertly and swiftly aided by an assistant. He makes off with wallets, purses, wrist watches, socks and even an undershirt. This is a well-conceived and executed act.

Szony & Claire, who bill their act as Pas de Deux Classique, still reap strong plaudits with their effortless terping. Les Cinci continue to score with their fast Apache knockabout dance. Wear.

Riviera, Las Vegas

Las Vegas, Aug. 5. Louis Armstrong & All Stars (7); Jane Russell, Connie Haines & Beryl Davis; Dick Humphreys, Joyce Roberts, Riviera Dancers (12), Jack Cathcart Orch (13); presented by Elias Atol; stage direction, Milt Bronson; \$4 minimum.

There's something old and something new at the Riviera—Louis Armstrong & his All Stars, an act which rolls along with the years in its wonderfully righteous way, and a pleasant surprise package in the new and physically attractive act of singers Jane Russell, Connie Haines, and Beryl Davis. (See New Acts.)

Trumpeter Armstrong, with Billy Kyle on piano; Trummy Young, trombone; Arvell Shaw, bass; Joe Darenbourg, clarinet; Jewel Brown, vocals; and Danny Barcelona, drums, offers the classic New Orleans jazz as it should be offered. Armstrong, with his familiar raspy pipes and lyric flexibility, touches on such numbers as "Sleepy Time Down South," "That's My Home," and "Blueberry Hill."

Group does instrumentals of "Back Home In Indiana," "Royal Garden Blues," and "Saints Go Marching In," with the famed sidemen individually tackling other selections. Miss Brown contrives a wild and interesting scat version of "All of Me."

Dick Humphreys and Joyce Roberts are featured terpers in a hold-over Humphreys production num-

ber, backed by four male and eight femme dancers.

This bill, presented by Elias Atol, is in for three weeks. Duke.

Shoreham, D.C.

Washington, Aug. 13. Dornan Bros., Holger & Dolores, Bob Cross Orch (14), Steve Kisley Orch (7); \$2.50 cover.

With the kind of act that seems to go anywhere, the comic Dornan Bros. are completely at home in their first appearance on the Shoreham Hotel's expansive outdoor Terrace.

The ball is carried mostly by Charles, the older brother who sounds like a young version of the Titus Moody of the old Allen's Alley of radio, although he's a 30-year veteran of show biz. Leo supplies moral support and vocal accompaniment in the pair's numerous singing bits.

Charles, with a series of "Tonight" tv stints to his credit, actually starts the act solo with a monolog in keeping with his heavy New England accent. He laces the genuinely funny soliloquy with some adept imitations of everyday folks trying out newly learned dancing lessons.

Frede Leo enters about midway and the two are off with some fast duets on standards like "Down by the Riverside." Charles chips in with an occasional twang on something that resembles a ukulele.

Their big bit is getting ring-siders to join in the fun by beating miniature bongos or shaking rattles. Climax comes with five audience volunteers seated on-stage with funny hats moving their lips while the Dornans kneel behind them and provide the silly sounds.

Holger & Dolores supply a suitable appetizer with some strenuous dancing which was routine. Ned.

Hotel Traymore, A. C.

Atlantic City, Aug. 3. Marco Rizo Orch (5); \$3.50 minimum.

Atlantic City hotels seem to go on a dance binge during the summer since it appears the major means of attracting the staid burghers who customarily hibernated in Philadelphia. The Traymore's Submarine Room is swinging with its largest market, yet angles its offerings to present something different than the prevailing norm.

Its podium occupant this season is Marco Rizo, the Cuban pianist-conductor who has been establishing himself in the Manhattan spots. Rizo, who originally made his mark as a solo pianist, has been working at the head of a trio. He now has expanded his operations to a quartet of sidemen backing him, which can entertain in several directions.

Rizo has many items working for him. In the early sectors of the evening he provides listening music from the classics, and as the evening progresses, mixes his sets so that the pops and Latins share honors.

It's normal for bands in Atlantic City to attract a comparatively small batch of Latino dancers for the early part of the set. But once the society band heat begins, the floor becomes overcrowded. Yet to deprive the Latin dancers their due would be harmful to the setup. The terpers who get up during the Latin set are picturesque enough to provide visual values. Sometimes it's a floorshow in itself.

Rizo, at the ivories, paces the show admirably. The bass and drum add to the beat and the sax and trumpet give body and variety to the ensemble work. Jose.

Duvernay, Hull

Hull, Que., Aug. 6. Elaine Steele, Brian Brown Trio; \$1 cover.

Elaine Steele is a Canadian canary who has the makin's to billtop any nitery or lounge show. Slim, dark-haired, she has top quality pipes and plenty of chirp savvy. She stages her stint ably.

The Hotel Duvernay's posh Executive Penthouse, where she'll appear until Aug. 17, is a rough room for staging, with no tables in front, all customers on the sides. Gal's a looker and nicely built.

However, she's gownned to hide most of her physical assets. Despite this easily corrected fault, her warbling provides solid impact and her stanza keeps moving throughout even with mood tunes spliced in. Gorm.

Palmer House, Chi

Chicago, Aug. 8.

Nelson Eddy & Gale Sherwood, George Tapps & His Dancers, Ben Arden Orch; 2.50 cover.

Nelson Eddy and Gale Sherwood have become late summer perennials at the Empire Room in the past few years and have earned their returns by always stirring up biz during the August nitery dog days. It's a shrewd booking by Hilton talent coordinator Merriel Abbott in that the pair consistently draws well from the local citizenry as well as from the expense-account and convention crowds.

Though the ingredients change a bit each time around, the basic surefire formula remains the same: A large measure of nostalgic songery, a sprinkling of bright patter and a pinch of sex. The latter is supplied deftly by Miss Sherwood, a topflight comic foil in her own right and who also dresses up the stage considerably in semi-undress. In addition to a decorative frame and first-rate comedic timing in her byplay with her partner, Miss Sherwood also displays a pleasingly lyrical voice in solo and duet.

At 62, Nelson Eddy's seemingly effortless vocal projection would be remarkable for a younger man, and his much-mimed style still survives the countless comic impressions. In the midst of those throaty bonbons from his filmicals of the '30s, one can also perceive the training that brought him to the Met in Alban Berg's offbeat and demanding opera, "Wozzeck," in 1931.

Discipline, too, is the hallmark of George Tapps & His Dancers. In the thinning ranks of dance acts, Tapps remains tops by dint of his inventive choreography, flawless execution and colorful showmanship. His current group of two femmes and two males are precise but never mechanical, and are dramatically effective in spelling out the mood of their numbers. Mor.

Riverside, Reno

(LOUNGE)

Reno, Aug. 6.

The Novelites are proving the perfect combination to tee off the entertainment sked in this remodeled showroom—what with the trio being a great attention winner with the local saloon set as well as with the tourists.

The Riverside, unshuttered last month under new management following a locked-door period that began late last December, is rapidly luring back much of the old clientele and the Novelites can be credited as the magnet for the bulk of the show biz trade.

The Riverside's new showcase operates on a lounge policy, sans food service. Spot seats approximately 200, counting capacity of a long bar that separates the room from the casino. It's designed for no bad-seat spots, and layout allows patrons to come and go at will. Entertainment begins in early evening, ends in the wee morning hours.

The Novelites, perennial favorites with the locals, and readily familiar to the tourists from their many Ed Sullivan guestings, again prove their worth in this outing with a 45-minute show heavy on comedy and instrumental work.

Included, naturally, is their trademark hat routine, but there's also new material, new routines, and new musical arrangements credited to Dick Taylor, who directs the backstopping trio from the keyboard. Pete Spomer is on drums, and Gene Barringer on trumpet. Novelite Joe Mayer, who paces the group, for this stanza shows his bass talent on a new instrument called an Ampeg, which is smaller and more streamlined than a standard string bass, and amplifies by a miniature wireless transistor.

With Frankie Carr on accordion, Chuck Leonard on guitar, and Mayer on bass, three show a strong instrumental savy but it's on the comedic stuff that they shine. Carr has one of the most mobile faces in the business and uses it to full advantage as he carbons a hula dancer, a limp wrist, a bumpkin. Boys also satirize video (with smart lines), give with impression of limey version of "Foggy Day," and play it straight for a couple of vocals.

New headline act due in Aug. 22. Long.

BOITE BONANZA BOOMS CHI

Frank Sennes Taps Asian Act Mart As Names Fade from Vegas Niteries

Tokyo, Aug. 13. Two all-girl Oriental acts—the Kimchi Kats and the Gay Little Hearts—are expected to be heading toward the U. S. soon for Frank Sennes, entertainment director for the Stardust Hotel and the Desert Inn in Las Vegas.

If plans proceed smoothly, the girls would be following the path of the Kim Sisters, Izumi Yukimuri and Patti Kim, recent successful Asian femme niterie exports.

Sennes has already sent a contract for the Kimchi Kats, a couple of singing Korean gals who are hot recording stars in their homeland. Now on a tour of Hong Kong, Okinawa, Taiwan and Manila, the thrushes are expected to head for America in about a month, when it is expected their papers will have been processed.

The Gay Little Hearts, a multi-talented group of five Japanese girls, has been the most consistently popular act and perhaps the highest paid local performers in U. S. military clubs of Japan over the last 10 years. Because of its work at the bases and camps, the act has resisted exposure on the Japanese market.

The girls sing, dance, do acrobatics and play a variety of instruments. Sennes said he will send for them if he can get approval from the American Federation of Musicians. He is dealing with Dan Sawyer, prez of Gekko Promotions, which has management rights to both acts outside their native lands.

Vegas' Changing Scene
Here recently, Sennes told VARIETY that headline performers are being increasingly replaced by lavish production shows in Las Vegas. "Five years ago I made the statement that there wouldn't be but five or 10 names that could draw," he noted. "This has proven itself."

Considering the transition from headliners to splashy, spectacle shows in the Nevada gambling res-

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Pan-Am Woos Foreign Visitor Via Closed Circuit TV in N.Y. Hotel Rooms

The idle television Channel 6 in New York is being utilized for closed-circuit showings for the benefit of foreign tourists. Sterling Information Services and Pan-American Airlines have inaugurated daily telecasts in six languages which are beamed in 41 hotels with 23 more to get the programs as soon as the rooms can be wired.

SIS, operator of Teleguide, has installed 16 miles of coaxial underground cable for this service which started Friday (9). Shows in French, German, Italian, Spanish, Portuguese and Japanese are broadcast from its Manhattan studios six times daily. A total of 37,720 rooms is now equipped to handle the shows, with 9,065 rooms set to follow shortly.

The viewing potential is 720,000, representing 80% of the tourists expected to visit the U.S. It's estimated that only 20% of the visitors fail to come into New York. It's also estimated that each of these travelers spends about \$125 in the city for entertainment, transportation, hotels, food and other purchases.

PanAm is also providing hospitality kits which contain television broadcast tickets and cards to various niteries and restaurants entitling the holder to complimentary wine and after-dinner cordials at various niteries and restaurants.

Among the cabarets going along with the plan are the House of Vienna, La Chansonette. Long-champs, and Luchow's are also providing free drinks to the tourists. Other cards are good for free cosmetics and a 10% discount from a dress shop. In addition, foreigners visiting the PanAm Building will get an airline bag.

The telecasts will go on for 18 hours, daily.

PP&M SRO \$19,675 At Waikiki Shell Concert

Honolulu, Aug. 13. Despite the now-ended newspaper strike, which had a spotty affect on local entertainment, the recent Peter, Paul & Mary concert emerged as one of the major local b.o. successes of recent seasons.

Waikiki Shell show, promoted by Lou Robin, drew a virtual turn-away capacity of more than 9,500 and a gross of \$19,675. Show got heavy tv and radio buildup.

Big \$10,282, Winnipeg
Winnipeg, Aug. 13. First annual folksong festival, featuring Peter, Paul & Mary, Odette, and Bud and Travis, pulled 3,450 of 4,100 capacity and grossed heavy \$10,282 at the Civic Auditorium last Monday (5).

Drop 'Lady' Date For Vegas Niterie

The booking of "My Fair Lady" into the Riviera Hotel, Las Vegas, has been cancelled. It's figured a tab version of the musical will eventually play Vegas, but not until settlement of a dispute involving the show's authors and the Columbia Broadcasting System. What has to be determined is whether such an abbreviated version of a presentation in a niterie setup rates as a first class or second class production.

Alan Jay Lerner and Frederick Loewe, the former lyricist-librettist and the latter composer of the musical version of George Bernard Shaw's "Pygmalion," sold their interest in all but the first class "Lady" rights to CBS. It's apparently not specified in contracts for Vegas engagements of legit shows whether the booking involves a first class or second class production. A decision on this matter would be necessary to determine whether Lerner & Loewe or CBS would benefit financially from a Vegas presentation of the musical.

The Riviera booking, which was to have run a minimum of 18 weeks at a guarantee of \$50,000 weekly, was to have started Oct. 22. The musical, costarring Ronald Drake and Gayle Byrne, was to have ended its regular road trek Aug. 31 at the Shubert Theatre, Chicago, where its currently berthed. With the cancellation of the Vegas engagement, however, the road tour has been extended another two weeks, at least, with "Lady" slated to go into the Shubert Theatre, Philadelphia, for a fortnight starting Sept. 2. It hasn't yet been determined whether the tour will be continued beyond the Philly booking.

Sinatra Jr. to Bow Fall Slate at N.Y. Americana, Buddy Greco Follows

Frank Sinatra Jr., with the Tommy Dorsey orchestra, conducted by Sam Donohue, comes into the Royal Box of the Hotel Americana, New York, Sept. 9 to incept the fall season.

Hotel's bossman, Claude C. Philippe, has lined up Buddy Greco to follow in October, Diahann Carroll in November, with possibly Shelley Berman in December. Pearl Bailey is the New Year's Eve attraction, shifting from the Waldorf-Astoria, and Ella Fitzgerald follows for the February semester.

Phyllis Diller opens next Monday (19) as the finaleing "summer season" attraction — Della Reese and Carmen Cavallaro-Betty Madigan were the other hot weather bookings.

A film commitment for the femme kayoed the George Burns-Dorothy Provine penciling in.

8 NEW NITERIES UP CAFE COUNT

By MORRY ROTH

Chicago, Aug. 13.

If a boom in niterie biz is taken as a time when the birth rate of new clubs outstrips the mortality toll, then Chicago can be said to be undergoing such a boite bonanza. Some eight medium-to-large clubs are being added to what some consider the liveliest nightclub city in the country outside of Las Vegas. Some are firmly financially rooted, others are armed mostly with hope and a hardworking pressagent.

Noted piecemeal previously, the upturn on North Wells St. has reached the fever stage. Within months there has been an outbreak of folk spots, pubs, eateries, gift shops, book stores, and a resident non-pro playhouse, the Encore Theatre. From a street that two years ago boasted primarily of the Second City cabaret theatre on its north end and a couple of antique shops further south, Wells St. has become virtually a carnival on weekends, with crowds jamming the sidewalks.

In one sense Wells St. has surpassed the long-established Rush St. boite belt: while the latter continues to lure more of the visiting spenders, Wells St. is a new mecca for Chi homeowners out for a stroll. There's already some concern that the area is overpopulated with jerry-financed joints. A local mag has asked: "Will Excess Spoil Old Town?" (Old Town is the neighborhood adjoining Wells St.)

At virtually the other end of

(Continued on page 62)

Revive Horseshoe For '64 Fair Trade Via Loper, Proser

Monte Proser, entertainment director of the Thunderbird Hotel, Las Vegas, will return to New York niterie operation. In partnership with Hollywood designer (ex-dancer) Don Loper, he will reopen the old Billy Rose's Diamond Horseshoe in the Paramount Hotel. Realtor Irving Maidman, who converted the niterie into an off-Broadway Mayfair Theatre, is reconverting it to a cabaret.

Loper-Proser will open the cafe in time for the 1964 N.Y. World's Fair trade. He is weighing installation of a show called "Up Goes the Balloon," which would provide a Texas Guinan type of mistress of ceremonies. He's eying Pearl Bailey for this role.

The Diamond Horseshoe, during Billy Rose's operation, was one of the major niteries of its day. It had oldtime names and a format reminiscent of the gaslit era. The site will have another fall-winter legit season under its belt before it converts to the projected cafe. "Ballad for Bimshire," with Ossie Davis, is booked for the Mayfair starting Sept. 14.

Loper was associated with Proser in several of his niterie ventures before he went to Hollywood, where he clicked as a designer. He originally was part of the Loper & (Maxine) Barrett dance team.

Boston's Statler Hilton Sets Fall Talent Slate

Boston, Aug. 13.

The Statler Hilton Hotel here has completed most of the fall season's bookings in its Terrace Room. Tom Dawson, in charge of the entertainment, has set talent as far as Feb. 8.

Room opens Sept. 16 with Jose Molina and Balle Espanoles. Following is Kaye Ballard, Oct. 7; Hildegarde, Oct. 21; Roberta Sherwood, Nov. 4; Patachou, Nov. 18; Betty Johnson and Frank DeVoye Trio, Dec. 2; Bill Tabbert, Dec. 26; Nelson Eddy & Gale Sherwood, Jan. 6, and Peter Nero, Jan. 27.

Banquet Biz Spots Are New Work Patterns With Midweek Closings

Liberace Gets Advance Sellout for Coast 1-Niter

Hollywood, Aug. 13.

Liberace's one-night stand at Melodyland in nearby Anaheim next Monday (19) was rated sold out yesterday (Monday) the first day the boxoffice was open. SRO would be 13,121 patrons and 6,507 came in during the first few hours.

Pianist's take calls for 70% of the gate. He provides other talent on the bill.

N.Y. Fair Getting Walt Disney Touch

The New York World's Fair, due next April at Flushing Meadows, N. Y., may yet be known as "Disneyland East." Walt Disney, head of the film company bearing his name and designer and operator of Disneyland on the Coast, has designed his third Fair venture. He has completed plans for "It's a Small World," a Pavilion sponsored by Pepsi-Cola, with UNICEF as its major beneficiary. A 75c admission charge is contemplated. Disney has also blueprinted the entertainment plans at the General Electric and Ford exhibits.

"Small World" with its UNICEF tie-in, will concentrate on moppets globally. It'll comprise a boat ride through indoor and outdoor areas with entertainment provided by animated figures in full dimension representing children in national costumes against scenery typical of the various countries.

A 120 ft. Tower of the Four Winds, due to be visible from every point of the Fair and which will carry the world's largest mobile, will also be part of the exhibit. The United States Committee for UNICEF will operate its own Pavilion within the Pepsi-Cola compound.

Daily capacity of the nine-minute ride is estimated at 54,000. The normal fair-viewing ratio of three adults to one child is expected to prevail at this exhibit. A similar ride is one of the top attractions at Disneyland.

In the UNICEF Pavilion will be films, other exhibits, literature as well as multilingual guides. Key management personnel from Disneyland will be in charge of the operation.

Private Group Assures French Pavilion for '64 N.Y. Fair; 1st Try Failed

A French Pavilion is assured for next year's New York World's Fair at Flushing Meadows, N. Y. The Pavilion of Paris and the Industries of France will occupy a 50,000 sq. ft. site in the Fair's International Area. It's the second attempt to provide an exhibition to represent France. A previous venture, headed by Anthony Goff, failed when it couldn't raise front money for deposit to the Fair.

The new venture is being organized and produced by Universal Fairs through a contractual exhibit with Exhibition of France Inc. Hegeman & Harris, which is building seven other Fair pavilions, is the contractor for the French Pavilion. Sponsoring group is headed by Jacques M. Fisher topping a Franco-American committee.

Firms scheduled to exhibit at the French Pavilion include Gabriel Loire, Grand Marnier, Kronenbourg Beer, Worth Parfums, Larousse, Librairie Hachette, Nina Ricci, and Taittinger Champagne. The Pavilion operators will open Paris and Madison Ave., N. Y., offices to provide information.

The French government is not participating officially in the N. Y. World's Fair. France is a member of the Bureau of International Exhibitions, which governs the selection of official World Fairs. It has not approved the N. Y. show.

New operation patterns are emerging from experiences gained in niteries which depend on catering and pre-booked business for the bulk of their trades. One of the major results is likely to be the closing of a cafe during midweek days when little banquet business is set.

This is seen in the new booking blueprint of the Town & Country Club, Brooklyn, which has set Tony Martin for Oct. 11-20. The next headliner will be Jackie Mason who goes in Oct. 25 for three weeks and two days, latter segment representing an extra weekend. Between Martin's closing and Mason's preem will Monday through Thursday idle interval. Operator Ben Maksik has the choice of remaining closed or should enough business be booked, he can line up an interim show.

In any event, Maksik is operating on a certainty of making a profit. He also has the choice of turning over the club to an organization which can book its own entertainment for the evening should it desire. The huge capacity of the spot, 1,500 in the main room and 250 in the lounge, virtually guarantees a profit should Maksik get solid weekend business.

This type operation also indicates that these largesaters have virtually written off drop-in business. That which does come in, at the T&C, anyway, is deemed to be insufficient to change the cafe's emphasis on pre-booked trade.

Some of the Long Island clubs shuttered several days a week last season to concentrate on the heavier banquet traffic. But niteries located in the city have no such choice. They must remain open most every day. The hotels, however, have been closing their entertainment rooms on Sundays and sometimes on Mondays.

But some inns are electing to close during weeks when it's known that business will be slack. The Hotel Waldorf Astoria, for example, will close the week before Christmas, and probably during Holy Week, when niterie business is at its nadir.

Belafonte Wow \$50,000 In Portland 3 Perf.; PP&M Record 25G One-Niter

Portland, Ore., Aug. 13.

Harry Belafonte racked up a scorching \$50,000 in three evening performances at the Auditorium last week (5-7). The 4,000-seater was scaled at \$5.50. In addition to Belafonte, the two-hour production included Joan Tolver, Belafonte Singers (9), dancers (4) and Howard Roberts conducting a 30-piece orchestra. The layout was staged by Phil Stein.

Peter, Paul & Mary grabbed a record \$25,000 in one evening performance at the Memorial Coliseum Saturday (10). The 10,000-seater was scaled at \$4.00. Folk Festival included Odette, and Bud & Travis. This was the biggest one-nighter gross ever scored in this territory. Nearly all the coin was banked a week before curtain time.

Both attractions appeared here under the Northwest Releasing Corp.

Les Pollock May Take Rochester Arena Post

Rochester, N.Y., Aug. 13.

Lester Pollock, manager of Loew's Theatre here, again is being considered for the job of director of the Community War Memorial. He was first offered the \$12,649-a-year directorship in 1962 but declined when he was unable to arrange a leave from Loew's with which organization he has been associated since 1933.

The job presently is vacant and Loew's is to be torn down to make way for a 28-story office building of which Xerox Corp. will be the principal tenant. Start of construction on the new building is about a year away.

Lake Tarleton (N.H.) Club's Fest Of 7 Arts An Institution In Its 14th Year

By CHARLES LAZARUS

Lake Tarleton, N.H., Aug. 13. The White Mountains Festival of the Seven Arts here at the Lake Tarleton Club near Pike, N.H., can now be rated as possibly the longest of the long runs in the growing circuit of hostilities whose entertainment policy now heavily emphasizes exposure to the worlds of arts and letters.

What makes this festival unique and different is that it takes in not only the "Seven Arts" but also serves as a forum for reps from fields as varying as science, religion, civics, diplomacy, education and even geopolitics.

This has been the 14th season for Tarleton's Festival, and on the basis of its success in July, plus the expected ditto impact for the "Cracker Barrel, Americana" reprise running Aug. 12-26, innkeeper Walter Jacobs has another "Oklahoma!" or "My Fair Lady" on his hands, since it looks like a long time before the end of this longrunner is in sight.

In fact, "Oklahoma!" might be one way of drawing a very broad allusion, for the Jacobs' showmanship—of which he has plenty—plays up Americana to the hilt in all aspects of his Lake Tarleton Club operation.

Everything about the club is a

prime and proper setting for the basic philosophy of the festival, which follows the American tradition of encouraging the presentation of views and opinions, conflicting and provocative, in an atmosphere of wholesome tolerance for the dissidents and the disputants.

Add to this a gorgeous, jewel-like natural setting in the crown of lakes and peaks "sky high in the White Mountain," which reflects the prose and personality of Americana's "poet laureate" Robert Frost; plus a clubhouse—charming, sprawling and elegant—which has been standing in the New Hampshire hills since the turn of the century; and you create a ready-made audience for the impressive list of speakers and commentators heard in the 30-minute-or-so post-lunch sessions on the "Common" outside the clubhouse.

This year, particularly, Jacobs and his astute director Jack Golbert have proved that the shrewd choice of speakers—always keeping an eye on Page One developments in politics, diplomacy, arts and letters—can make the difference between smash and so-so b.o.

Take a parlay of festival speakers, for example, which this summer has ranged from such as mystery writer Rex Stout, to Saturday Review editor Norman Cousins who, incidentally, brought with him Father Morlion, president of the Pro Deo University in Rome. The latter, one of the persons closest to the late Pope John, is at work on a biography of Pope Paul and acts as the Pope's adviser to the Ecumenical Congress.

Beaucoup Speakers

No need here to emphasize the topicality of Father Morlion's presence at the Tarleton Talks, as well as speakers like John Conway, editor of Newsweek's Periscope section; Gerold Frank, ghost for important show biz "autobiographies"; still another theatrical touch with Allan Lewis tackling the contemporary theatre; Gerald Clark, a Montreal Star editor, and author of "The Coming Explosion in Latin America"; writer Cleveland Amory; best-selling author Evan Hunter; plus these of the arts:

Metropolitan Opera audition winner Madeline Stevenson; Brenda Miller of the New York City Opera; the Porgy & Bess Opera Co., with Avon Long, Le Verne Hutcherson and Lucia Hawkins; Carlos Havia, also of the Metopera auditions; pianists Leon Pomeroy and Eileen Flissler; Rey de la Torre, playing the classical guitar; Aron Rosand and Stephen Hero, violin; and Pilar Gomez and Shrimathi Gina in flamenco and Indian terping, respectively.

As Jacobs says, "All this, of course, is merely designed as a plus or bonus for our guests, and does not in any way compromise our other attractions in terms of recreation and service."

What he also could say is that the Lake Tarleton's White Mountains Festival of the Seven Arts, has become something of an institution.

Cops Seek 2 Suspects In \$40,000 Hildegard Heist

Provincetown, Mass., Aug. 13. Hildegard was robbed of \$40,000 worth of jewelry while doing her act in the Edwardian Room at the Crown & Anchor Wednesday (7). She left her room in the Crown & Anchor Motor Inn at 9:45 p.m. to do her show, and discovered the theft when she returned about 10:50. A wrist watch with sapphires, diamond pin, earrings and several diamond necklaces comprised the loot.

Police are seeking two men seen in the area about the time the break was staged. One was between 50 and 60, police said, of medium build, grey-haired.

Vande, Cafe Dates

New York

Milton Berle slated for El San Juan, Puerto Rico, Jan. 19. Jerry Murad's Harmonicats signed with personal manager Marnie Greenfield. Andy Williams assigned to the Christmas-New Year's slot at the Deauville, Miami Beach. Rosemary Clooney bows there Jan. 29. Jerry Vale to play the Copacabana Aug. 22. Sammy Davis Jr.'s Copa date postponed from November to March due to a film assignment. Marion Colby to the Flamingo Hotel, Las Vegas, Sept. 5. Robert Norton inked with personal manager Norman Rosemont. Jeanine Napoleon signed with Marvin Kane. Gerald Palmer, talent buyer for Wembley Pool, London in New York to scout. Bill Cosby to the Village Gate Sept. 3.

Chicago

Patachou set for the Drake Hotel Oct. 15 for three frames. Earl Wrightson & Lois Hunt down for the same spot for three weeks starting New Year's eve. Pair is also slated for the Roostertail, Detroit, Nov. 18 for a fortnight. Carol Channing plays the Palmer House for the month of January after a New Year's eve opening. Jan McArt into the Blackstone Hotel Nov. 25 for two weeks, followed by Vi Velasco Dec. 9 for a pair.

Toti Fields skedded for the Holiday House, Milwaukee, Oct. 28 for a fortnight. Ricki Dunn currently playing the Gay Life in Dallas. Tani Jones plays the Southern Club, Hot Springs, Aug. 15 for two weeks, and Susan Smith will be at the same club Sept. 19 for a pair.

Frank Sennes

Continued from page 59

ort, Sennes cited the overexposure and overpricing of many top names the gradual change in patronage from a select group of spenders to people with shorter money in greater numbers and the increased traffic in visitors from abroad.

"Some of the stars have been seen time and time again," he said. "And Las Vegas has been paying from \$20,000 to \$60,000 a week to top names. The performers get a taste of that and they're not going to work for \$5,000 and \$10,000 any more."

"And we used to get only the cream—only people who had money, who would lose \$5,000 or \$6,000," he added. "Now we get a volume business, people who bet \$5 or \$10. It's no longer an exclusive resort. A hotel in Las Vegas today has to have at least 1,000 rooms."

Sennes also pointed out that many of the headliners who have been playing Las Vegas are unknown to foreign vacationers and therefore have little allure for them.

Not on TV

The Lido shows at the Stardust have become an annual event. "Everybody goes for this type of production," Sennes said. "You can't see a Lido type of show on tv," he added. "Of course you can have this type of show and fall on your face, but we were the first and were fortunate to get the business."

As a tipoff to the changing values in Las Vegas, Sennes noted that acts which were formerly main-room headliners have replaced combos in the lounges. He observed too that some main rooms are doubling star acts for more potent attraction. But he regards this as merely a stopgap measure that will eventually change to production shows.

Sennes, who ran the Moulin Rouge niter in Los Angeles for years, said he may revive that spot as a showplace. The club is now subleased for "Queen for a Day" telecasting.

He claims too to be a 50% partner in Gene Autry's Continental Hotel, a 287-room hostelry which recently opened in L.A. It is adjacent to the shuttered Ciro's niter, which Sennes owns. He said he expects soon to reopen that location under management of his 22-year-old son, Frank Jr.

Sennes is trying to find enough good acts to package into a show for Ciro's relaunching. "If not, I'll have to go for names—a terrible thing," he said.

Inside Stuff—Vaude

New Holiday Inn in downtown Kansas City, Kans., is operating the Commodore Club as a private club offering live entertainment, the only such spot on the Kansas side, where the law does not permit sale of liquor by the drink. Commodore is an adjunct of the Inn. First group of entertainers was the Starbelles, girl trio, who were in the Starboard Lounge from opening in mid-July through Aug. 3. New this week is the Lillian Raye Trio, booked from Monday (5) for four weeks. Under its private club arrangement, club can supply setups to patrons on a b.y.o.b. basis. Staff includes James M. Vaccaro as Commodore manager and John A. Brooke, program director. Richard Beilharz is president, with Earl Webster, Holiday Inn manager, secretary.

Acts appearing in Atlantic City nightclubs are being invited to speak at Junior Chamber of Commerce meetings, and probably establishing a pattern which may be followed during the season by other service clubs. Seymour (Pinky) Kravitz, Jaycees prexy and manager of the Gondola Room at Luigi's restaurant, inaugurated the plan. "We get them to talk on something other than show business," he said. "For instance Jayne Mansfield talked on physical fitness when she and hubby Micky Hargitay appeared." Slappy White and Diana Dors have also addressed the Jaycees. The acts' appearances, of course, have helped business at the various clubs where they're on the bill.

GOULET-LAWRENCE CHI CONCERT OKAY \$62,503

Chicago, Aug. 13.

Robert Goulet's concert stand here last week grossed \$62,503 in seven performances at the 3,600-seat Opera House. Biz rallied with a window sale after an extremely weak advance that seemed to bode disaster.

Publicity was very strong, most of it centering on Goulet's betrothal to Carol Lawrence, local gal who's featured with him. (Couple were married yesterday (Monday) in New York).

Bill also included the Wier Bros. and Step Bros. House was scaled from \$6.50 weekends and \$5.50 week-nights. A \$2 (all seats) Wednesday matinee drew 3,100 patrons.

Lawrence & Gorme Pards In New Virgin Is. Hotel

Singers Steve Lawrence & Eydie Gorme are becoming Virgin Island hoteliers in partnership with Victor Gilbert, for 17 years operator of the Stonehenge, a restaurant-inn near Ridgefield, Conn. Trio will operate a new hotel, The King's Alley, in St. Croix. Unofficial opening is set for tomorrow (Thurs.).

Stonehenge is located in a farmhouse on 60 acres of land, and has been a haven for New York theatrical folk. Gilbert says it's been sold, but will not disclose the buyer. He's preparing for the takeover by the new operators with the sale of his collection of 300 antique clocks, which will be sold privately from Aug. 24 to Sept. 1. After a week in St. Croix for the opening of the inn, Gilbert will return to Stonehenge where he will continue his management until Labor Day.

Ray Charles' Peak 35G In Long Beach, Cal., Gig

Hollywood, Aug. 13.

Ray Charles grossed a record \$35,361 Sunday (11) at a one-nighter in the Long Beach Arena. It was the biggest coin for a gig in the city's history.

Some 10,114 customers were clocked in the 14,000-seat structure usually used for sports events. House was scaled to a \$4.50 top. Bash marked the first use of the arena for a musical show.

Hit 40G In Yale Bowl

New Haven, Aug. 13.

Junior Chamber of Commerce, presenting a series of "pops" concerts at Yale Bowl this summer, hit strong pay dirt with a one-shot appearance of Ray Charles (July 27). On a potential of \$55,000, at a \$5 top, gross reached an approximate \$40,000 when 13,200 Charles buffs clicked the turnstiles.

Next booking is Connie Francis, Saturday (17).

Solid 31G In Frisco

San Francisco, Aug. 13.

Ray Charles racked up a solid \$31,000 gross in a Friday night (9) concert at the Cow Palace. Some 8,000 patrons poured into the 16,000-seat hall which was scaled to a \$4.50 top. It was Charles' first date there and marked his biggest Frisco gross.

Frank Sinatra drew 5,000 customers to the Palace five years ago while Chubby Checker was twice sold out last year in the same arena. Charles Sullivan promoted the Ray Charles bash.

Restaurant Union Calls Walkout at Waikiki Inn

Honolulu, Aug. 13.

Halekulani Hotel, one of Waikiki's longest-established resorts, was picketed last week by some 50 employees after labor contract negotiations broke down.

Hotel & Restaurant Union says the walkout was called because of "economic" issues—i.e., wages—though a hotel source says the major issue is the union's bid for a "union shop." Hotel, managed by William Charlock, is continuing nominal operations.

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Involved Deal Puts Sammy Davis Jr. Into 1st Japanese Tour Next Month

By DAVE JAMPEL

Tokyo, Aug. 13.

After much maneuvering, Sammy Davis Jr. will make his first Japan appearances during the last week of September. He will play seven days in Tokyo and one in Osaka, doubling in nightclubs and concerts. In Tokyo, he'll open at the Copa, then move to the New Latin Quarter. The Mikado is also interested, but an accord doesn't seem likely for that location. His one nitery date in Osaka will be at the Club Arrow.

Davis is slated to arrive Sept. 21 with a unit of eight, including five musicians, and a dance act, Augie & Margo.

Several times in the last few years Davis had been prematurely announced as set for Japan. This time, however, although the arrangements were loaded with international intrigue, the contracts have been signed.

Confusion came when it was discovered that Davis had been innocently committed to several promoters at about the same time. Feelings were soothed and faces saved by getting all promised parties into the act. Price was never a stumbling factor.

Davis will be co-sponsored here by Victor Artists of Japan and Tats Nagashima's Kyodo Kikuka Productions in a deal with Harry Miller and Dennis Wong's Pan-Pacific Productions of Sydney, which had made the basic pact with Sol Shapiro of the William Morris Agency, repping Davis. Pan-Pacific has Davis committed to a total of 13 performing days.

Three Prior Dates

Before arriving in Japan, Davis will play two days each in Sydney and Melbourne, under direct presentation by Miller and Wong and one day in Hong Kong with Colonial Records handling the local promotion.

Miller, hitherto known as a New Zealand promoter, and Wong, managing director of Sydney's 500-seat Chequer's Club, said their only interest in selling Davis for Japan was in having the transportation expenses for his troupe prorated. Although claiming they will not gain other financial benefit from Davis' appearances here, it is no secret in the trade that they shopped around for the highest bidder.

In Tokyo with Wong, Miller said Pan-Pacific's arrangements for Davis is the first of a trend toward Australasian promotions by that company, which could also include the Araneta Coliseum in Manila as well as Japan, Hong Kong and their home territories. They are planning 1964 tours for Errol Gar-

ner and Ella Fitzgerald and will offer those artists in Japan.

In the past, top-ranking performers have been sold directly to promoters in each key country, when tours for this part of the world have been plotted.

According to Miller, that procedure is being changed. "The American agencies prefer to make one guy responsible for the entire tour," he said. "And the artists don't want to know about six different deals. They just want to hear about one deal, how much time and a consolidated schedule."

"Agencies making contracts in the Far East have sometimes found a great deal of shagging around," Miller added. "The local promoters have copied out or gotten the dates confused, in some cases. But we understand this area and know automatically we can tie up three countries, New Zealand, Australia and Hong Kong. In Japan, the American agents have even had difficulty with the language in correspondence and phone calls."

Nagashima's Rebuttal

To all that, Nagashima, Japan's leading promoter of pop artists, replied in fluent English, "We don't need anybody from Australia or New Zealand to make deals for Japan. We'd much rather make the deals directly. Everytime someone from there gets involved, there's always a foulup."

Although he hasn't signed any of the contracts, Nagashima is in on the Davis presentation because, through a mutual friend, the en-

(Continued on page 62)

Billy Ward & Dominoes Find Tokyo's Hanabasha Not Their Cup of Tea

Tokyo, Aug. 13.

Billy Ward & His Dominoes, an animated vocal group with a repertoire ranging from jazz to Juilliard, has been cutting a wide swath through U. S. military and downtown clubs in the Far East. In the Tokyo area, Ward's wallers have had to beg off the stages at the bases after bushels of encores.

They have also scored with Japanese audiences at the Monte Carlo and Copa. It was only at the Hanabasha, where the Dominoes opened their Japan tour, that the reception was less than rousing. "You haven't seen the show if you saw it at the Hanabasha," Ward said.

Although he was disinclined to hang his professional wash in the press, at the same time he did not want to do his act an injustice. After some indecision, Ward commented, "At the Hanabasha, to put it mildly, we had our problems and there was nothing we could do about them."

His most pointed comments were directed toward Kazuo Hosaka, leader of the Hanabasha house band. "I think if a club is going to book American acts who don't carry all of their own musicians, it should have a bandleader who knows enough English to understand what we're trying to put over," Ward asserted.

After making it clear that his argument was with the language problem and not with the quality of Hosaka's musicians, Ward added, "We're different than most acts. Others do from six to eight songs in a set routine. But we cut our teeth in Las Vegas doing six fast shows a night. Through the years I have learned to establish the nature of our audience quickly and call our show accordingly."

"When I find that a change is necessary, I don't have time to get off the stage and look for an interpreter. I have to give my message to the bandleader in the middle of the previous song. If he doesn't understand me, we're forced to go along with what we rehearsed, even though it may not suit that audience. Contrary to what many people say, all audiences are different."

"To me, entertainment means one thing—the element of surprise," continued Ward. "If you find you are not getting to an audience, you have to pull something out of your hat and give them the shock treatment. It is a mistake with our act to think that a rehearsal means everything is set. We have over 150 arrangements and there's no time to rehearse them all."

Carter's Waldorf Debut

Jack Carter has been signed for his first date at the Hotel Waldorf-Astoria, N. Y. He starts a four-weeker at the Empire Room Feb. 24. While not the first comedian to play the room, he's regarded as the first Broadway styled standup comic to work the spot. Shelley Berman played two dates at this hostel.

The inn last week also signed Anna Maria Alberghetti for five weeks starting Nov. 18.

Liquor Rap Jams Hub Resort Spot; Big Talent Load

Salisbury Beach, Mass. Aug. 13.

The Frolics Club here suddenly cancelled the rest of the season after the spot drew a four-day suspension on a rap of selling liquor to a minor. The cafe announced today (Tues.) that it would not reopen. It had been known that business was severely off. Spot's operator is Dennis Mulcahy.

The series of events which resulted in the shuttering when eight State Liquor Authority inspectors pounced down on the spot, and interrogated a young girl who admitted she was two months less than 21, the legal drinking age in Massachusetts. The SLA notified Mulcahy that he would be suspended for six days starting Monday (12). This was later reduced to four days.

The spot will be liable for the contracts of Patti Page who was to start Sunday (19) and Connie Francis who was to have started Aug. 25, according to the pay-or-play contracts, signed by the operator. However, the American Guild of Variety Artists has not yet made an adjudication of the case of Nat King Cole who was to have opened Sunday (11). In Cole's case, the singer was sold as part of a package in which he carried a troupe of entertainers. A different set of circumstances apply and the union had not yet assessed the case.

In any event, Cole will be liable for the pay of the entertainers he hired to work with him at the Frolics. General Artists Corp's Coast office had been working on a deal for Cole to go into Vancouver. If deal jells, it will still not solve all the singer's problem, since the date calls for Cole to work as a single.

See End of High Admission Tabs As Low Scale Units Hit Peak B.O.

Oldsmobile Tunes Up Hit Industrial Show Out Of B'way's 'Bells' Musical

The industrial show area comprises a new kind of legituner. In the few years when the modern Midases latched onto show biz as one means of communication with special audiences, yesteryear legit hits have been given new adaptations and uses. Top legit names have also been catapulted into a profitable area of commercial make-believe.

Oldsmobile has gone into the adaptation of Broadway's hits with lavish sets, important casts and suitable redrafting to meet its needs. General Motors, Olds' parent company, has had one of its most prosperous years in history. Thus it can easily afford the \$500,000 or so that this industrial endeavor costs.

The industrials are estimated to cost more than the originals. Not only must they start from scratch in normal production chores, but they must re-adapt, re-arrange and rewrite to meet a new set of circumstances.

The current Oldsmobile opus is titled "Where the Action Is," but it's a redrafting of the Jule Styne-Adolph Green-Betty Comden piece, "The Bells are Ringing," in which Judy Holliday originally enchanted Broadway and which now provides Gretchen Wyler with the opportunity of doing the same to Oldsmobile dealers throughout the country. The show will be out for 11 weeks.

Even with the new dimension, this effort remains a rousing show, with Miss Wyler a standout. The production seems a more difficult chore than the original, inasmuch as the show bordered on satire when first presented. However, the sturdy contours of the original make itself manifest at strategic times. They bring back the assuring lilt and tenor of the old "Bells" for rousing purposeful entertainment.

There's a talented cast surrounding Miss Wyler, who incidentally, proves expert in virtually every department. Gene Varrone, who plays the songwriting dentist, is a showstopper in his first number in which he solos out commercials (Continued on page 62)

The high b.o. prices of arena shows may be on the way out. Promoters have come to realize that there is a relationship between admission prices and box-office. An overpriced proposition today is doomed to red ink.

Situation is especially true in the kid-show field for the current. Dick Clark tour has been hitting peak b.o. at admission with a \$1.50 and \$2 top. There have been higher tariffs but none high enough to discourage juve attendance. For example, Clark's recent take at Toronto's Maple Leaf Gardens came to a heavy \$18,000 at a \$1.50 top.

The general strategy in these cases is to take advantage of volume. Argument is that salaries needn't be sliced drastically to make a profit at the lower tab. The major aim is to fill all the seats and it can be done with great profit with a lower admission helping.

Feeling has been growing among agencies and promoters that many shows priced themselves out of the profit column by charging b.o. tabs that would be more suitable to a concert hall. It's felt that the kids do not have that kind of allowance to support high priced ventures.

The lessons derived from the exhibition of kid shows may be applied to adult layouts as well. The major idea is to fill the arena and hitting the right admission policy would be an enormous aid.

While the talent agencies are counselling lower b.o. tabs, they argue at the same time that prevailing talent prices need not be reduced drastically. They contend that most of the supporting acts are priced at suitable levels. It's only the headliner that needs adjustment. However, with percentage arrangements, the stars achieve an adjustable scale that will reward them with overages for filling the hall.

Local promoters have been put out of business with one or two non-grossers. They feel that they have a better chance of hanging on with lower b.o. levies. The old argument that they'll come at any price if the attraction is right, is felt to be outmoded.

Houston's New Nitery

Houston, Aug. 13.

The Levee, a new nitery, has been opened here by Ed Bernet who founded a similar spot in Dallas two years ago. He's a former member of the Cell Block Seven, Dixieland group.



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VARIETY

Fri., July 26, 1963

Nitery Review

YE LITTLE CLUB

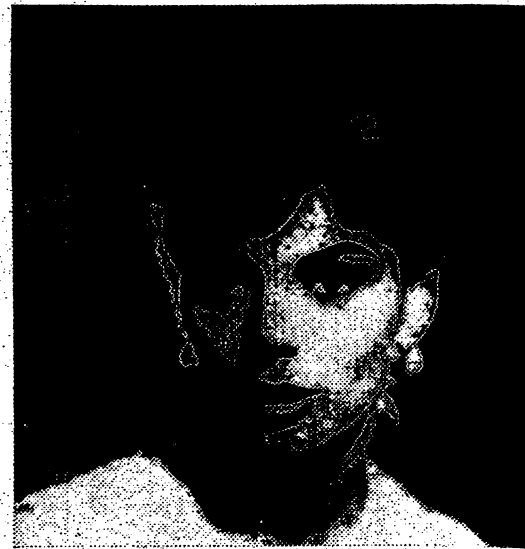
(Two-Drink Minimum)

The ability to select and mold material to complement and project her own personality distinguishes Marilyn Burroughs from the average vocalist. It is what is known as style—a commodity this up-and-coming songstress has plenty of. She's in for a week with options at Marshall Edson's diminutive showplace. Those options seem a cinch to be exercised.

Whether Miss Burroughs is wailing a soulful "Got It Bad And That Ain't Good," or tearing off a Lena Horne "I Love To Love," she manages to superimpose her own identity over the lyric. The pretty and expressive wife of Hi-Lo anchor man Clark Burroughs is endowed with a keen sense of showmanship and is tastefully discriminate in her choice of material.

Sex is at the root of Miss (should say Mrs.) Burroughs' approach. It oozes out of her small, soft, simple tones and asserts itself in every striking dramatic gesture of her arms, which she employs to command advantage. Highlights of her set, in addition to those already noted, are "You'd Be Surprised," "I See Your Face Before Me" and medleys hinged on the subjects of love and luck.

Thank You . . .



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'Unknown' Lulu Porter, State Dept. Choice, Reviewed by 'Variety' in April

Here is what VARIETY said about Lulu Porter, the songstress selected by the State Dept. to represent the U.S. at the third Polish International Song Festival which tees off tomorrow (15) and concludes Sunday (18):

"Lulu Porter (is) a delectably tasty-looking songstress, whose potential was strongly evident in her Tues. (April 16, 1963) local bow (at Ye Little Club, Beverly Hills, Calif.) Miss Porter, recently in the industry spotlight as a bellydancer in the forthcoming Universal film, 'The Brass Bottle', comes into the club with a well-designed act that shows basically solid vocal training, attention to staging, and nice visual complement.

"Act has a slightly artistic style that indicates its design is for a more sophisticated, big room. Opening with arty 'Gonna Build a Mountain' arrangement, for instance, didn't come off until lights struck on the personality swing.

"Singer, on the other hand, sells hard and with complete vocal security on belters like 'Rain or Shine' and 'Swanee.' Unfortunately, while pair are among her most solid numbers, Miss Porter has an emotional, throaty quality similar to Judy Garland and these two songs and others in the act, even with some individual phrasing and arrangements, add to the identification that cannot ultimately aid her own career.

"Similarly, there has been a

tendency toward sensual, exotic staging, reminiscent of Lena Horne. VARIETY reviewer Dale continued. "Unquestionably, both areas will change as the stiffness of a carefully-planned act wears off and Miss Porter's personal expressiveness gets stronger."

The N.Y. Times' Murray Schumacher did a feature on Miss Porter's pleasant amazement at having been tapped for the Polish chore which includes a singing tour of 10 cities in Poland following the Warsaw fest. To her knowledge she had never auditioned for the State Dept. and, as far as the film was concerned, she never sang therein, but played a bellydancer bit. However, it developed that Pierre Salinger, the President's press secretary, had congratulated her one night last spring when he was in Ye Little Club, Beverly Hills, with the President's sister, Mrs. Peter Lawford and Pat Newcomb, of the USIA, who before joining the Government information agency was the late Marilyn Monroe's publicist.

From Washington subsequently came the story that Miss Porter was chosen by the Soviet and Eastern European exchanges staff of the State Dept. The Polish Festival takes place at Sopot on the Baltic coast of Poland, and the request for an American pop singer came from the Polish Ministry of Culture.

The State Dept. at first tried to get Joan Baez, Polly Bergen, Anna Maria Alberghetti or Sandra Church, the latter through United Artists, but they were unavailable.

"World's Worst Pianist Doesn't Make It"

That's what Rock and Rollers say about Al Jarvis but folks like Roger Williams say, "Al is one of the most talented pianists I know". Owner Angus MacDonald of Jug End Barn, So. Egremont, Mass., where Al is currently working, says "Al is a great artist. Our cocktail lounge is continually filled when he's performing."

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Femmes Balk

Continued from page 1

quite a conversation piece as well as a magnet to draw customers.

Capp Towers is one of four new Minneapolis motels and hotels which have swimming pools close to the inns' bars and dineries. Proprietors of these places have discovered, to their dismay, that bathing belles, heeding their mammas' advice, aren't going near the water. Rather than give a free form and swimming show for the benefit of nearby tippers and diners, femmes apparently prefer to go to the city's beaches where they aren't quite so conspicuous to ogglers. Result is that the hostleries' pools are generally going unused, serving mainly as expensive decorations.

To remedy the situash at Capp Towers, Capp has asked Archie Brandt, custodian of Sparky, trained seal which summers at Como Zoo in St. Paul, to find him two seals which will take to the waters of a 14th floor swimming pool. "It might work out," Brandt claims somewhat dubiously.

There are a couple flies in the ointment, however. Sea lions, the show biz branch of the seal family, are apparently in short supply; there's a question whether small enough ones, which won't give nearby tablesitters a shower every time they dive, can be found. Furthermore, it takes three months to train a sea lion.

When the performing seals gimmick first came to Capp, he had some doubts about the city health department's okaying the stunt. It was felt that the city fathers might take a dim view of a trained seal lion flapping its flippers while customers saluted with martinis. But Capp says that there's no city ordinance forbidding seals from using swimming pools and he has cleared the project with authorities.

Fontaine Avoids Suit With 4G Payoff to Cincy Club

Cincinnati, Aug. 13.

A \$4,000 payoff by Frank Fontaine to the Surf Club, suburban nitery, cleared him of a breach of contract suit over an engagement he failed to fill there last June 3-7. At that time he was appearing in the East for a far greater salary.

Payment was made last week through the Cincy office of AGVA, per the union's play or pay contract clause. The singing comic played the Surf Club in 1952 for \$2,000. After two so-so seasons its future is uncertain, according to Irv Hoink Jr., manager.

The dark week, because of the Fontaine cancellation and \$4,000 payment, was said to be one of the spot's most profitable frames.

Oldsmobile

Continued from page 61

based on the classics. Mort Marshall also provides comedy, as does Ruth Gillette. James Hurst provides a pleasant enactment of the writer-hero.

ner designed to titillate the dealers. With thunderous music and dazzling lights, three Olds models are shown on a revolving platform and an offstage voice tells of the

Where the Action Is

Oldsmobile presentation of D. P. Brother & Co. Agency production based on "Bells Are Ringing." Stars Gretchen Wyler, James Hurst; features Ruth Gillette, Mort Marshall, Gene Varrone; with Jeanne Steel, Kenneth Mars, Robert Howard, William Dwyer, Lanie Kazan, Charles Basile; singers (12), dancers (11); executive producer, Frank Egan; directed & choreographed by Carol Haney; arrangements, Luther Henderson; adaptation & special lyrics, Donn Manning & Don George; costumes, Alvin Golt; musical director, Sherman Frank; choral director, Earl Rogers. Opened at Mark Hellinger Theatre, N.Y., Aug. 11, '63.

new features and selling points. Of course, all this has a storied introduction. James Hurst, in the original Sydney Chaplin role, is a writer working on a magazine piece about the new Olds. After he has created some choice selling phrases and whipped up the interest, the car is shown. The dramatic musical buildup should be sufficient brainwashing for the salesmen to sell up a storm.

Sharing stellar honors with Miss Wyler is choreographer-director Carol Haney. She has infused color and vitality into the dance numbers. Her staging of "Bossachanovna" is one of the highlights of the show.

Miss Haney's direction and dance designs give the layout an extraordinary pace in which the commercials rarely overstep the bounds of entertainment. She has achieved an air of plausibility in certain illogical situations.

Donn Manning & Don George have done the rewrite, making only the most necessary changes. Alvin Golt has also provided color with his costume designs. The Robert Randolph scenery is not only utilitarian, but its turntable design allows extremely fast changes. Frank Egan did an excellent overall job of production for the D. P. Brother & Co. Agency. Luther Henderson's arrangements and the musical and choral direction of Sherman Frank and Earl Rogers, respectively, are added plusses to this generally excellent display.

Jose.

Sammy Davis, Jr.

Continued from page 61

tertainers said he wouldn't play Japan for anybody else. Davis had made this promise without knowing Shapiro had dealt with Miller.

Discussing the picture for name acts in Australia, Miller said there is an upsurge after a recession during the last half of 1962. "The Common Market affected us a bit more than outside people realize," he pointed out. "Although things are now quite buoyant, people have become superselective. Gone are the days when you could chuck in acts. In concerts, you really have to produce something. The people have been spoiled by seeing the best so often. It puts a much greater strain on the promoter."

Chi's Boite Bonanza

Continued from page 59

the nitery spectrum is the possible revival of the old Chez Paree, long Chi's flagship night spot, in the building now housing the Silver Frolics strippey. Originally skedded for a Sept. 10 opening, it may take a while longer to get it going. No work has been done on the building, and promoters Donjo Medlevine (a partner in the old Chez Paree) and Buzzy Rivkin (ex of the late Trade Winds) have been noticeably reticent about a firm date.

In operation, although at a modest entertainment level in comparison to its previous 12-month stretch as a kingpin nitery, is the Sahara Inn, northwest of the city. Recently purchased by the Gene Autry Hotel Co., it has presented shows in its Celebrity Lounge and Sultan's Table dining room, but has at least temporarily, abandoned its Club Gigi, formerly a top name showcase.

Autry appears to be putting the emphasis on the motel end of the operation instead of show biz, and the revival of the entire operation looks to be an arduous process.

Currently, the Sahara Inn has the New Wine Singers, a local folk quartet, and folk thrush Nancy Ames in the plush Sultan's Table. While the contrast between the chi-chi room and folk art at first glance seemed to have possibilities for the room, it has not made any substantial impact. Featured in the Celebrity Lounge is the Johnny Lewis Trio.

Living Room Reopened

On Rush St., Steve DeKosta reopened the Living Room (now the New Living Room) and has in recent weeks embarked on a name and semi-name policy. The Trenlers are currently holding forth, and Buddy Greco, Damito Jo, and Kay Stevens have been booked for upcoming dates. It too appears to be making a slow climb, with still a long way to go.

In the same area, Tony Padis has opened the Silver Dollar above his basement Tony Paris Show Lounge on Walton St. The street-level room boasts Gay 90s decor, a bar-claimed to be the oldest in the country (1813) and George "Goon" West at the piano.

Further afield, a Mississippi steamboat has been permanently docked at the foot of Ontario St. on the Chicago River. An actual old packet boat, the Sari-S, it offers food, drink, the Riverboat Ramblers combo, and a keyboarder in the lounge. Early reports on biz indicate that it is catching on.

Not quite in the Old Town area is the new Crystal Palace at Armitage and Sedgwick. Also decorated with a Gay 90s motif, the Crystal Palace has been experimenting with various forms of entertainment. It's a handsome spot, and dishes up some of the best groceries in this type of club.

Loisa Prospects

There are other clubs in the wind: vet maitre de (Trade Winds, Sahara Inn, etc.) Arturo Petterino maintains that he is looking for a Rush St. location for a club of his own. Also, the new Continental apartment hotel, currently under construction on Michigan Ave., has given indications that a supper club is included in its plans, but probably not in time for the November opening of the hostelry. Too, the Fourth Estate cocktail lounge in the Michigan Terrace apartments next to the Sheraton-Chicago opened with piano-bar entertainment two weeks ago.

Lest this accounting sound like a gambler recounting only his winnings and none of his losses, it must be acknowledged that club

failures are a part of the Chi picture too. Most notable of the recent foldos was Julius Monk's, which is in dire financial straits and is in the process of a reshuffle in an attempt to save it. Other lesser clubs have also passed into oblivion, but the failures never seem to discourage the hopefuls who continually appear and re-appear on the scene.

'Water Follies' Ups Biz At Tokyo Mikado 25%

Tokyo, Aug. 13.

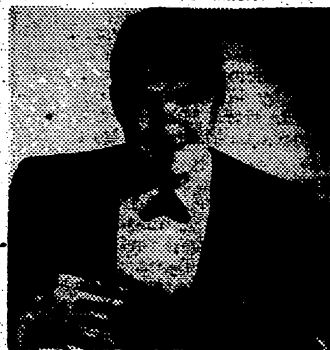
Mikado management reports biz boosted by 25% over last year during June and July at the mammoth theatre restaurant, where Sam Snyder's "Water Follies" remains on three-month date through end of August as feature attraction.

From Tokyo, Snyder's long-running swim spectacle goes to Hong Kong, where it will play two weeks outdoors for Harry O. Odell. Bookings for Seoul, Manila and Okinawa are now in negotiation.

Following the "Water Follies" at the Mikado will be Yma Sumac, the Peruvian singer, who opens Sept. 1 and winds Oct. 9. Her booking is a departure for the location, which in its two-year history has been presenting production shows sans headliners for runs of three months.

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FRANK SINATRA JR.**Songs**
20 Mins.**Flamingo Lounge, Las Vegas**

Frank Sinatra Jr. is featured, along with Helen Forrest, with the "Tommy Dorsey" orch (17), fronted by sax man Sam Donohue.

It's obviously good sentimental showmanship and great for the b.o. to have the 19-year-old Sinatra surrounded with a big show like his famed father started with, and since he revives some of the tunes identified with Sinatra, pere, there's bound to be unfair comparison.

Junior Sinatra has the potential for being highly successful on his own, and is young enough to develop his own style and sound. He may not now have the tonal texture of his father; he may not now generate the excitement; however, he has the stuff which can build into another Sinatra legend. He has the foundation: and excellent voice which is in tune and with proper intonation plus imaginative phrasing; he's a very handsome youngster with humility who shows poise and assurance. So, a couple of years' polishing in front of audiences is bound to hone his act to perfection.

Sinatra doesn't sing with Miss Forrest, who comes on at another part of the program to thrush her nostalgic numbers. He offers such as "Night and Day," "Too Close For Comfort," "This Love Of Mine," "Rules Of The Road," and "Be Seeing You." Like his father did with the original Tommy Dorsey orch and the original Pied Pipers, he sings with the updated Pied Pipers "I'll Never Smile Again"—an amazing soundalike. With or without his present showcasings, Frank Sinatra Jr. is an extremely strong attraction for any showroom. **Duke.**

SIR WILLIAM JOSEPH**Songs, Dance****32 Mins.****Gatineau, Ottawa**

Once half of a male-femme colored terp pair, Sir William Joseph came to the Gatineau Club to handle the 88-choral choros in the Blue Lounge. Boniface Joe Saxe used him to fill a gap in his nitery bill and the untapped knight did a socko job of it. Stint is dominated by chant and he wisely uses a neat balance of bounce and ballad. The terp portion, while too small, is also nice and demonstrates his ability in that slot, including a solid bossa nova item. One bit in the stanza could be dropped—the futile attempt at comedy. It's evident Sir WJ picked up a joke or two and spiced them. They don't fit and the stint would be stronger without them.

Act would be good on any nitery bill. **Gorm.**

MODERN FOLK QUARTET**Songs, Comedy****35 Mins.****Inquisition, Vancouver, B.C.**

Just how far the folk field can stretch to accommodate the new groups that continue to burgeon in this idiom is moot but this fresh folkstar foursome is well equipped for survival and could easily hit the heights very quickly.

West Coast quartet, all in their twenties, comprises Cyrus Faryar, Tad Dilt, Chip Douglas and Jerry Yester. Group originated in Honolulu in '62 as a trio (in Faryar's Greensleeves coffeehouse), moved to the mainland this year and became a quartet when Yester joined the team. Each member had previously served an apprenticeship in another group (Whiskeyhill Singers, West Point Choir, New Christy Minstrels, etc.), each is an accomplished instrumentalist as well as a first-rate singer, and their combined experience and pro savvy is evident in the polished way they pace their performance.

Main thing the boys have going for them is the uninhibited attack with which they deliver a full-throated blend of sound. They sing loud and clear with unabashed zeal and it brings an excitement to folk material that has been heard much before, plus working perfectly for the fresh selections that are so abundantly purveyed.

Each member of combo takes turns in handling intros and gives distinctive flavor to patter that is easy and effective. Comedy, as such, is kept brief and injected judiciously as a refreshing change of pace for the big impact of vocal work. Similarly with the straight banjo and guitar instrumentals that round out the quartet's program.

Top entries are a rousing opener, "On the Last Day of July," "Jack-

fish," a soft roundelay, Douglas' banjo solo, "Where It's At," spirited gospeler, "Jordan River," Faryar guitar blues, "Ablene," and fusion of harmony for dynamic "Pickin' Time."

Quartet started the nitery circuit at the Unicorn in Los Angeles and were booked by Inquisition's Howie Bateman when he caught them in a smash session at the Monterey Folk Festival. They have just completed a film stint in Sam Katzman's Metro pic, "Hootenanny Hoot," and their first LP, recorded for the Warner Bros. label, is slated for release shortly. This impetus, plus upcoming tv exposure, make them a strong bet for better folk rooms. **Shaw.**

LAURA LOR**Songs****43 Mins.****Gatineau, Ottawa**

Laura Lor is a stacked blond from Paris who exudes sex and savvy throughout her chirp stanza. Because she has difficulty with the English language, her session is almost entirely in French but the tabesitters, particularly the males, have no objections. Canary comes on in a tight-fitting red gown, with sparklers, to stress her clicko physique, then strips to even tighter and much briefer costume, adds wild feathers, and shutters to impact.

Staging is good, mademoiselle's pipes are nice and she uses them expertly. Miss Lor is good for niteries, lounges, tv. **Gorm.**

GV Coffee Houses

Continued from page 1
has been a haven for niteries and good coffee houses, the character of the street has remained unchanged.

The leper in the lumber, says Allmen, is McDougal St. where "hole-in-the-wall" operators are seeking to make a fast buck without regard to the future of coffee houses. These spots, asserts Allmen, have brought in the undesirable and the crowds that have made the area no fit place for the older residents.

Allmen, however, took the blame for the beatniks' link with the coffee houses. He points out that he originally hired 10 of them to join a parade of coffee house owners and denizens to march on City Hall to draw attention to the harassment of legit coffee dispensers by various city departments, particularly the Building Dept. Since then, according to Allmen, the beatniks have been associated with the coffee houses and nothing he can do can erase that impression.

The view of the New York City Licensing Dept. isn't too far removed from that of Allmen. It will tolerate the legit spots and go after the places that hustle the customers unduly and defame the character of the Village.

The License Dept. will henceforth consider coffee house licenses only when the Building, Fire, Health and Gas & Electric departments okay the premises of the applicant. Then zoning regulations will be considered, and it's probable that the later, long disregarded in some instances, may be asked to close down offending places.

The License Dept., it's believed, will also attempt to confine new coffee establishments to places which have previously had an entertainment permit. Presently, there are only eight licensed coffee houses in the Village.

The New York City License Dept. was only recently given jurisdiction over the espresso spots, having acquired them from the Police. Consequently, according to a departmental spokesman, it has not yet had time to look into the situation thoroughly.

The License Dept., aside from the coffee house situation, is currently policing the hostess dance spots. It has already revoked the permit of the New Gardens Ballroom, located near the Greenwich Village area "for lewd, obscene and immoral dancing, and acts and conduct offensive to public decency."

Revocation of the Garden's license is part of a 17-month investigation into other danceries using hostesses. The License Dept. has also turned up evidence that other dime-a-dance spots have been indulging in "clipping male customers, indecent dancing" and other objectionable practices.

JANE RUSSELL, CONNIE HAINES, BERYL DAVIS**Songs****30 Mins.****Riviera, Las Vegas**

The name power of Jane Russell, Connie Haines and Beryl Davis is of course tripled for their fresh nitery turn, and should do good biz on the bistro circuit.

In the solo department, Miss Davis clicks with the love ballads; Miss Haines shows versatility as a bouncing belter and her serious approach to serious songs; Miss Russell is impressive with her dramatic, animated version of "Mack The Knife," which is enhanced by tricky lighting, and the overall impact is that the overworked number has a new sound and a new look.

Their songs, some soloed and some blended, include "Most Unusual Day," "I Believe," "It Don't Cost Very Much," "The Bells," "Hava Nagilah," "Vaya Con Dios," "Sing You Sinners," "Jericho" and "Do Lord."

As a trio, the singers have a good sound, and their publicized \$62,000 Blackwell wardrobe is a glittering plus. The smooth staging and choreography by Nick Castle is just right, as are the arrangements by Don Bagley and Dick Hazard. Group's 88er, Andy Thomas, and drummer, Sid Bulkin, sit in with the Jack Cathcart orch (13). **Duke.**

KAY STEVENS**Comedienne****50 Mins.****Copacabana, New York**

Kay Stevens came into her own at the Copacabana on her Gotham preem and looms large on the show biz horizon as a new comedy find. These are rarities in show business; always have been.

Miss Stevens gave full evidence of her schooling in Miami Beach, Las Vegas and other away-from-Broadway spots, but when she bowed before the Copa regulars she came on like a supersonic jet.

It's axiomatic that the customers smell out a hit. Adolph Zukor phrased it another way, "The public is never wrong," and seemingly they sensed a new swinging act. Miss Stevens delivered all the way.

Fortified by some excellent Jack Brooks special material, and abetted by her own three-man AFM team (arranger-trombonist Bill McClure, drummer Eddie Graham and conductor Frank Gary), Miss Stevens delivers in an uninhibited al fresco manner. She's zany but not too madcap. Good-looking red-head arrests attention from her opener, "I Got Klass" (with a capital K), and cements right through an original repertoire that blends standards like "Getting To Know You," "Good Man Is Hard To Find," "Some of These Days," "Sister Kate" and "He Needs Me" with special versions by Brooks of these and also "Somebody" and "Ain't Down Yet," latter from "Molly Brown."

A tallish titan in emerald gown with an elongated cigarette holder, a la "Auntie Mame," she is authoritative without punching too hard. Result is a happy blend of pyramiding material to almost ovation results.

Miss Stevens wisely trailerized her Gotham advent with a "Tonight" (NBC-TV) appearance, seemingly making such good impact on the video tube as to interpret itself at the b.o. In her extended routine, a repertoire that's been seasoned at the Slates, Hollywood, the Riviera lounge in Vegas, and the Diplomat in Miami Beach, she looms as a genuine comedy find of the calibre musical-comedy could always use and does not have enough of. The redhead's big city bow is boffo. She has arrived. **Abel.**

IF THE SHOE FITS

With Lorraine Bendix, Stefanie Foster, Harold Lloyd Jr., Ted Lewis Jr., Maurine Reagan.

Revue**45 Mins.**

Versailles Room, Glendale, Calif. "Chips Off the Old Block," a revue featuring five of the offspring of famed entertainers, was a great idea when first presented more than a year ago. In the new edition, produced and hosted by Harold Lloyd Jr. and tagged "If the Shoe Fits," there are a couple of cast changes but the idea is wearing thin.

The novelty is beginning to wane. "Shoe" has become generally a showcase of individual performances, several of which wouldn't make it at this point if it weren't

in the interest they draw due to their illustrious forebears.

None of the quintet has quite yet learned to fill those big and, unfortunately for them, polished shoes of their parents. But most, were allowed to enter show biz with the same kind of attitudes their parents must have had, would probably grow more successfully.

Unfortunately, they have their names to hinder them, achieving a degree of acceptance just because of who they are and not what they are. The average young hopeful gets much of his energy and drive from the stars-in-his-eyes desire to be a part of the business. These kids grew up with it, lived with the glamor of star association and, thus, lack that often necessary outside-looking-in element that makes a youngster work harder to perfect his talent.

Lorraine Bendix, (William Bendix) for example, is a bright, natural and pleasant comedienne with some flair, but completely undisciplined and in need of a strong guiding hand. Good special material and a lot of experience to learn subtlety of delivery would give her a chance.

Similarly, Maurine Reagan (Jane Wyman-Ronald Reagan) has an appealing personality, nice little voice and winning delivery, but needs plenty of polish. She looks like a tall Doris Day. Stefanie Foster (Preston Foster) is beautiful, has apparent classic vocal training, but also needs more. Delivery is hollow, back in her throat and unnatural, but there is a basic voice. She might prove a bet for films, as an actress who also can sing if necessary.

Most of the kids refer to material earlier made famous by their parents. Ted Lewis Jr. (nephew) goes overboard. With the vaude diseur rhyme intros, he goes into the hat-and-cane material almost throughout, rarely indicates his own individuality. Youngster has a nice voice and apparent performing instinct that should be aimed at his own, rather than his uncle's style.

Lloyd Jr. on the other hand, has overdone it. He works hard with overdramatic delivery and gutsy sell. His voice is good, with proper training to liveen vowels and harden speech could be extremely good. He has had experience and handles himself well.

Collectively, group needs a show—a beginning, middle and end. Special material, mixing them together and giving variety to the performances rather than just presenting five singers could make it a likely bet for a Vegas lounge on the novelty alone. But they need someone to take them in hand.

On earlier is folkster Don Snyder, a pleasant, clean-cut youth who handles himself well. Singer also needs voice production, particularly on sustained areas where he lacks vitality. Harder hit to make speech strong and authoritative would give him a better sell.

Maury Dell Trio backs nicely, host-singer Grant Griffin remains on tap. Show is in two weeks with options. **Dale.**

Sponsors Balky

Continued from page 1

ers stay with the show, even though the documentary concerns itself with the civil rights issue, actual demonstrations, sit-ins, fights, police action, etc. Fear then isn't as great and the feeling then is that there is safety in numbers, the different commercials diffusing sponsor identification. Some participating sponsors have stayed with an "Eyewitness," for example, when the "Eyewitness" outing was devoted to civil rights.

Probably, the dramatic move of NBC-TV in devoting a full night to the civil rights issue, has made even some of the advertisers who might stay around as participating sponsors shy. That seems to be the case now, with not too much time left until Labor Day.

When there's some discussion program on civil rights, as opposed to actual footage of the current struggle, sponsors are much less sensitive. The fear of the advertisers is that dramatic footage of the actual strife gets people riled up, in the core of their stomach, and such an experience might alienate customers and outlets of national advertisers, especially in the south. That's why a Metropolitan Life and a Gulf Oil opts to stay out of such specials.

THE LAMPLIGHTERS**Miniature Revue****60 Mins.****El Convento Hotel, San Juan, P.R.**

The Lamplighters, a lively and lustrous group of local entertainers, threw the switch for their initial miniature revue. The event marks the coming of the so-called cabaret revue to San Juan. Its purpose, obviously, is to poke fun at politics, fret over our foibles, slap society around, and generally lampoon the conventional cuss who, for lack of a better name, is called "the man in the street." Now the man seen along the streets in San Juan is often a tourist, and so he comes naturally under vocal fire in one of 17 sizzling skits offered.

This group (not in order of appearance) is composed of Jorie Remus, Liz Sheridan, Robin Boyd, Claudia Moore, Raul Julia and Art Bedard. At the piano is Hal Hester, the group's musical director. The production was put together by Miss Boyd who is to be heartily applauded for the brisk pace and balance. More impressive, she adroitly dovetailed the various personalities and individual talents into comic duets, trios and the ensemble numbers. In this way she has deployed her pool of satiric skills for maximum comic kicks.

The hour long revue (with an intermission) is chockful of vocal parodies, impossible parables, tongue-twisting trivia, throwaway gags, and some dancing that borders on calisthenics. The titles of the skits offer clues regarding the humor. There's "April In Fairbanks, Alaska" (Liz Sheridan), "Trouble With Women" (Bedard and Julia), "Someone Keeps Sending Me Flowers" (Moore), "I'd Rather Cha-Cha-Cha Than Eat" (the whole gang), "I Always Say Hello To A Flower" (Bedard), "Never Kiss" (Remus), and "Teenage Charleston" (Sheridan and Julia).

The material for this revue has been culled from a few of the slickest shows of the past few seasons, namely: "New Faces," "Shoe-string Revue," and "Plaza-9." Some of the lyrics have been altered by the group to fit local situations, a portion is fresh from their own minds.

One of the big laugh-getters is a bit by Raul Julia about a man who swallows a small ball ("la bolita") thinking it's a peanut. Julia double-talks the song in the manner of a Spaniard, Frenchman, Russian and Chinese would respond to a little ball bouncing around in his stomach.

Working with Boyd, Art Bedard goes through a spectrum of facial expressions explaining the penny postcards are now 4c; 7c airmail stamps are 8c and why you get two 4c stamps for a dime in a stamp vending machine.

One of the very simplest and effective skits, offered by the entire group, is the reading of hypothetical magazine titles in a short called "Reader's Digest." These stick in the mind: "Shoplifting—The Smart Way To Save," "Don't Let Them Cork Old Faithful," "They Had a Cookout At my Cremation" and "Let's Keep Red China Out of the Diner's Club." The Lamplighters sharpest ray and most shimmering personality is Jorie Remus. This gal, a jaded pixie, is a rare jewel of the comic art. She delivers her lines as slowly and deliberately as Jack Benny. She's as indomitable as Tallulah Bankhead. She's as unpredictable as the local telephone company service and as shocking as their bills. She personifies the eternally-abused female like few others in the business today. Witness the monolog called "The Man I Love." Other Jorie gems: "The only way to look younger is to hang out with an older crowd" and "Facelifting is passe. . . these days they're dropping the body, instead."

The single flaw in the production is technical. On opening night the microphones were not properly placed to facilitate the needs of every performer on stage. But the report is that this annoying situation is being remedied swiftly by the keepers of the room. So enough said on that score. What's most important, the Lamplighters' "revueito" is a comedy innovation this island's been waiting for patiently. Happily, it contains some brilliant talents from our own backyard. **Dino.**

CURRENT BILLS

WEEK OF AUGUST 14

NEW YORK CITY

MUSIC HALL—Dolores Davis, Paul Dixon, Alan Cole, Ronnie Ronalds, Perry Ford, Helen Wood, Rockettes, Corps de Ballet, Raymond Paige Symphony Orch.

AUSTRALIA

MELBOURNE (Theatre)—Dianne Barton, Robert Gard, Colin Croft, Ormonde Douglas, Ernie Bourne, Jeanne Battye, Frederick Potter, Kevin Doherty, Judy Champ, Eileen Hattam, Joan Thomas, Simon Cain, Arthur Gorman, Evan Dunstan, David Hamilton.

SYDNEY (Theatre)—Suzanne Steele, John Weaving, Cynthia Morey, David Gray, Gordon Wilcock.

NEW ZEALAND (St. James)—AUCKLAND—Penny Nicholls, Bob Andrews, The D'Angolys, The 2 Pirates, The Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Maureen Wilson, Wendy Faulkner, Jackie Griffiths.

BRITAIN

BRIGHTON (Hippodrome)—Dickie Henderson, Eva Boswell, Charivels, Tiller Girls, Aleta Morrison, Eddie Vitch, George Mitchell Singers, Peter Vernon, Jimmy Curries Tropical Cascades.

LONDON (Paladium)—Arthur Haynes, Frank Mead, Susan Maughan, Nicholas Parsons, Ken Morris & Joan Savage, Bob Wallis & His Storeville Jazzmen, Rudy Cardenas, Walter Gore Ballet Group, Ross Taylor Dancers, Dorothy Dampier, Leslie Neves.

MORECAMBE (Winter Gardens)—Jimmy Jewell & Ben Warriss, Ted Lums, Polka Dots, Elizabeth Lerner, Skylons, Twelve Lovelies, Bill Shepherd Singers.

VICTORIA (Palace)—George Mitchell Minstrels, John Boulter, Tony Mercer & Dal Francis, Rex Varney, Harry Henderson, George Chisholm & Jazzers, Schaffer Bros., Television Toppers, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM—Tad Truesdale, Ritchie Haven, Johnny Barruda, Mike Settle.

BITTER END—Juan Serrano, Mike Settle.

CAFÉ SOCIETY—Gloria DeMarco, Pettiford & Chiles, Dan Apollinar Trio.

CHATEAU MA—Duendos Gilano, Pedro Vargas, Emilio Reyes, Los Guaracheros.

COPACABANA—Kay Stevens, Sammy Shore, Ralph Young, Joseph Mele, Frank Marti.

EMBERS—Wynne Glenn 4.

EIGHT WYMER—Kosette Tharpe.

GRINING—Khalan Baniak, Henry But.

HAWAIIAN ROOM—Judy Scott, Denis Regor, Keolu Beamer, Fal & Huiabellies.

HOTEL AMERICANA—Carmen Cavalero, Betty Madigan, Al Conti 3, Charlie Fisk.

HOTEL ASTOR—Eddie Lane.

HOTEL NEW YORKER—Joe Furst.

HOTEL PARK SHERATON—Janet Vaughan Trio.

HOTEL PLAZA—Dorothy Sarnoff, Mill Shaw, Mark Monte, Plaza 9.

ROOM—Julius Monk, Carol Morley, Gerry Matthews, Rex Robbins, Lovelady Powell, Susan Browning, Gordon Connell, William Roy, Robert Colston.

HOTEL ROOSEVELT—Lenny Herman.

HOTEL ST. REGIS—Charles Turcamo.

INTERNATIONAL—Latin Fire Revue, with Miguelito Valdez, Mike Darso.

LATIN QUARTER—Bernie Allen, Mambo Aces, Sportmen, Jack Durant, Glenda Leigh, Art Johnson, Five Williams Troupe, Jo Lombardi, Sam Bidner.

LIVING ROOM—Lenny Kent, Bobby Colt, Susan Smith, Brothers Cain, Bob Ferra.

NO. 1 FIFTH AVENUE—Hankinson & De Majo, Stan Freeman.

SABRA—Land of Milk & Honey, Yoel Shan, Lily Cavell, Menasha Baharn, Leo Padd, Bob Phillips.

SQUARE EAST—To the Water Tower, Bob Ditty, Paul Doolley, Anthony Holland, Andrew Duncan, Barbara Harris, McIntyre Dixon.

SWEET CHARIOT—Ellison Singers, Herman Stevens.

UPSTAIRS & DOWNSTAIRS—Ronnie Graham, David Rounds, Barbara Quaney, Jon Stone, George Coe, Bob Rogers, Sam Pottie, Mabel Mercer.

VERSAILLES—Tyrie Glenn Jr., Imperial.

VILLAGE BARN—Doc Morgan, India Adams, Zeb Carver, Lou Harold.

VILLAGE GATE—Coleman Hawkins, Lambert Hendricks & Bavam, Charlie Mingus.

VILLAGE VANGUARD—Dave Van Ronk, Sam Charters.

CHICAGO

BLUE ANGEL—"Calypso Jamboree," Mariza Pons, Fayray Shelar, Lord Christo, Lord Smiley, Lord Tiger, Lord Chastion, The Duke, Al D'lacey.

DEL PRADO HOTEL—"Hits of Broadway" revue.

DRAKE HOTEL—"Vaudeville '63," Bill Stare, Bert Vallencourt, Shirley White, Joy Hawkins, Jimmy Blade.

EDGEWATER BEACH—Geezinslaw Brothers, Lurlean Hunter, Edgewater Beach Guys & Dolls, Don Davis.

GATE OF HORN—Joe & Eddie, Phoenix Singers.

LE BISTRO—Joe Williams, Connie Milano.

LONDON HOUSE—Oscar Peterson, Jose Bethancourt Trio, Larry Novak Trio.

MISTER KELLY'S—Shecky Greene, Tobl Reynolds, John Frigo, Marty Rubenstein.

NEW LIVING ROOM—The Treniers.

PALMER HOUSE—Nelson Eddy & Gale Sherwood, George Tapps & His Danteris, Ben Arden.

PLAYBOY—Stu Gilliam, Joe Eich Singers, Johnny Janis, Jeanine Napoleon.

SECOND—"20,000" Frozen Grenadines, Jack Burns, Dennis Cunningham, Ann Elder, Sally Hart, Dick Schaal, Avery Schreiber.

COCONUT GROVE—Pearl Bailey, Freddy Martin.

CRESCENDO—Frances Faye & Jerry Lester.

DINO'S—Carol Brent, Jack Elton, Steve LaFever.

JERRY LEWIS—Bet E. Martin.

LOSERS—Bobby Short.

MELODY ROOM—Frankie Ortega Trio.

INTERLUDE—Pat Collins, Joanne Graler Trio.

SLATE BROS.—Tommy Roberts Gospel Train.

STATLER HOTEL—George Arnold Rev.

TOWN HOUSE—Red Nichols & Five Pennies.

TROUBADOUR—Miriam Makeba.

YE LITTLE CLUB—Billy Storm & Marilyn Burroughs, Jack Smalley Duo.

LAS VEGAS

BOURBON STREET—Lyn Keith.

DESERT INN—McGuire Sisters, Charlie Manna, Lounge: Ted Lewis, Johnny Puelo, Les Baxter, Mafalda 3, Violins of Mexico, Peterson-Baker, Silver Strings.

DUNES—Kingston Trio, Louis Nye, Bill Reddie, Lounge: Eddie Egan, The Girls, Gil Bernal, Merri Ellen.

FLAMINGO—Gordon & Sheila MacRae, Mattinsons, Russ Black, Lounge: Billy Eckstine, Louis Jordan, Cleopatra's Belly Dancers.

FREMONT—Newton Bros., Ray Smith, Emblems, Bill Britton.

GOLDEN NUGGET—Rose Maddox, Diplomats, Cut-Ups.

HACIENDA—"Les Poupées de Paris," Grover Shore Trio.

MINT—Pat Moreno's "Artists & Models of '63," Tex Williams.

NEVADA—Carol Jean Thompson, Jeri Lynne Fraser, King of Limbo.

NEW FRONTIER—"Oriental Inferno," Lounge: Clara Ward Singers, Ink Spots, Sunny Spencer.

RIVIERA—Louis Armstrong, Jane Russell, Connie Haines, Beryl Davis, Dick Humphreys, Joyce Roberts, Humphreys Dancers, Jack Cathcart, Lounge: Billy Williams Revue, Tony Thomas, as Phil Palumbo 5, La Verne Baker, Dave Rodgers.

SAHARA—Shelley Berman, Mills Bros, Moro-Landis Dancers, Louis Ball, Lounge: Don Rickles, Freddie Bell, Roberta Linn, Tom Cavanaugh, Russ Cantor.

SANDS—Steve Lawrence, Eydie Gorme, Corbett Moonie, Bill Casey, Copa Girls, Antonio Morrell, Lounge: Jackie Heller, Yacoubian Co., Red Norvo, Morry King Strings, Ernie Stewart.

SHOWBOAT—Bob Luman, Johnny Paul, SILVER SLIPPER—Hank Henry, Spinky Kaye, Danny Jones, Eddie Egan, Brandy Long, Viennas, Slipperettes, Geo. Redman, Lounge: Funatics, Beverly Marshall, Skeets Minton, Johnny La Monte.

STARDUST—"Lido de Paris," Eddie O'Neil, Lounge: Roberto Silverio, Don Cornell, Nalani Kele, Bernard Bros., Andriani Bros.

TALLYHO—Patti Kim, Eduardo Sasson, Marty Heim 3.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Nat Brandwynn, Lounge: Kirby Stone 4, Teddy Randazzo, Gil and Nikki, Doris King, Lou Rawls.

TROPICANA—Folies Bergere '63, Ray Sinatra, Lounge: Jerry Colonna, Gene Sheldon, Hi-Lo's, Al De Paulis 4, Dubonnet 3.

RENO-TAHOE

CAL-NEVA (Tahoe)—Ella Fitzgerald, Dave Astor, Donn Arden Show Girls, Matty Malneck, Lounge: Buddy Rich, Dave Burton, Trini Lopez, Sonny King and Vido Musso.

CRYSTAL BAY (Tahoe)—Lancers, Jack Schaffer, Frank Fanelli with Ree Brunell.

GOLDEN—Davis & Reese, Sue Carson, Nita Cruz, Vienna and Venturas, Tony Martini, Wingy Manone, Available.

HAROLDS—Severio Saridis, Kubar Cossacks, Blue Ribbon Belles, Don Conn.

HARRAH'S (Reno)—Sam Butera and Witnesses, DeCastro, Top Notchers, Cousins, Pia Beck, Red Cozy.

HARRAH'S (Tahoe)—Dinah Shore, Bob Melvin, Moro-Landis Singers and Dancers, Leighton Noble, Lounge: Mary Kaye Trio, King Sisters, Big Tiny Little, George Rock, Peter & Hans, Joyce Almee.

HOLIDAY—Four Lads, Matys Brothers, Frankie Ortega Trio, Charles Gould's Satin Strings.

NEVADA LODGE (Tahoe)—"Vive Les Girls," Al Bell, Joe Ann Jordan Trio, Coronados.

NORTH SHORE (Tahoe)—International IV, Murray Arnold, Sue Flanders Quartet.

PRIMADONNA—"Paree Ooo La La!" with Wick & Brand, Riverias, Smith-turner Singers and Dancers, Al Tronti.

RIVERSIDE—Novelties, Phyllis Inez, Los Mariachis Estrella, Galahads.

SPARKS NUGGET—George Burns, Dorothy Provine, Lettermen, George Arnold Singers and Dancers, Foster Edwards.

WAGON WHEEL (Tahoe)—Tony Esquivel, Gaylord & Holiday, Orrin Tucker, Lounge: Louis Jordan, Maska Nua Revue, Bobby Page Show, Town Pipers, Marilyn Kaye with Sammy Tucker Trio, Ron Rose, Bob Rinard.

SAN FRANCISCO

BIMBO'S 365—Anen & Broderick, Lois Ray, Lielt Choriton.

COMMITTEE—Kathryn Ish Irene Rioridan, Scott Beach, Bobby Camp, Gary Goodrow, Larry Hankin.

EARTHQUAKE McMOON'S—Turk Murphy Clancy, Hayes.

FACK'S—Frances Faye.

FAIRMONT HOTEL—Venetian Room: Keely Smith.

HOLIDAY INN (Oakland)—Frank Gorshin, Town Criers.

HUNGRY—Establishment.

JAZZ WORKSHOP—Jimmy Smith.

OFF BROADWAY—Four Freshmen.

PURPLE ONION—"Parade," Carole Cook, Tucker Smith, Beverly Sanders, John Castello.

SHERATON-PALACE—Tudor Room: Bola Sete.

SUGAR HILL—Olatunji, African Dancers and Drummers.

TRIDENT (Sausalito)—Vince Guaraldi.

MIAMI-MIAMI BEACH

AMERICANA—Jack Young, George Arnold's "Artists and Models On Ice," Marsh & Adams, Jinx Clark, Phil Richards, Vic Charles, Wilton Clary, Mal Malikin.

CARILLON—Lou Walters "Ooh La La," Ruth Wallis, Jerry Newby, Jacques, Eddie Garson, Jacques Donnet, Line (16).

CASABLANCA—Buck Buckley, Mario & Florida, Bob Regent.

CASTAWAYS—Ring-A-Ding 6, The Peridots, The Wreckettes (12), Ralph Ford.

DEAUVILLE—Chico & Cubans, Les Rhodes, Lounge: La Playa Sextet.

DIPLOMAT—Van Smith, Pupi Campo, Kay Stevens, Eddie Barnes.

DORAL BEACH—The Interludes, Mal Malkin, Lounge: Luis Varona.

EDEN ROC—Don Rondo, Johnny Musick.

Orca—Stan Hayman, Papi Camps, Orca, Val Olman, Orca, Monroe Kase, Orca, Les Me Hudec Strings.

FOUNTAINBLEAU—Len Dawson, Orca, Chaucery Gray, Orca, Decker Murphy, Ziggy Lane, Bacha Rodell, Frank Natale 3, Tony & Lucille, Chero & Orca.

PLAYBOY—Bill Ricco, Parol Gray, Dick Haviland.

PEPPERWINE LOUNGE—The Coasters, Ardes & Springing Rocks, Ruby.

SEA GULL—Jimmy Holmes, Inkspots (4), Jimmy Grippio.

THUNDERBIRD—Berj Vaughan Quartet, Richie Bros., Dick Smith, E. Lois Forman.

SAN JUAN

AMERICANA—"Spice On Ice Revue," Buddy Boylan & Danny Wald, Lolo & Lita, Pepe Lara, Lounge: Sylvia D'Sailes 3, Humberto Morales.

CARIBE HILTON—Alfredo Sadel, Miguelito Miranda, Orca, Luis Benjamin 5, Lounge: Renee Barrios.

CONDADO BEACH—Betty Robertson, Michael & Paula, Pepito Torres, Orca, Lopez Vidal 5, Lounge: Floriana Alba, Juan Luis, Noro Morales, Orca, Nestor Torres 5.

LA CONCHA—Winnie Hoveler Rev., Pedro Roman, Noro Morales, Orca, Nestor Torres 5, Lounge: Nilda Terrace.

EL CONVENTO—Lampighter Revue, Pepito Arvelo 5.

EL SAN JUAN—"Tropicoro Folies of 1964," Cesar Conception, Orca, Julio Gutierrez 5, Lounge: Bobby Parris Revue, Mandy Campo 6, Tito Lara & Los Hispanos.

OCHO PUERTAS—Carmen Torres, Jesus del Jerez.

Paris Fashions

Continued from page 2

Cardin. Booted to the knee, Chiffon scarves tied in a bow around the neck, tiny at padre hats, they stepped defiantly in long skinny jackets and short skirts, or skinny shifts. A kooky fashion for modern kids. Slim hooded coats for cold weather. Kite coats forming a double triangle when arms are outstretched. Provocative black dresses with long tight sleeves worn with black stockings. Floor-length pale chiffons and crepes.

Cardin's inspiration—actress Jeanne Moreau—had to kiss and re-kiss Pierre for newsreels and tv.

At Ricci, the Russian-student-topcoat—too big, too long, too wide (as if lent by a boy-friend)—is worn over knee-high shift dresses with black wool stockings and flat shoes. Another beat fashion for the young. The collection is geared to a Siberian winter: collars up to the ears, double-jacket suits, city dresses in heavy flannel, capes, furs, huge coats. It is Cray's swansong for Ricci: in October he goes to Leningrad. Gerard Pivart replaces him. Goma goes to Patou. Castillo opens on his own.

It's musical chairs for designers in Paris!

Bravos and kisses are now routine for Yves Saint-Laurent. He knows what women want: an elegant casual little-boy look. When his first models appeared in sexy fitted leather boots up to the thighs, tight pants, huge sweaters and Robin Hood hats (model Alla even carried a gun), it set off fireworks. After Sherwood forest, came a crusader in armor—a futuristic black shiny oilskin with a space helmet: then the oh-so-British tweedy girl in matching knee-length tweed stockings. Saint-Laurent carries his boyish theme into evening. The shirt, the jerkin, the farmer's smock appear in tweeds and reappear in satin. Simple woollen jumpers are glamorized, pailletted, headed. This dash of contemporary casualness did the trick: Saint-Laurent was mobbed by his fans.

Pix were out the next day, disregarding release dates. Models in almost every house were bribed to come out on balconies for air while photographers hung dangerously outside windows or perched on roofs. Now, every established rule is broken. Presidents of the Couture resign one after another.

a revolution is brewing... but Fashion News of Paris is NEWS, and the show goes on.

NAACP Honors Jr.

Continued from page 1

ers" descend on the nation's capital Aug. 28. Davis concludes his stand here Aug. 21.

The NAACP also presented Steele, producer of "Smart Affairs," with a plaque for his efforts in the battle for racial equality.

Davis played to capacity over the weekend and may break the club's all-time attendance record which he established last year. At that time he drew 15,000 paid admissions into Club Harlem during his six-day stay.

Nitery has a \$4 admission and \$5.50 minimum on weekends and \$3 admission and \$4 minimum on other nights.

'Hit Fever' Grips B'way--Again

Continued from page 1

yet made theatre deals. Thus, the booking jamup is even greater than indicated by the commitments already announced.

The production roster for the 1963-64 Main Stem season is loaded, as usual, with an array of boxoffice lures in performers and established writers, directors, producers, etc. Musical production is continuing on the upbeat despite rocketing costs, and in the straight play field a substantial spread of dramas and comedies is in the offing.

Taking into account shows with theatres already booked and others which appear likely to make the scene this season, the production budget on tuners for '63-'64 figures to exceed \$5,000,000, while the straight play expenditure looks to top \$3,000,000. The financing on some of the new musicals allow for costs in excess \$500,000, but the overall outlay is based on an average of \$450,000. The average for a straight play is figured at \$150,000, although costs for some of the entries in that category may fall under that amount, while others may run around \$200,000.

British imports will again be getting Broadway exposure and the agenda also includes companies from France (the Marie Bell troupe), Israel (Habimah Theatre), Italy (the musical, "Rugantino"), as well as the Obratsov Russian Puppet Theatre.

The Lincoln Center Repertory Theatre is scheduled to make its debut this semester at temporary headquarters in Greenwich Village with two new plays, Arthur Miller's "After the Fall" and an untitled comedy by S. N. Behrman, formerly called "But for Whom Charlie..."

to run in repertory with a revival of Eugene O'Neill's "Marco Millions."

The Actors Studio Theatre, which debuted last season with a revival of O'Neill's "Strange Interlude," is slated to take over the Riviera Ballroom on Broadway for the presentation of June Havoc's "Marathon '33," "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad," which had a long run off-Broadway and then toured, will be given a limited Main Stem stand beginning later this month.

Besides Miller, Behrman and Miss Havoc, other playwrights with works earmarked for New York production this season include Paddy Chayefsky ("The Passion of Josef D"), Edward Albee ("The Ballad of the Sad Cafe"), Howard Teichmann ("A Rainy Day in Newark") and Neil Simon ("Barefoot in the Park").

From England, there will be Terence Rattigan ("Man and Boy"), John Osborne ("Luther"), Arnold Wesker ("Chips with Everything") and Peter Shaffer ("The Private Ear" and "The Public Eye").

The Bertolt Brecht fad will be continued with a production of George Tabori's version of "Arturo Ui."

In the musical field, Noel Coward is to be represented on Broadway as composer and lyricist of "The Girl Who Came to Supper," adapted by Harry Kurnitz from Terence Rattigan's "The Sleeping Prince." Meanwhile, Coward's play, "Blithe Spirit," worked over as a musical by Timothy Gray and Hugh Martin, is being prepared for Main Stem presentation early next year by Lester Osterman, Robert Fletcher and Richard Horner. It's titled "High Spirits" and is to be directed by Coward.

"Supper" is being produced by Herman Levin as his first offering since "My Fair Lady." Involved in the writing of other tuners are such top-rankers as Meredith Willson (book, music and lyrics for "Here's Love"), Arthur Schwartz and Howard Dietz (songs for "Jennie") and Betty Comden, Adolph Green and Jule Styne (book and songs for "A Girl to Remember").

Among the upcoming productions are two musical adaptations of recent straight plays. They're "110 in the Shade" and "Dolly: A Damned Exasperating Woman."

The former, based on N. Richard Nash's "The Rainmaker," has a book by Nash and music by Tom Jones and Harvey Schmidt. "Dolly," a workover of Thornton Wilder's "The Matchmaker," has a book by Michael Stewart and music by Jerry Herman.

"110" will mark the Main Stem

debut of Jones and Schmidt, who scored off-Broadway with the longrunning musical, "The Fantasticks." Also moving from off-Broadway to the big time is Rick Besoyan, who clicked outside the Times Square area with "Little Mary Sunshine," for which he wrote the book, music and lyrics. He's again done all the writing for the tuner, "The Student Gypsy" or "The Prince of Liederkranz," which he'll also stage for a Broadway opening next month.

Musicals

Tuner treatments of Budd Schulberg's novel, "What Makes Sammy Run?" and Anthony Hope's novel, "The Prisoner of Zenda," are also on tap for this season. Schulberg and his brother, Stuart, are responsible for the transformation of "Sammy" into a musical under the same title as the book. Ervin Drake contributed the score.

"Zenda," the musical version of the Hope book, was adapted by Everett Freeman with music by Vernon Duke and lyrics by Leonard Adelson, Sidney Fuller and Martin Charnin. The novel underwent straight play and film conversion years ago.

"Zenda" has already begun warming up out-of-town, as have "Jennie" and "Here's Love." The latter, incidentally, is based on the film, "Miracle on 34th Street," while the former deals with the early career of actress Laurette Taylor. Connected with the respective three shows as headliners are Mary Martin ("Jennie"), Janis Paige, Craig Stevens and Laurence Naismith, ("Love")

Kerttu Is Only Mrs. John Shubert Though Sarah & John 3d Legitimized; Immediate Estate Mostly Insurance

L'affaire of the two Mrs. John Shuberts was settled last week in N. Y. Surrogate Court following recommendation of Surrogate S. Samuel DiFaleo that the principals attempt an out-of-court compromise, else he would have to rule on the legitimacy of Mrs. Nancy Eyerman Shubert's two children as well as on who is the rightful legal widow. Mrs. Kerttu Helena Shubert, 47, was ruled to be the widow of John Shubert, despite a claimed Mexican divorce, and Mrs. Nancy Eyerman Shubert's two children were legitimized.

However, neither Sarah Catherine Shubert, three, nor John Jason Shubert 2d, who is two, will have claims on the Shubert fortune. Instead, each receives \$12,500. In addition, their mother is beneficiary of two \$25,000 insurance policies.

Wife No. 1, Kerttu, inherits the late John's estate estimated at around \$600,000, principally in life insurance. John's share from his father, Jacob J., the surviving of three founding Shubert brothers, had been unofficially estimated as being worth \$15,000,000. Presumably this stems from estimates of the Shubert (Select Operating Co.) value, variously said to be worth between \$30,000,000 and \$50,000,000. J. J. Shubert is now around 87.

John Shubert was 54 when he died on a train Nov. 17 last while enroute to Clearwater, Fla., to spend Thanksgiving with Nancy Mae Eyerman Shubert and his two children. This was the evidence of Edward Eyerman, a Kingston, Pa., builder and banker, and father of Nancy, that John was to spend the holiday with her, their two children and Nancy's parents.

John Shubert's mother, Catherine Mary Dealy Shubert, who is estranged from J. J. Sr., sought to introduce a second will, purportedly dictated by her late son just before he sailed for Europe, cutting off Kerttu and ceding everything to Nancy and the two children whom she regards as her "true grandchildren."

However, by terms of the settlement, Nancy is forbidden from calling herself Mrs. Shubert although the two Shubert children are legitimized. In their case, under the legal provisions set up by Gerald Schoenfeld, the Shubert attorney and coexecutor with Kerttu of the will, they have no claim on any Shubert inheritance or heritage, other than the name.

John Shubert's estate, by terms of the settlement, pays \$10,000 attorney's fees to Milton Levy of Lowenstein, Pitcher, Hotchkiss & Parr, who represented Nancy, and will also defray legal bill of Arthur N. Field, special guardian appointed by the Surrogate for the two children.

Some love letters written from El Paso, Texas, by John to Kerttu, while he was enroute to Mexico for that divorce (which was not recognized) were introduced by Mrs. Shubert No. 1. Kerttu, incidentally, appeared in court in a wheelchair and in a plaster cast as result of a broken leg.

The wills are now admitted to probate. There is only the question of the claimed second will, the original of which has not been found.

'Convention of Critics' Will Punch Up Dullish Florence Music Festival

Florence, Aug. 13. Florence's annual festival, or Maggio Musicale Fiorentino, is due for an overhaul by its new head, Prof. Raffaello Ramat. In recent years the event has suffered from sloppy management by the municipality and the festival administrators. Visible lack of adequate preparation and rehearsal became a bore. There seemed interest only in going through the motions to grab the subsidy handed out by the Ministry of Tourism in Rome.

The 1964 program will be broadened, internationalized and disciplined. Plan is to concentrate on the "classics" of the 1920s and 1930s and to add a "Convention of Critics" and in art show. Roman Vlad is busy organizing the '64 schedule.

Set Channing as 'Dolly'; Cuts 'Millionaire's' Tour

"The Millionaire" with Carol Channing starred, will not extend its summer stock tour to a regular road trek and then a Broadway engagement, as originally planned. The George Bernard Shaw play was revived for its present outing by the Theatre Guild, in partnership with Charles Lowe, the star's husband.

The presentation, currently at the Paper Mill Playhouse, Millburn, N.J., goes next week to the Falmouth (Mass.) Playhouse and the Tappan Zee Playhouse, Nyack, N.Y., Aug. 28-31. Miss Channing will be on Broadway this season, however, having been signed for the title role in "Dolly: A Damned Exasperating Woman."

That's the musical version of "The Matchmaker," which David Merrick is producing for a Jan. 16 opening at the St. James Theatre, N.Y.

Ottawa, Toronto, Censor Crucifixion In 'Establishment'

Ottawa, Aug. 13. Despite what producer Harvey Glatt termed "censorship before presentation," the British revue, "The Establishment," played its Ottawa booking of six performances last Thursday-Saturday (8-10) with only a single cut. The deletion was the crucifixion sketch which, according to authorities, would be an infraction of Canada's criminal code. The matter arose two days before "The Establishment" was to open at the Fisher Park High School Auditorium, Ottawa's outspoken mayor, Dr. Charlotte Whitton, declared that a bit on a speech by the Queen would bring punishment by city police.

A petition was circulated calling for the retention of both the crucifixion and the Queen skits as planned. However, the crucifixion bit was dropped, while the Queen item stayed in. The show was an advance sellout.

Glatt, who is presenting the revue's Canadian tour, said the show grossed over \$12,000 for the six performances here. The 800-seat house was scaled to \$4.50.

Also Scissored in Toronto

Toronto, Aug. 13. The satirical crucifixion sketch in the British revue, "The Establishment," was eliminated from the show during its sellout Toronto engagement week-before-last. There were no audience incidents during the local run.

The revue was presented in the Eaton Auditorium, owned by the Eaton department store chain, which had contractual right of veto of the material, so there was no room for dispute about the firm's decision to cut what was regarded as an objectionable skit.

The crucifixion sketch is the same one that was removed from "The Establishment" under pressure of city officials during the show's recent off-Broadway, cabaret-theatre stand in New York.

New York Ballet Skeds Pre-Labor Day Opening

An early fall for the New York City Ballet. It opens Aug. 27 at the City Center with 28 ballets in repertory. Windup is Sept. 29. Company is again giving special status to George Balanchine's full evening work, "Midsummer Night's Dream" which will be staged six performances consecutively over the Labor Day weekend.

Jacques d'Amboise is back dancing after his accident while touring Europe last season. Other top-liners include Melissa Hayden, Maria Tallchief, Allegra Kent, Violette Verdy, Edward Villella.

Swen Swenson to Act In Tent-Touring 'Joey'

Swen Swenson and Dorothy Lamour will costar in "Pal Joey" for a four-week tour of tents in the Guber-Ford-Gross chain. Swenson, who'll play the title role in the musical, was recently on Broadway as featured dancer-singer in "Little Me."

"Joey" opens Aug. 27 for a week at the Shady Grove Music Fair, Gaithersburg, Md. It then goes to the Valley Forge Music Fair, Devon, Pa., Sept. 2-7; Camden County Music Fair, Haddonfield, N.J., Sept. 9-14, and then the Painters Mill Music Fair, Owings Mills, Md.

Set D.C. Coliseum For Dance Dates

Washington, Aug. 13. Local impresario Patrick Hayes has devised a way to bring the Bolshoi Ballet and two other large dance attractions to Washington during the coming season despite the lack of a large hall with adequate stage and dressing rooms for a sizable ballet company. Loew's Capitol, which has housed such presentations for many years, is to be shuttered at an unspecified early date. The theatre lease is currently good for only 30 days at a time.

When and if the National Cultural Center is ever built, it will have a 2,500-seat hall for the dance. Hayes invited Sol Hurok to Washington to explore "make-shift" arrangements to fill the hiatus, since no one anticipates the Cultural Center can be in operation for three or four years at the earliest.

They brought in George Bardyguine, who staged Hurok's ballet and dance attractions in Madison Square Garden, N.Y. It was decided that the Garden's staging setup could be duplicated in the Washington Coliseum, formerly known as Uline Arena, now used for the big ice shows, basketball games, jazz concerts and the like.

The linoleum-covered stage, 60 feet across, 40 feet deep and raised five feet above floor level, can be dismantled and moved easily, Hayes explained. There will be no footlights, but special lighting will be installed from the front and sides of the stage. Heavy velvet draperies will "mask in" the stage.

Hayes, in association with Hurok, has booked "The Stars of the Bolshoi" (highlights), Oct. 7-8; "Ballet Folklorico of Mexico," Dec. 15; and "Mazowsze," March 14. Harry Lynn is president of the Washington coliseum.

Anita Gillette to Star In London 'Pocahontas'

London, Aug. 13. Anita Gillette, a Broadway singer-dancer-actress, is understood set as star of "Pocahontas," a musical comedy based on the story of the American Indian princess who supposedly saved the life of Capt. John Smith, leader of the settlers of Colonial Virginia. She will play the title role.

The show, to be produced by Stephen Mitchell, has book, music and lyrics by Kermit Goell, and will be staged by Michael Manuels, with Nello Fisher as choreographer. Rehearsals start next week, with the West End opening early in October at an unspecified theatre, following a two-week provincial tryout.

Miss Gillette is reportedly bringing her two-year-old son and the latter's nurse to London. Her husband, a research doctor, is expected to follow in several weeks, having arranged to transfer his study project to a London hospital for the duration of the "Pocahontas" run.

Noel Ferrier's Surgery Postpones Aussie 'Wild'

Melbourne, Aug. 13. "The Importance of Being Wilde," a one-man show by Aussie actor Noel Ferrier, scheduled to open last Saturday (10), has had to be postponed owing to the star's sudden hospitalization for hernia operation.

It's understood Ferrier now plans to do the show in October.

Whitehead Optimistic About B'way, Despite Production Ebb, High Scale; Regards Local Groups a Stimulant

By BOB REES

Minneapolis, Aug. 13.

Kathryn Grant in Stock (That's Mrs. Crosby, Son)

Kathryn Grant, parenthetically billed as Mrs. Bing Crosby, made her summer theatre debut last week in "Sunday in New York" at the Avondale Playhouse, Indianapolis. The take for the stanza, in the big-money class for the spot, was around \$20,400.

The actress is scheduled to headline in the comedy again the week of Sept. 3 at the Packard Music Hall, Warren, O., as a replacement for the cancelled booking of Carol Channing in "The Millionaire."

Actor's Workshop Buying President, S.F. Burley House

San Francisco, Aug. 13. The Actor's Workshop, the noted local group that has been operating for several years on an off-Broadway Equity contract, has virtually completed arrangements to acquire the old President Theatre, a burlesque house, as its permanent base. Jules Irving, managing director of the legit outfit, has revealed that the Workshop has offered \$207,500 for the 1,100-seat theatre on McAllister Street, a block off Market, in the burgeoning Civic Center area.

Because the theatre is part of the estate of the late Eddie Skolak, the deal requires probate court approval, which will take about a month. Trustees of the estate have accepted the bid, and the necessary financing is being arranged. Meantime, for the new season opening Oct. 4 with "Taming of the Shrew," the Workshop will continue to use the 650-seat theatre in the Marines Memorial Club.

The President was built in 1905 as the Colonial, and featured vaude and drama. The house was destroyed in the earthquake and fire of 1906, but was rebuilt and reopened in 1909 as the Savoy. It was bought in 1925 by Henry Duffy, who christened it the President and made it the home of his repertory company, Duffy's Players.

After repertory went into a decline, so did the President, until Eddie Skolak acquired it in 1941 and began a burley policy, just in time to cash in on the flood of servicemen during the war years. His widow, Cathy Carver, has managed the house since his death in May, 1960, and sings in the show every Saturday night. She says she's tired of show biz, however.

For the Workshop, founded in 1952 and leasing the Marines Theatre since 1955, this will be its first real home. About 14 months may be needed for alterations.

Seattle Rep Bow Nov. 13; Troupe Nearly Complete

Seattle, Aug. 13. Seattle's new Repertory Theatre, which opens its initial season Nov. 13 in the Seattle Center Playhouse, has issued its first audition call for next Friday (17) for local actors. The group has Actors Equity permission to engage four non-Equity members to work in the company.

The professional company, headed by artistic director Stuart Vaughn, is nearing completion, with 14 signed and one to go. Those signed include Pauline Fianagan, Stephen Joyce, William Myers, Marjorie Nelson, Helen Quarrier, Conrad Bain, Archie Smith, Ruth Sobotta, Harvey Solin, George Vogel, Vernon Weddle, Ralph Lee, James Higgins and Don Perkins.

The opening production will be "King Lear." Other plays in the 30-week season will be "The Firebugs," "The Lady's Not for Burning," "The Sea Gull" and "Shadow of Heroes."

Consider Ways to Keep Columbus Theatre Alive If Hartman Blacks Out

Columbus, O., Aug. 13.

The Board of Directors of the Columbus Area Chamber of Commerce and the Downtown Area Committee are co-operating in an effort to keep professional legit alive in downtown Columbus in the wake of the possible closing of the Hartman, the sole theatre in the area. Mrs. Lydia Boda, manager of the Hartman, recently announced that she is resigning and giving up the lease in September.

C. of C. directors authorized Board Chairman William E. Knepper to organize a committee to recommend what the chamber can do in the situation. Norman Folpe, executive secretary of the Downtown Area Committee, said his organization would co-operate closely with the Knepper group. Neither outfit is concerned primarily with saving the Hartman, but both want to keep legit alive here.

The Theatre Guild-American Theatre Society also hopes to continue its local subscription setup. The Hartman closing will leave the TG-ATS without an outlet here. Warren Caro, executive director of TG, is seeking a new management for the Hartman, acceptable to the owners. The 52-year-old house is understood to need at least a \$200,000 renovation, including an air conditioning plant.

A new theatre in the Market-Mohawk urban renewal area is possible, according to A. Charles Brooks, project co-ordinator for United Redevelopment Corp., which recently signed a contract to redevelop 47 acres in the area, adjacent to the downtown theatre district.

A citizens' committee to save the legitimate theatre for Columbus has begun a campaign via newspaper coupons to enlist public support. The coupons do not ask for financial pledges, but are intended as an indication of the extent of popular support for any plans to preserve in the wake of the indicated shuttering of the Hartman.

Samuel T. Wilson, theatre editor of the Columbus Dispatch, and Ron Pataky, theatre editor of the Columbus Citizen-Journal, were named advisors to the committee, chairmanned by attorney Richard Heer Oman. Radio and tv stations are being solicited to lend their aid to the drive.

Danger of Building Up a Theatre When Your Landlords are Politicians; Greek Sans Auto Space & Lease

By ROBERT B. FREDERICK

Los Angeles, Aug. 13. A showman who invests his time and talent in the operation of a theatre whose lease is subject to the control of politicians may live to have it all come to naught. Such is the predicament here of James A. Doolittle, general manager of the Greek Theatre. He has had 10 years of unusual success in the 4,400-seat arena but he cannot get his lease renewed after the 1964 season. Two political appointees, Mel Pierson and Leonard Shane, simply are allowing Doolittle, his staff and his talent commitments to stew in total uncertainty. Their statement is that they "must have a more comprehensive knowledge of the situation." Meanwhile the former "lemon stand in the park" may revert to its former status.

City Recreation & Parks Commission demand for an outside audit of the Greek Theatre is not the issue. Doolittle states he is quite willing to be audited providing this is part of negotiations for renewal of lease. He also wants assurances of trade secrecy on booking and other transactions, complaining that the politicians with whom he has dealt in past have promised to keep information to themselves but it has become public. The Commission declines negotiation, wants only an outside audit. Hence stalemate.

"Gentlemen's agreement" not to reveal publicly the findings of an audit of the City-owned Greek Theatre would have been illegal, per Leonard Shane of the Parks Commission. "We don't know what Doolittle wants. He doesn't tell us," added Shane. He also answered Doolittle's complaint that his parking space was preempted for a golf course by declaring that other parking space was provided.

Under the present lease, the Greek Theatre Assn. pays a minimum of \$15,000 yearly, against 5% of the admissions paid and 10% of certain concession sales. In his ten years as general manager, Doolittle has done much to build the outdoor theatre in Griffith Park from an admitted civic liability (previously available for \$1,000 a year and with few takers) to a revenue-producing entity that, last year, paid the Commission over \$54,000 (possibly the highest rental paid for any outdoor theatre, regardless of size. Greek has 4,400 seats). Over the past ten years, the total rent paid is \$344,398. For the past three years the theatre has played to over 90% capacity and for current season, to date, 95% capacity.

Doolittle's offer for a new lease was for two to five years for a flat fee, including concessions, of \$60,000 annually for the first two years, with an annual increase of \$2,000 after that. The audit inclusion, he said, was to allow the theatre to go ahead with future programming, as the types of international productions it had in mind require time and financial assurance.

The Commission has refused to agree, although the L. A. City Council and the County Board of Supervisors, the other two local governmental agencies with whom Doolittle has legal contact, have raised no questions concerning the theatre's operation.

The Greek receives an appropriation from the City Council in return for which it advertises various advantages offered by the city. The last appropriation, for \$12,500, was unanimously approved. The County Board of Supervisors makes appropriations earmarked for certain productions which have known cultural advantage but on which deficits are anticipated. Its last appropriation, for \$10,000, was also unanimously approved. The latter group's participation entitles it, as an actual participant, to an audit accounting.

As the city's percentage comes off the gross, it receives its rental whether the production plays at a loss or profit. City attorneys Roger Arneberg and William P. Mealey have agreed that "no express provision for the city to examine further is provided in the lease."

Doolittle defends his reluctance to have a mere de-

tailed audit as "invasion of artists' privacy and that information beyond that legally due, had been provided on the assurance that it would not be made public but that the Park Department repeatedly violated this assurance."

Last January, Doolittle submitted a report to the city showing that it had already on file, not only all records called for in the rental contract, but for all operations of the theatre, plus special schedules made over the past ten years dealing with "reconciliation" and "recapitulation."

Ironically, then, that even after the damage to the theatre's operation and prestige done by the investigation and the possible future damage because of the failure to reach a new lease agreement, the current season, 11th under Doolittle's aegis, shows every sign of becoming the Greek Theatre's most successful.

"My Fair Lady" opened the season with two and a half weeks that grossed over \$270,000, despite the fact that this was the musical's fifth visit to L. A.

"A Man For All Seasons" (the Greek's first non-musical play in English, with only part of the original cast and a real experiment in providing classic theatre in a community that admittedly dotes on lighter and musical fare), in its two-week date which ended Saturday (4), grossed over \$175,000.

The three performances of "Mme. Butterfly" skedded for this week were sold out in the first mailing.

Restricted Parking

The advance on the two remaining productions (Harry Belafonte and company for 24 performances, the Kingston Trio and Henry Mancini for seven), is, according to Doolittle, "tremendous." And the public support, despite such obstacles as the restricted parking, is most encouraging. The mail response this year has been almost \$100,000 greater than for any previous season.

"The most disheartening thing about this situation," Doolittle said, "is that what was well on its way to becoming a renaissance in local theatre may now turn into something closer to a decline and fall. It has almost destroyed us. This theatre, in its ten years, has possibly the best production record in America. To allow the future of such an institution to remain the pawn of a couple of politicians who appear to be perfectly willing to destroy it, is appalling. The pity of it is that they will probably get away with it."

"They've already started by taking away our main parking area for, of all things, a golf course. I see no hope of working out anything with the present people on the Park Commission with whom we have to deal. We have no optimism about this."

"The damage done here is just unbelievable and much of it is not yet apparent to the general public—such as that done to our negotiations with artists and the constant emotional strain on our staff. Anyhow, we decided to go ahead and give the city the best season we could. We were going to have some outstanding international attractions but all that had to be changed. We were going to do a ballet and another opera and bring over the Greek Tragedy Company's 'Medea.' But it seemed wise at the time to change to a 'little safer' plan. Although it changed the whole tenor of the season, the response has been terrific and this without

a ballet, which has always been our biggest draw.

"One of the great reassurances to us has been the public's display of faith during the past two weeks in our attempt to bring them a play whose tremendous values would give them a different evaluation of legitimate theatre. 'A Man For All Seasons' has literally rocked the city. I doubt that any play in the history of the American theatre, that was not a musical, has grossed so much, even lighter fare. And the people bought tickets on faith—faith in our reputation. This has been with the inclusion of our discounted student tickets for which we always provide, even with shows that are certain to sell out in advance."

"The cost of bringing in 'Man For All Seasons' was tremendous. We paid the company \$88,000 for the two-week date and also paid for all scenery adaptations and other costs, such as advertising, etc. The risk factor involved indicated an eventual cost of between \$160,000 and \$170,000. But, as a result, they've seen a play that will enrich their lives and their sense of values."

"It's a perfect example of what we have been trying to accomplish. Our only strength is in our dedication to the theatre. We have no political connections to support us—only the response of the public."

Still Optimistic

Despite his worry about the future of the Greek Theatre after his tenure, Doolittle, when asked about plans for 1964, went into a detailed, spirited discussion with such evident relish that the atmosphere changed immediately to one of optimism.

"We'll definitely do a full-length ballet, probably in conjunction with the New York City Ballet; probably another Gilbert and Sullivan with Tyrone Guthrie, possibly 'Pirates.' We'd like to do two operas and the Greek 'Medea.' We'd definitely like to do another play in the classic vein—either Shakespeare or 'Cyrano.'"

"Our production and technical staff are year-around employees. We work just as hard in the winter as when the season is on. I've got enough projects, if we can get the financing, to take care of the next 20 years. We have built up a tremendous library. If we had \$150,000 of underwriting each year—and no political problems—we could give 15 to 20 productions of outstanding quality every year."

"Eventually, we'd like to do a full-length ballet, an opera and a play each season that we'd produce ourselves, filling out with the great international companies, some of which we have already presented. After the success we've had with the Grand Kabuki, the Comedie Francaise and the Greek Tragedy Theatre, we know that language is no problem."

"We've never solicited funds but even if we did have contributions and help, all our energies would still only go towards this kind of theatre. One day we'd like to have a really first-class resident theatre—one that did not only plays, but ballet and opera. We'd like to use other centers than the Greek Theatre—such as the new Music Center—in order to provide a longer season. The city needs this."

"But everything must be absolutely professional. The final authority must be in professional hands, otherwise you'll wind up in a chaos of arguments, petty differences, etc., and certainly you'll never have interesting and creative theatre."

"Public sentiment supports us overwhelmingly at the boxoffice. If it will support us in this present difficulty with the Park Commission, the Greek Theatre will continue to grow. Otherwise next season will mark the end of something rare and fine."

Hark the Meadow Larks Sing—Maybe

Edwin Emrich of the Grand Opera Foundation of New Jersey Inc. pitched a suggestion over the weekend that the existing Metropolitan Opera House on Broadway in Manhattan be "taken down and re-built in the New Jersey Meadows" alongside the Hackensack River. Just how this architectural feat could be accomplished is unexplained, nor where the \$20,000,000 or more would come from.

Until now those interested in "preserving" the 75-year-old structure have thought in routine terms of leaving the building on its present site. Actually the ground has been sold under an elaborate series of annual payments to the Met Endowment Fund, as and when the present structure is vacated and the opera company moves to Lincoln Center.

Shubert Alley Shorts

Howard Lindsay is recuperating satisfactorily at his home in Annisquam, Mass., after an appendectomy last week at Addison Gilbert Hospital, Gloucester. Incidentally, an Associated Press report of the event gave the author-director-producer-actor's age as 64. As he himself has repeatedly stated, the actual date of his birth was March 29, 1889.

"Tour d'Amour," a musical by Ken Englund and Charles Henderson, may be done in London by Bernard Delfont, with the idea of a subsequent presentation on Broadway. British film-legit star Richard Harris is reportedly interested in playing the lead role, an impresario-clown named Bobino. Members of a volunteer legit-promotion group, Friends of the Theatre, are recruiting local subscribers for the upcoming Theatre Guild-American Theatre Society season in Minneapolis.

"The Ides of March," Thornton Wilder's novel on which Jerome Kilty's current London dramatization is based, has just been published by New American Library as a paperback, at 60c. The Univ. of Texas will offer a new program, starting with the fall term in September, leading to a doctor of philosophy degree in drama, according to Dr. Loren Winship, theatre department head. "U.S.A.," the off-Broadway revue by Paul Shyre and John Dos Passos, based on Dos Passos novel, has been published in paperback by Samuel French, at \$1.25.

Bernard J. Frotton, who operates the non-Equity Theatre Shack in North Arlington, N.J., has partnered with Steve Russell in a new strawhat, the Potter Mountain Playhouse, also a non-Equity project, at Manokill, N.Y. Performances are given in a converted barn, and the company occupies a handsome mansion, built in 1789 and originally known as Richtmeyer's Tavern. Frotton, a theatre buff, is a sales engineer by profession. Russell is station manager of WBGO, Newark.

Maybe it's indicative of the popular estimate of newspaper ethics that there was general awe, not to say consternation in local legit circles recently when Dan Sullivan, a staffer of the Minneapolis Tribune, panned the Tyrone Guthrie Theatre production of "Death of a Salesman." The angle is that Tribune editor-vice president John Cowles Jr., son of the publisher, is head of the Minnesota Theatre Foundation which supports the Guthrie project. The paper subsequently reprinted a favorable review of the show by Howard Taubman, critic of the N. Y. Times.

Legit Followups

Beyond the Fringe (John Golden, N.Y.)

If "Beyond the Fringe" isn't a hit on the road, it won't be the fault of the touring cast. Playing for two weeks at the Golden while the original company vacationed, the new performers impressed as a talented quartet, capturing most of the zany comedy spirit of the British revue.

Patrick Horgan, subbing for Peter Cook, is a smooth, ingratiating comedian, who does full justice to the riotous take-off of Harold Macmillan. Paxton Whitehead tries a little too hard to emulate the loose-jointedness of Jonathan Miller, but he is very funny, and his bit about pornographic bookshops is highly effective.

Patrick Carter does well with Dudley Moore's piano comedy, and he's good in the other sketches. William Christopher is almost as droll as Alan Bennett, and his satirical church sermon remains one of the show's highlights.

The four actors work well together, as evidenced by the thoroughly successful skit about World War II memories and the sidesplitting Shakespeare parody.

"Fringe" is an erudite, intellectual show, and it's possible that its appeal in the hinterlands may be limited. But the touring cast is fine.

Kenn.

Never Too Late (Playhouse, N.Y.)

Still a sellout after 35 weeks on Broadway, "Never Too Late" remains a funny show, though perhaps not quite as funny as the original rave reviews indicated. Basically, a television comedy with lots of sex-talk added, the play has characters who are unbelievably simple-minded. But many of the gags are good, and they come at a rapid clip. The performers, under George Abbott's savvy direction, milk them for all they're worth—and more.

Paul Ford, wandering around stage like a nonplussed walrus, continues to be the comedy's major asset. Maureen O'Sullivan is still attractive and charming as his wife, and Orson Bean displays considerable comic talent as the son-in-law. As the daughter, Fran Sharron comes on a little too strong.

Audience reaction at the performance caught was clear: they loved every minute of it.

Kenn.

Never Too Late (Opera House, Central City)

Central City, Colo. Aug. 6. Sparkling is the word for the touring edition of "Never Too Late," which opened the theatre

season of the Central City 32d Annual Opera & Play Festival. Summer Arthur Long's comedy not only offers William Bendix ample opportunity to express droll comedy but affords others in the cast comedy lines which keeps the audience in stitches.

Will Hutchins does admirably as the son-in-law, and in several scenes almost outshines the star, particularly in the drunk bit, and in a more serious mood, when he gets his father-in-law off the hook with the mayor. Nancy Carroll, as the wife and middle-aged soon-to-be-mother-again is charming in a role which could easily be overplayed.

Bide.

Robert Whitehead

Continued from page 65

reason against federal subsidization of the commercial theatre. While despite high admission scales, Broadway smash hits are still prosperous, conditions are worsening for moderately good stage productions of the type that formerly could make the Broadway grade.

The prospect of pay televising Broadway shows, directly from their theatres eventually may spell quick and large fortunes for all concerned, Whitehead thinks, but the potential harm this would involve remains to be seen. He asserted that its "ridiculous" for a Broadway producer to quarrel with drama critics who incur his displeasure. Moreover, critics are generally competent and honest, and should be entitled to express their opinions.

The Guthrie and Lincoln Centre repertory ventures and the Broadway theatre will be mutually helpful, as they will augment public interest in legit, as well as feed each other in talent, ideas and techniques. The situation won't necessarily work to the provinces' audiences disadvantage because, generally speaking, a number of Broadway stars no longer will go on tour, and the local groups will sustain interest in the stage.

Whitehead's Broadway production of "A Man for All Seasons" will be in Minneapolis the week of Sept. 9 as a Theatre Guild-American Theatre Society subscription series offering while the Guthrie Theatre season still is under way," the producer noted. "It's my belief that my show will have helpful patronage stimulation instead of harmful competition."

While here, Whitehead visited with his cousin, Hume Cronyn, who is costarring with his wife, Jessica Tandy, in the current, initial season of the Guthrie repertory group.

Road: 'Jennie' \$68,337, 'Zenda' 63G, 'Here's Love' \$71,299, 'Late' \$35,196, 'Strings' \$51,687, 'Seasons' \$32,884

Four entries were added to the road roster last week, three in the regular touring category and one a pre-Broadway tryout. The presentation earmarked for New York is the musical, "Zenda," which got off to a good start as the Civic Light Opera subscription entry in San Francisco.

The other newcomers to the hinterland legit scene were "Beyond the Fringe" in Los Angeles; "Never Too Late" in Central City, Colo., and "No Strings" in Boston. The latter three all did well on their initial stanzas. Continuing strong last week in their respective Boston and Detroit engagements were the Broadway-bound tuners, "Jennie" and "Here's Love."

"A Man for All Seasons," another recent addition to the touring list, did nicely in Frisco last week, although the take was substantially below the mammoth gross registered by the drama the previous stanza in L.A.

Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as or Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed

BOSTON

Jennie, Colonial (MC-T) (2d wk) (\$7,500; 1,685; \$70,562) (Mary Martin). Previous week, \$77,762 for nine performances.

Last week, \$68,337.

No Strings, Shubert (MC-RS) (1st wk) (\$6,500; 1,717; \$59,000) (Howard Keel, Barbara McNair). Previous week, \$30,692. Broadhurst, New York.

Opened at the newly renovated, air-conditioned Shubert here Aug. 5 to three affirmative notices (Hughes, Herald; Maloney, Traveler; Norton, Record American) and two yes-no reviews (Guidry, Monitor; Kelly, Globe).

Last week, \$51,687 with Show of the Month Club patronage.

CENTRAL CITY, COLO.

Never Too Late, Opera House (C-RS) (1st wk) (William Bendix, Nancy Carroll, Will Hutchins). Last week, \$35,196. Began tour here Aug. 5.

CHICAGO

Blacks, Studebaker (D-RS) (4th wk) (\$3,800-\$4,500; 1,200; \$33,000). Previous week, over \$12,000.

Last week, about \$11,500.

My Fair Lady, Shubert (MC-BT) (2d wk) (\$4,495; 2,100; \$63,000) (Ronald Drake, Gayle Byrne). Previous week, \$24,380 for six performances.

Last week, \$40,537.

DENVER

Stop the World—I Want to Get Off, Auditorium (MC-RS) (Joel Grey, Julie Newmar). Previous week, \$37,238. Hartford, Los Angeles.

Last week, \$46,760 for seven performances.

DETROIT

Here's Love, Fisher (MC-T) (2d wk) (\$7; 2,081; \$81,000) (Craig Stevens, Janis Paige, Laurence Naismith). Previous week, \$70,439 with Fisher Playgoer subscription.

Last week, \$71,299 with Fisher Playgoer subscription.

LOS ANGELES

Beyond the Fringe, Hartford (R-RS) (1st wk) (\$5,500-\$6,600; 1,032; \$39,000).

Last week, \$29,244 with Theatre Guild-American Theatre Society subscription. Began tour here Aug. 5.

How to Succeed in Business Without Really Trying, Philharmonic (MC-RS) (2d wk) (\$6,250; 2,670; \$85,000). Previous

week, \$82,638 with Civic Light Opera Assn. subscription.

Last week, \$84,463 with CLO subscription.

MILK AND HONEY, BILTMORE (MC-RS)

(1st wk) (\$5,500-\$6,600; 1,636; \$55,000) (Robert Weede, Molly Picon, Terry Saunders). Previous week, \$51,896, Geary, San Francisco.

Last week, \$41,748.

SAN FRANCISCO

Man for All Seasons, Geary (D-RS) (1st wk) (\$5,500-\$6; 1,483; \$59,000) (William Roderick, George Rose, Bruce Gordon, Albert Dekker). Previous week, \$63,369 with TG-ATS subscription, Greek, Los Angeles.

Last week, \$32,884 with TG-ATS subscription.

Zenda, Curran (MC-T) (1st wk) (\$6,500-\$7,250; 1,758; \$65,600) (Alfred Drake, Anne Rogers, Chita Rivera). Last week, around \$63,000 with CLO subscription. Opened pre-Broadway tryout here Aug. 5.

VANCOUVER

Camelot, Queen Elizabeth (MC-RS) (2d wk) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, \$57,238.

Last week, \$71,000.

WASHINGTON

Sound of Music, National (MD-RS) (8th wk) (\$5,950-\$7,250; 1,673; \$63,455) (Barbara Meister, John Myhers). Previous week, \$40,674.

Last week, \$45,786.

Bits of London

London, Aug. 13. Bernard Lee has joined the cast of "All in Good Time" at the Phoenix, succeeding Bernard Miles, who has returned to the Mermaid Theatre for the series of Bertold Brecht plays.

Clive Dunn has taken over as lead in "The Bed Sitting Room" while Spike Milligan takes a two-week vacation.

Googie Withers is back in London after four years in Australia, to play in "Exit the King" with Alec Guinness. The actress is married to John McCallum, managing director of the Aussie management firm, T. C. Williamson.

The Cambridge Univ. revue, "Cambridge Circus," is switching from the New Arts Theatre Club to the Lyric this week.

Lynn Kennington, the femme lead in "Sound of Music," as sub for Eunice Gayson, who sustained head injuries in a fall in her apartment.

Bill Fraser and Joan Heal have been added to the cast of the Mermaid Theatre production of "Schweyk in the Second World War," a Brecht operetta, due Aug. 21 at the Mermaid.

Off-Broadway Shows

(Figures denote opening dates)
Albee plays, Cherry Lane (5-28-63).
Best Foot, Stage 73 (4-2-63).
Blacks, St. Marks (5-4-61).
Boys Syracuse, Theatre 4 (4-15-63).
Brecht, Sheridan Square (7-10-63).
Brig, Living Theatre (5-15-63).
Cages, York (6-13-63).
Desire Under Elms, Circle (4-8-63).
Fantasticks, Sullivan St. (5-3-60).
Pinter Plays, Provincetown (11-26-62).
Premise, Premise (11-22-60).
Riverwind, Actors Playhouse (12-12-62).
Savoyards, Jan Hus (6-4-63).
Six Characters, Marjorie (3-8-63).

SCHEDULED OPENINGS
Spots of Leopard, Wash. Sq. (9-19-63).
Color Darkness, Writers St. (9-30-63).
Chase Manhattan, Theatre East (10-4-63).
Morning Sun, Phoenix (10-7-63).
Ballad Birmingham, Mayfair (10-14-63).
Penny Change, Players (10-16-63).
Theatre of Perez, Gate (11-4-63).
Burn Me to Ashes, Jan Hus (11-12-63).
Mother Courage, de Lys (11-5-64).

Australian Shows

(Week Ended Aug. 10)
 (Figures denote opening dates)

ADELAIDE
 Joyce Granfell, Majesty's (6-5-63).
BRISBANE
 Opera Season, Majesty's (6-7-63).
MELBOURNE
 Big Men Fly, Russell St. (6-12-63).
 Georgian Dance Co., Majesty's (7-15-63).
 G'night Mrs. Puffin, Comedy (7-12-63).
 Merry Widow, Tivoli (8-7-63).
 Silent, Lonely Night, St. Martin (8-7-63).
 Wildcat, Princess (7-10-63).
SYDNEY
 Do You Mind, Phillip (5-10-63).
 King and I, Tivoli (7-17-63).
 Playboys Western World, Tote (7-27-63).
 Saw Away, Majesty's (7-19-63).
 Tyness & Tiger, Ensemble (8-9-63).
 Unbekannte Seite, Independent (8-9-63).
 Come A'Wolting, Royal (7-10-63).

Set Provisional Budget For '64 Edinburgh Fest

Edinburgh, Aug. 13. Criticism of the financial losses on the International Edinburgh Festival has subsided and a demand for an emergency meeting of the Festival Society has been withdrawn. The chairman of the Society, Duncan Weatherstone, civic leader of Edinburgh, has given assurances that a provisional budget for the 1964 Festival has been set, "based on the program recommended by the program advisory panel, within the limits of expected revenue."

The Festival official adds, "Council must have an opportunity of discussing any item not included in the provisional budget or for which the cost is likely to exceed the figure agreed for this budget." On this understanding, he says, the artistic director, Lord Harewood, has been authorized to enter into negotiations within the budget figure.

A fund is to be built up to give more freedom for planning.

Pull 'Rainmaker' Rights, So Tucker Shifts Sked

Forrest Tucker, who had been scheduled to appear this week in a production of "The Rainmaker" in Sullivan, Ill., had to change his plans when informed about two weeks ago by the local management that it could not do the play because it was not available for stock production. Leasing by Samuel French Inc. of the stock and amateur rights to the work was suspended July 20.

"The Rainmaker" was taken out of circulation because of the upcoming Broadway opening of "110 in the Shade," a musical adaptation of the N. Richard Nash play. The book for the tuner, which David Merrick is producing, was written by Nash, and Tom Jones and Harvey Schmidt are responsible for the songs. Robert Horton, Inga Swenson and Stephen Douglas have costarring assignments in the musical which begins rehearsals today (Wed.) and is scheduled to open Oct. 24 at the Broadhurst Theatre, N. Y.

Stock: 'Molly' Huge \$90,000 in K.C.; 'Apollo' \$36,696 for 7 in Dallas

"The Unsinkable Molly Brown," headlining Karen Morrow, Art Lund and the New Christy Minstrels, had a spectacular gross last week at the Starlight Theatre, Kansas City. It was the top take of the season for the operation and one of the best in its history. Two of the entries at the showcases listed below were tryouts, "Apollo" and Miss Agnes," now in the second stanza of a fortnight's Dallas run, and "Madly in Love," which put in a week in Philadelphia.

Estimates for Last Week

Parenthetical designations for stock refer, respectively to top prices (where two prices are given the higher is for weekend evening performances and the lower for weeknights), number of seats, capacity gross and stars. Prices include 10% Federal tax and local tax, if any, but as on Broadway and the road, grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

DALLAS

State Fair Music Hall (\$4-\$5; 4,120; \$84,000). **Apollo** and **Miss Agnes** (MC) (David Wayne, Nancy Dussault, Reginald Gardiner) (1st wk), \$36,696 for seven performances.

Previous week, Robert Goulet Revue (R) (Robert Goulet, Carol Lawrence) (2d wk), \$46,545 for seven performances.

Current, **Apollo** and **Miss Agnes** (2d wk).

KANSAS CITY

Starlight Theatre (\$4; 7,600; \$110,000). **Unsinkable Molly Brown** (MC) (Karen Morrow, Art Lund, New Christy Minstrels), over \$90,000.

Previous week, **Gypsy** (MC) (Giselle MacKenzie, George Nader, Lois Roberts), (2d wk), about \$83,000.

Current, **Wizard of Oz** (MC) (Connie Stevens).

B'way on Upbeat; Mostel \$50,874, 'Oliver' \$58,997, 'Loves Me' \$43,612, 'World' \$35,196, 'Laughing' \$22,084

Business on Broadway began its traditional August climb last week, with receipts rocketing with especial power for "A Funny Thing Happened on the Way to the Forum." Zero Mostel was back as that musical's star last week, following a four-week vacation. Also back from vacation last week were Georgia Brown in "Oliver," Anthony Newley and Anna Quayle in "Stop the World—I Want to Get Off" and the original British cast of "Beyond the Fringe."

Of the 11 shows on tap, the only two to hit the capacity mark again last week were "How to Succeed in Business Without Really Trying" and "Never Too Late."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe, Golden (R) (42d wk; 333 p) (\$7,500; 773; \$34,073). Previous week, \$25,280 with the company which began touring last week at the Hartford Theatre, Los Angeles, pinching for the original British troupe.

Last week, \$27,176.

Enter Laughing, Miller's (C) (22d wk; 173 p) (\$6,900-\$7,500; 940; \$30,200) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving

Jacobson, Alan Arkin). Previous week, \$19,148.

Last week, \$22,084.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (66th wk; 527 p) (\$8,600-\$9,400; 1,334; \$65,096) (Zero Mostel). Previous week, \$30,471 with Jerry Lester subbing for Mostel who resumed as headliner Aug. 5 after a four-week vacation.

Last week, \$50,874.

How to Succeed in Business Without Really Trying, 46th St. (MC) (96th wk; 761 p) (\$9,600; \$66,615). Previous week, \$67,443.

Last week, \$67,483.

Mary, Mary, Hayes (C) (127th wk; 1,012 p) (\$6,900-\$7,500; 1,339; \$43,380) (Biff McGuire, Patricia Smith, Michael Evans). Previous week, \$20,014.

Last week, \$24,653.

Never Too Late, Playhouse (C) (37th wk; 295 p) (\$6,900-\$7,500; \$44; \$37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, \$37,175.

Last week, \$37,355.

Oliver, Imperial (MD) (31st wk; 249 p) (\$9,300; 1,428; \$69,000) (Clive Revell, Georgia Brown). Previous week, \$51,579 with Maura K. Wedge subbing for Miss Brown who returned to the cast from a fortnight's vacation Aug. 5 when Revell began a two-week vacation. He's being spelled by Robin Ramsey.

Last week, \$58,997.

She Loves Me, O'Neill (MC) (16th wk; 127 p) (\$8,600; 1,047; \$53,700) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, \$39,205.

Last week, \$43,612.

Stop the World—I Want to Get Off, Shubert (MC) (45th wk; 357 p) (\$8,600; 1,461; \$61,000). Previous week, \$24,001 with Kenneth Nelson and Joan Eastman pinching for Anthony Newley and Anna Quayle who returned to their lead roles Aug. 5 after vacationing for two weeks.

Last week, \$35,196. Moves in September to the Ambassador Theatre.

Tovarich, Majestic (MC) (21st wk; 168 p) (\$9,200; 1,616; \$80,000) (Vivien Leigh, Jean Pierre Aumont). Previous week, \$38,081. Moves Oct. 7 to the Winter Garden Theatre.

Last week, \$38,040.

Who's Afraid of Virginia Woolf? Rose (D) (44th wk; 345 p) (\$6,900-\$7,500; 1,162; \$46,845) (Nancy Kelly, Shepperd Strudwick, Ben Piazza) (matinee company costars Elaine Stritch, Donald Davis). Previous week, \$30,034. Miss Kelly and Strudwick, who'll tour in the play, are pinching until Aug. 31 for the vacationing leads, Uta Hagen and Arthur Hill.

Last week, \$33,118.

Other Theatres

Ambassador, ANTA, Atkinson, Barrymore, Beck, Belasco, Biltmore, Booth, Broadhurst, Broadway, Cort, 54th St., Hellinger, Hudson, Little Theatre, Longacre, Lunt-Fontanne, Lyceum, Morosco, Music Box, Plymouth, Royale, St. James, Winter Garden, Ziegfeld.

Eddie Bracken in 'Horn' On the Strawhat Trail

Eddie Bracken is back on the stock circuit in "Come Blow Your Horn" after having left a straw-hat production of the comedy July 7 for the purpose of succeeding Tom Ewell in the touring production of "Take Her, She's Mine." Bracken was to have taken over from Ewell recently, but that plan was upset by the comedy's abrupt closing in Chicago.

Producer Bill Hunt, for whom Bracken was costarring in "Horn" with Billy Gray when he left for the "Take Her" assignment, is now presenting the comedy with Bracken and Gray again headlining at his 550-seat Tinker's Pond Theatre, Syosset, L.I. Hunt had previously run the comedy for six weeks at his 226-seat Red Barn Theatre, Northport, L.I. When Bracken exited the show in Northport, he was replaced by Daryl Hickman.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

Paranthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Any Wednesday" (C). Producers, George W. George & Frank Granat (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available parts: male lead, late 40s or early 50s, attractive, charming; male, mid or late 30s, attractive, raffish charm, likeable, good sense of humor; femme, late 30s or early 40s, attractive, a lady, stylish, bright. Accepting photos and resumes c/o above address. Do not phone or visit.

"Dylan" (D). Producers, George W. George & Frank Granat (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available parts: femme, mid 30s, attractive, earthy; femme, late 20s, sophisticated, warm; femme, early 20s, cute, bohemian, beatnik; male, middle-age, owlish, dwarfish; male, poet, bright, articulate, very earnest; male, late 30s or early 40s, bright, colorful talker; femme, well-preserved Southern belle, flirtatious; male, wealthy, impressed with celebrities. Accepting photos and resumes c/o above address. Do not phone or visit.

"Good Good Friends" (C). Producers, Robert Fryer & Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-8347). Available parts: femme, Hollywood musical star, Alice Faye, Betty Grable type; femme, Hollywood dramatic star, clothes horse, Joan Crawford type; male,

attractive, New York legit director; male, fat, adorable; femme, tall, well built; male, young, innocent, innovative; femme, Hollywood columnist, worldly, tough; male, zany, a Mischa Auer-Danny Kaye combination; femme, Gypsy fortune-teller; femme, secretary; girl six years old, a mass of curls; male, agent, male, publicity man. Accepting photos and resumes also from agents c/o above address.

"Once For the Asking" (C). Producers, Jon H. Burgin and Bruno B. di Cosmi (60 Sutton Place South, N.Y.; PL 2-0299). Available parts: male, 35-40, ad agency copy writer; femme, 30-35, attractive; girl, ten years old, personable, bright; femme, 40s, maid; male, 35-40, sarcastic; femme, 30-35, glamorous, kooky; male, late 50s, Fred Clark type; femme, 50s, dowager type; femme, 60s, Josephine Hull type; femme, 20 years old, pretty. Mail photos and resumes through agents only c/o above address. Do not phone or visit.

"Side Show" (M). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Available parts: Character femme, 30s-40s, strong personality, sings well; male lead 30s-40s, romantic, intelligent, must sing; femme, early 20s, sexy, sings well; male, W. C. Fields type; male, tall, gawky, chief of police, sings; male, funny little man, snoop; male, 60, bald, sings; girl, 7 or 8, sing or dance; femme, hysterical mother type. Mail photos and resumes c/o Casting Consultants (444 Madison Ave., N.Y.). Do not phone or visit.

"Stop the World, I Want to Get Off" (M). Auditions this Friday (16) for pretty girls, who sing and dance, and who are not taller than 5 ft. 4 inches for the Broadway and national company, at the Shubert Theatre (225 W. 44th St., N.Y.).

"The Ballad of the Sad Cafe" (D). Producers, Alan-Hodgson and Ben Edwards (165 W. 46th St., N.Y.). Available parts: twin boys, 15-25, lanky. Call LT 1-1670 for appointment.

OFF-BROADWAY

"Trifocal" (CD). Producer, Daryl Dodson (1790 Broadway, N.Y.). Available parts: lead male, middle 20s; femme, 20s, sophisticated, male, 30s, plays piano; male, 50-60, heavyset; femme, 40-50, shrew; male, 40-50, businessman; boy, 16; male, 60, a general. All actors to double. Equity-non Equity actors and agents, mail photos and resumes c/o above address. Do not phone or visit.

"The New York Shakespeare Festival." Producer-Director, Joseph Papp (118 W. 57th St., N.Y.). Accepting photos and resumes c/o above address from Negro male and femme actors for fall productions.

"The Caretaker" (D). Producers, Weems, Buccolo, Mathews Productions (667 Madison Ave., N.Y.). All roles open. Janie Lee is accepting photos and resumes through agents only c/o above address. Script available at Drama Book Shop (150 W. 52d St., N.Y.).

"The Burning of the Lepers" (D). Producer, Edwin Wilson (28 Remsen St., Brooklyn, N.Y.). Available parts: male lead, late 20s, sensitive, requires big emotional range; femme, 19-25, vibrant, lovely; male, late 30s, a leader, intelligent, great energy; male, 40s-50s, charming, articulate, wise; male, 40-55, thin, academic, gaunt; male, 35-40, peasant; male, 40s, tough, jealous; male, 40-55, bigoted; male, young, angry; male, old, former beggar; femme, embittered older woman; femme, 35, conscience-stricken. Mail photos and resumes c/o Casting Consultants (444 Madison Ave., N.Y.). Do not phone or visit. In-

terviews will be by appointment only.

TOURING

"A Funny Thing Happened On the Way to the Forum" (MC). Producer, Martin Tahse (1860 Broadway, N.Y.). James Bronson is accepting photos and resumes c/o the Alvin Theatre, (250 W. 52nd St., N.Y.) from male and femme actors for the national company.

"Beyond the Fringe" (R). Producer, Alexander H. Cohen (20 E. 46th St., N.Y.; TN 7-3434). Available parts: three comedians, 23-30, legit British accents; man, 23-30, legit British accent, falsetto voice, must play piano. Warren McCane is accepting photos and resumes from Coast talent only c/o the Huntington Hartford Theatre (1615 N. Vine St., Hollywood 28, Calif.). Interviews by appointment only. Do not phone or visit.

"Camelot" (M). Auditions tomorrow (Thurs.) for Equity singers, men at 11 a.m. and femmes at 12:30 p.m. Open call male singers, 2 p.m. and femmes at 3 p.m. This Friday (16), open call male dancers at 2 p.m. and femmes at 3 p.m.—all at Variety Arts Studio (225 W. 46th Street, N.Y.).

"The Establishment" (R). Producers, Peter Cook & John Krimsky (154 E. 54th St., N.Y.). Available parts: three actors, 23-30, British accents; two actresses; one actress-singer, 23-26, British accents. Accepting photos and resumes c/o above address. Do not phone or visit.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Peyton Place" (D). Producer, 20th Century-Fox (444 W. 56th St., N.Y.; CO 5-3320). Available parts: femme, 37, extremely attractive, well-groomed; femme, 17, vibrant, vital; male, middle-age, doctor; male, 39, virile, sensitive; femme, 17, a girl of great substance. Harvey Mann is accepting photos and resumes c/o above address from male and femme actors, all ages. Do not phone or visit.

Ballet

Radio City Music Hall Ballet. Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.). Open call auditions for femme ballet dancers will be held Tuesdays at 2:30 p.m. at the Music Hall stage entrance (44 W. 51st St., N.Y.).

Miscellaneous

Casting Consultants. Michael Shurtleff and Alan Shayne are accepting photos and resumes from Italian male and femme character actors, for their films. Also seeking male & femme AFTRA members for extra work on the "Dupont Show of the Week." Mail to Casting Consultants (444 Madison Ave., N.Y.).

Deil Publications. (750 Third Ave., N.Y.; YU 6-6300). Joan Fenold is accepting photos and resumes c/o above address from male and femme actors for magazine illustration work. Do not phone or visit.

Cabaret

Latin Quarter, (200 W. 48th St., N.Y.). Seeking male and femme production singers, dancers and showgirls for the new show opening late October. Call Sylvia Herman at CI 7-1737 for appointment.

Connie Stevens appears at the Starlight Theatre, Kansas City, this week in "The Wizard of Oz."

Legit Bits

Don Crabtree, who's been touring stock in "The Unsinkable Molly Brown," will appear on Broadway in "110 in the Shade."

Margaret Leighton will star in Enid Bagnold's "The Chinese Prime Minister," which Roger L. Stevens intends presenting on Broadway later this season.

Daniel Hollywood, coproducer of "Never Too Late," left last Friday (9) for London to prepare for the pre-West End opening Sept. 9 in Nottingham of the British edition of the comedy which will star Fred Clark, Joan Bennett and Tom Stern.

Colleen Dewhurst will star on Broadway in "The Ballad of the Sad Cafe."

Morton Gottlieb, producer of "Enter Laughing," is giving a share of the net profits on the comedy to the American Israel Cultural Foundation Inc. for use in the erection of and American Pavilion for the Jewish Museum of Art.

Michael O'Sullivan returned to New York last week after repeating in London the role he originated in the current off-Broadway presentation of "Six Characters in Search of An Author."

John Strauss will handle the musical direction for "Morning Sun," opening Oct. 7 at the Phoenix Theatre, N.Y.

Keith Charles has succeeded David Cryer in the off-Broadway production of "The Fantasticks."

Jeanne Allen has succeeded Millie Slavin in the off-Broadway production of "Riverwind."

Arthur Storch will make his Broadway directorial debut as stager of "What Makes Sammy Run?" for which Matt Mattox is choreographer.

Barbara Dana, moving, for the Broadway production of "Enter Laughing" to the touring presentation of "Who's Afraid of Virginia Woolf?" will appear on the Main Stem as the young wife in the latter show for two weeks starting next Monday (19). The road edition of the drama opens Sept. 2 in Boston.

Broadway producer Harold Prince and director George Abbott planed from New York to London last Sunday (11) to prepare for the pre-West End opening Sept. 2 in Oxford of the British edition of "A Funny Thing Happened on the Way to the Forum" which will star Frankie Howard.

The Grey Gables Theatre Workshop of Ossining, N.Y., will present one performance Aug. 19 of "Carousel" at the Phoenix Theatre, N.Y.

Bill Ross, for five years the managing director of the South Shore Music Circus, Cohasset, Mass., has been signed as production stage manager for "110 in the Shade."

Eleanor Phelps will appear off-Broadway in "Color of Darkness: The World of James Purdy."

Holiday-Robinson Inc. authorized at Albany to conduct a business in publishing dramatic, musical literary works, with offices in New York. Capital stock consists of 200 shares, no par value.

"A Birthday Party for Shakespeare," featuring scene from the Bard's plays, will be presented next Wednesday-Saturday (20-24) at the Williamstown (Mass.) Summer Theatre in honor of the 400th birthday of Shakespeare which takes place next spring.

Julie Hughes, assistant to producer Paul Stroud at the Playhouse in the Park, Philadelphia, is the daughter of Del Hughes, production stage manager of the Broadway comedy, "Enter Laughing."

Peter Pagan and Phillip Cusack are appearing with Faye Emerson this week in "Hay Fever" at the Ivoryton (Conn.) Playhouse.

John Dutra has joined the summer theatre package of "Lord Pango," starring Walter Pidgeon. Honey Sanders will be in the production of "South Pacific" which opens Aug. 19 at the Veterans Memorial Auditorium, Columbus, with Dorothy Collins as star.

Jill Harmon, daughter of legit pressagent Lewis Harmon, will appear next week in "Come Blow Your Horn" at the Southbury (Conn.) Playhouse where she'll also perform the following frame in "A Shot in the Dark."

"Janus," costarring Allen Ludden and Betty White, was directed by Gordon Davidson for its outing this week at the Cape Playhouse,

Dennis, Mass., and for its presentation next week at the Lake-wood Theatre, Skowhegan, Me.

London Shows

(Figures denote opening dates)

Allie, Duchess (7-22-63).
All in Good Time, Phoenix (4-18-63).
Angels Fear Tread, St. Martins (6-6-63).
Bed Sitting, Comedy (3-20-63).
Beyond Fringe, Fortune (5-10-61).
Big House, Royal, Stratford, E. (7-29-63).
Black Nativity, Strand (7-2-63).
Blitz, Adelphi (5-8-62).
Boeing-Boeing, Apollo (2-20-63).
Brecht Season, Mermad (7-18-63).
Cambridge Circus, Lyric (8-14-63).
Daniel Lords, Prince Charles (8-1-63).
Enrico, Piccadilly (7-3-63).
Half a Sixpence, Cambridge (3-21-63).
Holiday in Japan, Prince Wales (7-19-63).
How to Succeed, Shaftesbury (3-28-63).
Ides of March, Haymarket (8-8-63).
Lock Daughters, Her Majesty's (5-17-62).
Mary, Mary, Queens (2-27-63).
Masters, Savoy (5-29-63).
Midsummer Night's, Regent's (7-17-63).
Minstrels, Vic. Palace (5-25-62).
Mousetrap, Ambassador (11-25-52).
My Fair Lady, Drury Lane (4-30-63).
Oh, What Lovely, Wyndham's (3-19-63).
Oliver, New (6-30-60).
One for the Pot, Whitehall (8-2-61).
Pickwick, Saville (7-4-63).
Private, Public, Globe (5-10-62).
Private Lives, Duke, York's (7-3-63).
Rattle of Man, Garrick (9-19-62).
Repertory, Aldwych (12-15-60).
Severed Head, Criterion (6-27-63).
Six Characters, May Fair (6-17-63).
Sound of Music, Palace (3-18-61).
Swing Along, Palladium (5-17-63).
Through Wall, Westminster (3-20-63).
Windfall, Lyric (7-2-63).

CLOSED

Skyvers, Royal Court (7-23-63); closed last Saturday (10) after limited engagement of 22 performances.

SCHEDULED OPENINGS

Chips With Everything, R. Cr. (8-15-63).
Manuela Vargas, Strand (8-19-63).
Afternoon Men, New Arts (8-22-63).
Man and Boy, Queens (9-4-63).
Exit the King, Royal Court (9-12-63).
Double Bill, New Arts (9-16-63).
What Goes Up, Royal E. (9-17-63).
Funny Thing Happened, Strand (10-3-63).
Boys Syracuse, Drury Lane (11-7-63).

Scheduled B'way Preems

Oh Dad, Poor Dad, Morocco (8-27-63).
Irregular Verb, Barrymore (9-18-63).
Rehearsal, Royale (9-23-63).
Luther, St. James (9-25-63).
Dangerfield, Lyceum (9-26-63).
Spoon River, Booth (9-29-63).
Student Gypsy, 54th St. (9-30-63).
Chips With, Plymouth (10-1-63).
Libel, Longacre (10-2-63).
Here's Love, Shubert (10-3-63).
Piaf, Hellinger (10-3-63).
Semi-Detached, Music Box (10-7-63).
Private Ear, Morosco (10-9-63).
Advocate, ANTA (10-13-63).
Ballad of Sad Cafe, Beck (10-14-63).
Tambourines, Little Theatre (10-15-63).
Jennie, Majestic (10-17-63).
Marie Bell Co., Atkinson (10-21-63).
Rainy Day, Belasco (10-23-63).
Barefoot in Park, Biltmore (10-23-63).
110 in the Shade, Broadhurst (10-24-63).
Owl and Pussycat, Booth (10-31-63).
Arturo Ui, Lunt-Fontanne (11-4-63).
Man and Boy, Atkinson (11-12-63).
Cuckoo's Nest, Cort (11-14-63).
Marathon '33, Actors Studio (11-21-63).
All in Good Time, Lyceum (11-23-63).
Zenda, Hellinger (11-26-63).
Girl Came to Supper, B'way (11-28-63).
Dolly, St. James (1-16-63).
Dylan, Plymouth (1-21-64).
Habimah, Little Theatre (2-1-64).
What Makes Sammy, 54th St. (2-4-64).
Funny Girl, Winter Garden (2-13-64).
Girl to Remember, Hellinger (3-26-64).

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RICHARDSON was a member of the name-studded original cast of the hit show, "Light Up The Sky."

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Shows Abroad

The Ides of March

London, Aug. 9.
H. M. Tennent & David Black (by arrangement with the Frederick Harrison Trust) presentation of a drama in two acts, by Jerome Kilty, based on the novel by Thornton Wilder. Staged by John Gielgud and Jerome Kilty; decor and costumes, Charles Gene Moore; lighting, Joe Davis. Stars John Gielgud, Irene Worth, Marie Lohr, John Stride, Marcus Brutus, Julian Glover, Pompeia, Pinkie Johnstone, Lady Julia Marcia, Marie Lohr, Clodius Pulcher. Maxwell Shaw.

The combination of acting, writing and directorial talent recruited for this production could hardly be bettered, so the disappointment in "The Ides of March," presented by H. M. Tennent and David Black, is all the greater. The fault is mainly in the adaptation, which uses in large measure a technique lacking dramatic power and inducing a reaction of listless boredom. The star names may attract some customers, but probably not enough to make this a paying proposition.

Thornton Wilder's account of the last months in the life of Julius Caesar is based on letters and official papers, and in adapting this work for the stage Jerome Kilty has partly used the technique he employed successfully in his "Dear Liar." This time, however, the exchange of correspondence is blended with conventional dramatization of some of the situations, and the two don't jell.

Though that may well be the root cause of the disappointing outcome, there are other contributory factors, including ill-conceived characterizations. John Gielgud (who shares the directorial credit with Kilty) portrays an aging Caesar without his customary fire and sparkle.

There are only one or two scenes in which he rises to anticipated heights, and in the main he plays the part in a low and almost casual key.

Easily the best performance comes from Irene Worth as the highborn Clodia, who with her brother is constantly involved in some intrigue or another. John Stride fails to surmount an embarrassing part as the dying poet Valerius Catullus, and there is little regal quality to Valerie Sarruf's Cleopatra. Julian Glover hardly has a chance as Brutus. Pinkie Johnstone is just a petulant Pompeia and Marie Lohr, though dignified, has a tendency to declaim rather than to speak.

In contrast to the opulence of the "Cleopatra" film, Charles Gene Moore has designed a bleak and stark set, comprising a staircase and a platform. It is serviceable, even if not colorful and is acceptable on that count. However, the male characters have togas over modern dress, and Caesar is distinguished by a laurel wreath. This may be a break from convention, but does not help the play.

Myro.

An Evening With Daniel Lloids

London, Aug. 2.
Harold Fielding presentation of a two-act marionette show with Daniel Lloids. Opened Aug. 1, '63, at the Prince Charles Theatre, London; \$2.95 top.

Harold Fielding is pursuing his policy of presenting novel entertainment at his new theatre, the Prince Charles. His latest enterprise, for a limited engagement, is marionettist Daniel Lloids. The show offers a feat of virtuosity, a one man show in which Lloids alone manipulates the puppets he has both designed and made. He also has created the lighting and special effects, and presumably even works the taped musical background.

Apart from sluggish changes between items, the evening goes well although two hours of puppets is a strain, and Lloids' act might well have greater appeal in a shortened version in cabaret. He is a skilled puppeteer, emcees the show with urbane confidence, if at times a shade patronizingly, and he provides extremely glossily dressed puppets. He also shows that, as a singer, he has talent.

A major snag is that the puppeteer's face and hands are on view throughout. His nimble fin-

gers are often a distraction from what is happening on his miniature stage, and illusion is often lost because the audience can, so to speak, see how the strings are being pulled.

Stock Review

Apollo and Miss Agnes

Dallas, Aug. 6.
Bob Banner Associates Inc., in association with Tom Hughes, presentation of musical comedy in two acts (15 scenes), with book by Alice Banner, Alan Scott and Bob Banner, suggested by the one-act play, "Apollo de Bellac," by Jean Giraudoux; lyrics, Alan Scott; music, Marilyn Scott and Keith Textor. Staged by Bob Banner; choreography, Dania Krupka; scenery and costumes, Charles Lisansky; musical direction and orchestration, Keith Textor; musical conductor, James Leon; additional orchestration, Harry Zimmerman. Stars David Wayne, Nancy Dussault, Reginald Gardiner; features Portia Nelson, Maria Karnilova, Ralph Dunn, Don Tomkins. Opened Aug. 5, '63, at the State Fair Music Hall, Dallas; \$4 top.

Bellac David Wayne
Miss Agnes Nancy Dussault
President Heathy Reginald Gardiner
Miss Pepper Portia Nelson
Cyrus Kolodney Ralph Dunn
Theresa Kolodney Maria Karnilova
Mrs. Heathy Sadie French
Lepedura Don Tomkins
Thornaby Wayne Wilson
Thrash Joe E. Marks
Quibley Norman Grean
Pettifog Eugene Cole
Stickler Jerome Collamore
Kernit Rev. Anderson
Deal Don Wofford
Mrs. Lepedura Nancy Hargrett
Mrs. Thornaby Evangeline Rose Murray
Mrs. Stickler Jenna Jordan
Mrs. Quibley Sheena Gordon
Mrs. Pettifog Barbara Smith-Bryan
Mrs. Thrash Helen Hyvick
Mrs. Kernit Carol Kirkpatrick
Mrs. Deal Carolyn Krebs
Norma Bumbaugh Janice Baxter
Fougini Ray Anderson
Decorator Louis Keeman
His Assistants John Penn
Darrell Johnson
Roto-Rooter Man Darrell Johnson
Footman John Vance McFadden

"Apollo and Miss Agnes" is a frothy, lightweight musical with a weak book, but strong lyrics and music and a competent cast. Interest is sustained via the humorous situations and 19 musical numbers.

The Dallas premiere reflects need of rewriting toward a stronger story line, however, and pruning in spots during its tryout to make a strong Broadway bid. Bob Banner, producer-director, the one-act Jean Giraudoux play on the CBS-TV "Omnibus" show in March, 1954, and the late Margo Jones staged the American preem the same month in her arena theatre here.

The current production attempts to make a mountain of the molehill, embellished neatly with Alan Scott's lyrics and ear bending music by Marilyn Scott and Keith Textor. Top performances by David Wayne, Nancy Dussault, Reginald Gardiner and others are above the material.

Wayne gives a good performance as an itinerant archeologist who wanders into a museum headed by Reginald Gardiner. Confusion reigns via a modern art deluge on the museum by an excited patroness and her tax-conscious donor-husband. Bellac already has the Dale Carnegie formula, which he calls the Apollo secret, and he imparts it to Miss Agnes.

Miss Dussault is a visual and vocal delight as Miss Agnes, turning from a mousey girl into a confident charmer and gives skillful returns from the difficult role. Gardiner scores heavily with comedy bits in the lengthy part of the museum prez. Though the humorous segments are often forced, risible contributions are easily handled by Maria Karnilova as the patroness, Portia Nelson as the spinster museum secretary, Ralph Dunn as the tax-minded contributor and Joe E. Marks as a trustee.

The score by lyricist Scott and composers Marilyn Scott and Textor is highlighted by "Anyone Can See," duetted by Wayne and Miss Dussault; the comic "I've Lost My Heart to Abstract Art" by Miss Dussault; "I Hear a Lonely Whistle," nicely voiced by Wayne, and the running theme, "How Handsome You Are" hunts the ears. Dania Krupka's dance numbers are numerous and disported in humorous vein, especially the flexible costume number, "The Art Song."

"Apollo and Miss Agnes" no doubt will be fashioned into a better offering for Broadway with a bolstered book, since the music and lyrics keep it above board at this tryout.

Bark.

MRA's New 'Space' Tuner To Bow in Hub in Sept.

Boston, Aug. 13.
"Space Is So Startling," the two act musical produced by Moral Re-Armament, which has been playing in Europe, starts its U.S. tour in Boston in September. Donald P. Birdsall, general manager of the company, says it will probably play the Wilbur Theatre where "Music at Midnight," produced by Moral Re-Armament last year, was berthed.

The group held a reception Aug. 3 at the Sheraton Plaza Hotel. Members who flew in from Berlin included two U.S. Olympic gold medalists, John Sayre and Rusty Wailes, who have taken the show through Japan, England, Switzerland and Germany.

The company, augmented by 17 British teenagers, left for Mt. Kisco, N.Y., the hometown of show's producer, Cecil Broadhurst. It then goes to MRA headquarters at Mackinac Island, Mich., where it will rehearse until the Boston opening. The show, by Peter and Anthony Howard, with music by Richard Hadden, Herbert Allen and Broadhurst, debuted in Tokyo, and played London, Glasgow and Germany.

'KATE' OK IN ANKARA

Turkish Nat'l Theatre's Biggest B.O. Hit Via Cole Porter Musical

Ankara, Aug. 13.
The Turkish National Theatre had one of its biggest b.o. hits in its 25 years' existence with Cole Porter's "Kiss Me, Kate," the first American-type musical ever produced in Ankara, Turkey's capital. The only former Turkish effort in this realm was producer-director Haldun Dormen's production of "South Pacific" in Istanbul more than a year ago. The two productions should not be compared, however, since "Pacific" was a financially modest effort with a smallish cast, whereas "Kate" choreographer-director Todd Bolender (from the New York City Ballet) had lots of government subsidy at his disposal, plus a very large cast which included singers (from the National Opera), dancers (from the National Ballet) and actors (from the National Theatre). Bolender, in spite of language handicaps, came off with flying colors, especially in the dance sequences, with the "Cok Sicak" ("Too Darn Hot") number stopping the show at each performance.

The feminine lead, Sevda Aydan (who incidentally bore a striking resemblance to Patricia Morison, original creator of the part on Broadway), had so far been known strictly as an opera singer, particularly for her "Salome." The Alfred Drake part was played by Cuneedy Goker, the National Theatre's director and leading actor, who was also attacking musical comedy for the first time (his former roles have included: "Hamlet," "Lear," "Oedipus").

"Kiss Me, Kate" which was recently brought to Istanbul for 10 SRO performances at the 1,600 San Cinema, will be repeated at the Open Air Theatre of the Izmir International Fair between Aug. 20-Sept. 20 and will remain in the National Theatre's winter repertory in Ankara during the entire 1963-64 season. After the tremendous interest created among Turkish theatregoers by the Cole Porter musical, it looks as if Turkey will have many more American musicals in years to come. At present both the National Theatre and the Istanbul Municipal Opera are trying hard to get local production rights for "My Fair Lady"—so far without success.

Touring Shows

(Figures cover Aug. 12-24)

Beyond the Fringe (2d Co.)—Hartford, L.A. (Aug. 12-24).
Camelot—Opera House, Seattle (Aug. 12-24).
Here's Love (tryout)—Fisher, Det. (Aug. 12-24).
How to Succeed in Business Without Really Trying (2d Co.)—Philharmonic, L.A. (Aug. 12-24).
Jennie (tryout)—Colonial, Boston (Aug. 12-24).
Man for All Seasons—Geary, S.F. (Aug. 12-24).
Milk and Honey—Biltmore, L.A. (Aug. 12-24).
My Fair Lady (bus-truck)—Shubert, Chi. (Aug. 12-24).
Never Too Late (2d Co.)—Opera House, Central City, Colo. (Aug. 12-24).
No Strings—Shubert, Boston (Aug. 12-24).
Sound of Music—National, Wash. (Aug. 12-24).
Stop the World—I Want to Get Off (2d Co.)—Forrest, Philly (Aug. 13-24).
Zenda (tryout)—War Memorial Opera House, S.F. (Aug. 12-24).

Musical Stock Producer Tells Off Charlotte Public for Spotty Biz

See Large Response For Jose Limon Down Under

Melbourne, Aug. 13.
Jose Limon's dance company, currently touring southeast Asia under the auspices of the U.S. Dept. of State, arrives in Australia at the end of August for brief engagements in Sydney and Melbourne under the auspices of the Australian Elizabethan Theatre Trust.

There is likely to be great interest in this company, as in February of last year the two organizations were responsible for a short tour of Carmen de Lavallade and Alvin Ailey and their American Dance Theatre.

Turks Developing Legit-Opera 'Fest'

Istanbul, Aug. 13.
Istanbul is slowly working its way toward a large scale Summer Festival. During the present summer the Municipal Opera has already presented four "Madame Butterfly" performances (with Kumie Imai, guest Japanese soprano in the title part) and four "Rigoletto's" (with Italian baritone Montefusco) at the 3,500-seat Open Air Theatre, centrally located next to the Istanbul-Hilton Hotel. Six performances of a revival of "Fledermaus" are set by Aug. 16, closing the opera season.

In another part of Istanbul, within the courtyard of the more than five centuries old Rumeli Castle by the Bosphorus, the Municipal Theatre has been presenting Shakespeare's "The Comedy of Errors," amusingly done in a circus setting, plus "Hamlet." The latter was directed by Muhsin Ertugrul, grand old man of Turkish legit with 55 years on the boards. Ertugrul directed and starred in his first "Hamlet" in 1912 when 21. His present eleventh production had title role played by Kerim Afshar, from the National Theatre in Ankara. He played it for nine performances.

IASTA Offering 5 Plays With Denver Univ. Group

Denver, Aug. 13.
Operating under an Equity stock contract with the Univ. of Denver Theatre Department, the Institute for Advance Studies in Theatre Art is staging five plays here this season.

The cast of professional leads, including Charlotte Jones, Bella Jarrett, Jack Eddleman and Peter Bloxill, is augmented by students from the college's School of the Theatre, of which Dr. Campton Bell is head. The plays have been remounted by John D. Mitchell, prexy of IASTA.

This year's roster of plays is listed as "The Green Bird," "False Confessions," "The Knight from Olmedo," "Tartuffe" and "Narukami," the latter closing the season next Saturday (17).

'Rugantino' to Get New Femme Lead for B'way

Rome, Aug. 13.
"Rugantino," Pietro Garinei-Sandro Giovannini musicomedie which will be presented on Broadway next winter by Alexander H. Cohen, will have a new femme star for the remainder of its run in Italy as well as the U. S. Ornella Vanoni has been set for lead, succeeding Lea Massari, and joins the cast for rehearsals for the Milan opening of "Rugantino" in the next few weeks. Miss Vanoni is well known in Italy, both as stage actress and pop singer.

"Rugantino," one of Italy's top b.o. musicals in recent years, has four more months to go in Milan and Turin (it ran all last season in Rome) before heading for the U. S. The show with a score by Armando Trovajoli, opens Jan. 13 at the O'Keefe Center, Toronto, and is slated for a New York debut Feb. 3 at an unspecified theatre. As already detailed, it will be performed in the original Italian, with English-language subtitles accompanying the action.

Charlotte, N.C., Aug. 13.

The city of Charlotte has been asked to do some "realistic soul searching" in regard to the Charlotte Summer Theatre. Stanley Warren, producer of the strawhat, questions whether there are enough to support a 10-week summer stock season here.

In a midseason report presented last week, Warren said audiences were "large and responsive" for Ann Sothorn in "God Bless Our Bank" and "Oklahoma," but while they were "equally responsive" at "Guys and Dolls," "Carnival" and "The Wizard of Oz," the number of people present was "a disappointment." He called the small turn-out "particularly shocking" at "The Wizard of Oz." Brenda Lee was the leading lady.

"The apathy of their parents deprived many of the children of Charlotte of a unique and magical experience," he said. "For whatever the reasons—apathy, lack of interest, or what—there does not seem to be the kind of emotional attachment and loyalty to their theatre by sufficient numbers of emotional attachment and loyalty to their theatre by sufficient number of people of the kind that exists in such other cities as Atlanta or St. Louis."

There is, he asserted, a "hard core following" who support all productions and who "recognize the important contribution of the theatre is making to the culture of a growing city." The remainder of the audience, according to the producer, is transient. Some of the biggest houses have been on matinees, when 90% of the audience came from out of town, as far away as Asheville, Raleigh, Durham and Columbia, S.C.

"There is a good turn-out for the one or two big productions of the summer," Warren declared, "but such figures under professional scrutiny do not justify, nor have they ever, a full-scale 10-week summer stock season of the scope presented in Charlotte." The producer noted what he called the "disappointing" lack of response by many of the civic, merchant and industrial groups.

Warren explained that he is not concerned with "questions of profits or losses." For the first time in its history, he said, the Charlotte Summer Theatre "has paid its way, has been able to meet its bills and other monetary responsibilities promptly and will continue to do so."

If the people wish to support only the "one or two shows of the summer" there will be no reason for a Charlotte theatre season of 10 weeks to exist in the future, he warned.

From Westport Feldman Bosses Other Summer Situations by Phone

Westport, Conn., Aug. 13.
Laurence Feldman, president of the Laurence Henry Co., lessees, is personally fronting the Country Playhouse here this summer operating his Louisville, Mineola and Millburn, N.J. theatres by telephone.

Sheila Hill is back for her fourth season as touter with Lorraine Hansbury the senior staff member presiding over the boxoffice and subscriptions. Lee Gries is house manager; James Gildersleeve, production stage manager. Leo B. Meyer has come from Florida to be the new designer.

Danny Lawlor, classiest of the electricians, has left the ANTA Theatre for the summer to be near his country home, and drives the staff's only Coup de Ville. William McGirr is the master carpenter.

Lease of this valuable spot from Armina Marshall (Langner) and Philip Langner is up for renewal next year.

Herb Michelson Is Critic Of Oakland (Cal.) Tribune

Herb Michelson, a reporter-feature writer for the Oakland (Cal.) Tribune, has been appointed drama critic for the paper, succeeding the departed Theresa Loeb Cone. He's been with the Tribune three-and-a-half years.

Broadway

Bobbie and Joe Vogel hibernating in Palm Beach.

Carol Lawrence's parents, Mr. and Mrs. Michael J. Larala, hosted the reception Monday (12) at the Plaza for the newlywed Miss Lawrence and Robert Goulet.

Copa's new comedienne Kay Stevens takes her first European holiday next week, after she closes, and returns to the Slate Bros. niter in Hollywood Sept. 22.

John B. Spires back to his Paris base after Hollywood and N.Y. powwows on MGM-TV product. He's Continental sales boss for that video outfit.

Jack E. Paramore, 32, a p.a., was found guilty in Federal Court after FBI agents traced two 15th-century paintings to his West 89th St. apartment. He will be sentenced Sept. 9.

Ed Seay, pubrelations head of the Waldorf-Astoria, sails on the Queen Elizabeth today for a combination holiday and study of public relations methods abroad. He'll be homebased in London during that period.

Composer Douglas Moore ("The Ballad of Baby Doe," "The Devil and Daniel Webster," "Giants in the Earth," 1951 Pulitzer Prize-winning American opera) celebrated his 70th birthday with his family in Cutchogue, L. I., in the house in which he was born.

Not even his gastronomic disciple, Claudius C. Philippe, currently the executive v.p. and g.m. of the Americana Hotel, knows how the late Maitre de Bouche, Rene Black, got his Americanized name. Latter was born Rene de la Jouselliniere de Villermet et de la Godfrery in Chantilly, France. He was also known as "The Master of the 40 Sauces." He was 83 (not 85, as mistyped last week) when he died of a heart attack on his estate at Pound Ridge, N.Y.

William H. Conlan, ex-VARIETY in Berlin, now head of Universal Public Relations which has, among other clients, the Knott chain, did a two-in-one this week in Toronto. One was to attend the opening of Knott's new Westbury Hotel there, and (2) to launch his new book, "Berlin: Beset and Bedevilled (Tinderbox of the World)," which Ambassador Books of Toronto is publishing. Fountainhead is the New York publisher. Major General Philip DeWitt Ginder wrote the foreword.

George Jessel and the nation's songwriters will share honors at Grossinger's. The long passageway connecting the resort's theatre and main building is going to be divided into two units, one of which will be called the "George Jessel Way" and have photographs, clippings, plaques, and other mementos of Jessel, who is donating most of the material. The other unit, recently dedicated by Jule Styne, Bob Merrill, Henry Nemo and Irving Caesar, has been named "Tin Pan Alley." It will be decorated with song manuscripts, original sheet music, photographs, records, and other memorabilia of the country's foremost songsmiths. Theatrical set designer Sam Leve will plan both sections. Jessel is slated to dedicate his part of the permanent exhibit this Labor Day weekend.

Rome

By Robert F. Hawkins
(Via Sardegna, 43; Tel. 479316)

Shelley Winters in for Vides' "A Time of Indifference."

RAI-TV sent tele troupe to top of Mont Blanc for documentary on top of the Alps peak.

Anita Ekberg and Rick van Nutter back from U.S. and Robert Aldrich's "Four for Texas."

Cornel Wilde and wife Jean Wallace offering \$500 reward for return of brooch lost near Via Veneto.

Guy Madison does "Piombi di Venezia" (Ultra) next opposite Ingrid Schoeller, with Pino Mercanti directing.

Francoise Sagan and Anatole Litvak through Rome from Sardinia enroute to Paris. Litvak shoots "Idiot" next.

Charles Aznavour here for pic, "High Infidelity." Also tapes series of songs in Italian at RCA plant and films a video guestint for RAI-TV.

In-and-out: Darryl Zanuck to Paris; Arnold Michaelis, Tom Dorsey in town on European taping mission; Isa Miranda skied in from London for film.

Vittorio DeSica about to move "Yesterday, Today, and Tomorrow" (Ponti-Levine) to Naples to start

second episode of Sophia Loren-Marello Mastrolanni starrer.

Daniela Rocca, who played the wife in "Divorce, Italian Style," to Paris for stint in "Behold the Pale Horse" (Col). Then she returns to Rome and "Empty Canvas" (Ponti-Levine) stint.

Metromedia veepee Benedict Gimbel Jr. and his wife (hailing from Philadelphia), along with Sylvia and Ed Sullivan and Kitty Carlisle, were hosted by the Henry Ringling Norths here before they took off on their respective European itineraries.

Las Vegas

By Forrest Duke
(DUDLEY 4-4141)

Yacoubian Greek musical revue returned to Sands lounge.

"Guys and Dolls" closed at Dunes Aug. 1 after setting house record for number of performances with 470 showings.

Kirby Stone Four, after a highly successful gig in Thunderbird lounge, was inked for two engagements next year by Dave Victorson.

Jacques Foti, Sultan's Table piano bar star, winged to H'wood for preem there of Doris Day starrer, "The Thrill Of It All," in which he has role.

Jack Soo, star of Thunderbird's "Flower Drum Song," and Louis Nye, comedy star at the Dunes, are prepping a tv pilot which would cast them as detectives.

Don Rickles, Sahara Casbar star, screened American-International film, "X," in which he co-stars with Ray Milland, for pals including Jackie Cooper, Steve Lawrence, Eydie Gorme and Shecky Greene.

Cape Cod

By Evelyn Lawson

Nancy Walker reportedly will direct her first show this fall. It's to be a Broadway musical.

Malcolm Merritt, editor of the Powell Publication, up last weekend browsing for feature stories.

Spring Byington returned to the Cape last week in "Curious Savage," at the Cape Playhouse Dennis.

Night Club Gay Nineties in Yarmouth, features the largest collection of antique cars in New England.

Steve Barrie reports that one of his proteges, Dolly Dawn, will follow Hildegard into Crown and Anchor in Provincetown.

Artist Motherwell, of Museum Of Modern Art fame; Norman Mailer and poet Stanley Kunet spend much of their time in Blue Enos' Old Colony Tap in Provincetown.

Mr. and Mrs. Leonard McLaughlin checked into Provincetown for August. Regular Cape visitors, McLaughlin is the long-time manager of Ford's Theatre in Baltimore.

Joe Hawthorne, conductor of Provincetown Symphony and wintertime conductor of Toledo (O.) Symphony has left for Europe on an extended tour. He will conduct a concert in Toledo, Spain.

Harold J. Kennedy, on way to Oronquit, Me. for his last show "Strictly Dishonorable," will meet Gloria Swanson in Kannybunkport to rehearse the new Kennedy play. This new unnamed play will open next October.

Mpls.-St. Paul

By Bob Rees

(2208 Kenwood Parkway; 374-4015)

Two new works by St. Paul composer Gene Gutche will preem in December.

St. Paul's Prom Center will have Glenn Miller band with Ray McKinley Friday (16).

University of Minnesota Showboat biz has been so brisk that five additional performances have been scheduled.

Reginald Denham comedy, "Be Your Age," opens four weekend stand at St. Paul's Edyth Bush Theatre on Aug. 22.

Third and final "Music Under Stars" concert in series sponsored by Minneapolis Jaycees will have Minneapolis Symphony doing a pop concert on Aug. 21.

Old Log Theatre has "On Borrowed Time" this round. Equity strawhatter at suburban Lake Minnetonka brings back "Mister Roberts" for fortnight run next week.

Don McGrane band, previously eight consec years in Hotel Radisson Flame Room, starting second year at Minneapolis' Edgewater Inn niter following return to Mill City after Florida and Milwaukee engagements.

London

(HYDE Park 4561/2/3)

Arthur Haynes temporarily out of Palladium summer revue, suffering from nervous exhaustion.

Ben Kamsler in from Hollywood to set up a London production of "Portrait of Murder," a suspense play by Robert Bloomfield.

Actress Eunice Gayson suffered a cut over her eye in an accident in her London apartment, and was taken to hospital for treatment.

Pop singer Screaming Lord Sutch is one of five candidates in the Stratford-on-Avon bye-election caused by the resignation of John Profumo.

Show biz visitors currently around the town include Paul Wallace, Ralph Alswang, Jody McCrea, Chubby Checker and Peer Oppenheimer.

F.O.C. Pawsey due in London later this month before heading for Bombay, where he will take over from Arthur Greaves as joint managing director of Rank Film Distributors of India. Latter will be returning to Britain in due course.

On Friday (16), Jack Avidon, the London director of Gallo Records (Gallo Africa Ltd., head office in Johannesburg), celebrates his 60th year in the recording industry. Avidon is being appropriately feted with a dinner in celebration of the jubilee.

Elmo Williams, 20th-Fox European production topper, appointed Norman Spencer as his exec assistant. Spencer has worked in association with Sam Spiegel during the last seven years, including "Suddenly Last Summer" and "Lawrence of Arabia."

Cast of the upcoming London production of "A Funny Thing Happened" were introduced to the press at a reception at Strand Theatre last night (Tues.). The all-British lineup includes Kenneth Connor, Jon Pertwee, Robertson Hare, Monsewer Eddie Gray and Sally Smith.

The Hamptons

By Dorothy Ross
(East Hampton 4-1888)

NBC's Dave Tebet, Mitch Miller, Bennett Cerf and Arthur Hornblow, Jr. headquartered at Gurney's Inn in Montauk.

Lou Sachar's Mid-Ocean Bath & Tennis Club which opened with a big splash last season in Bridgehampton was put on the auction block over the weekend.

Publicist Gary Stevens' Westhampton Beach house alive with visiting tv folk including Al Bruno, ABC exec Steve Strassberg, GAC veeep Dick Rubin and Johnny Johnston.

Academy Award filmmaker ("Black Fox") Louis Clyde Stoumen has filmed sequences for his latest picture, "Image of Love," at Amagansett's Coast Guard Beach.

TV scripter Art Baer ("Picture This," "Car 54," "Harry's Girls," etc.) has the ideal house for a golf nut, which he is. He's smack on the No. 3 hole on the Montauk golf links.

Hootenannies have invaded eastern Long Island. The Jack of Eagles Restaurant in East Hampton on the Montauk Highway devotes Tuesday night to "ethnic and commercial folk music."

The rumor that Gov. and "Happy" Rockefeller are house-hunting in this area has made the real estate folk happy indeed, with special concentration in the East Hampton and Amagansett areas.

Company manager Dick Seader and his colleen wife Sylvia deserted "Enter Laughing" and Henry Miller's Theatre to spend the weekend in East Hampton with the comedy hit's press agent.

Theatrical attorney-manager Si Litvinoff keeping his actress-wife Toy Storey busy hosting his clients at their 200-year-old East Hampton house. Among those checking in were actor Lou Antonio, actress Lane Bradbury and playwright Jack Gelber.

Social event of the John Drew Theatre season was the opening of Dina Merrill in "Write Me A Murder," directed by Jack Manning; another case of hometown girl making good in her hometown. Mrs. George Washburn hosted the swank East Hampton after-theatre party.

Will Holt on his night off from "The World of Kurt Weill" and wife Dolly Jonah houseguested with Rachel and David ("Here's Love") Doyle in East Hampton. Ditto tv's Julia Meade and artist-

husband Worsham Rudd visiting with designer Ann Fogerty and husband Tom.

The LP spoofing the Profumo affair which London Records will release in England this coming week was dreamed up on the sands of Montauk Beach by Tony Newley and his collaborator, Leslie Briscusse, with whom he composed and wrote "Stop the World" and a previous record "Fool Britannia!"—written, recorded, and distributed from the tip of Long Island to Great Britain in 10 days!

Chicago

(DElaware 7-4984)

Non-profit Theatre First kicks off its season Sept. 27 with "A Thurbur Carnival" at Athenaeum.

Robert Goulet taped an album for Columbia Records during his concert stint at Opera House last week.

Veteran jazz man Art Hodes took over leadership of the late Bob Scobey's Dixie Stars at Bourbon Street.

Robby & the Troubadours, currently at Tony Paris' Show Lounge, sold their "Night Life" single to Veejay Records.

Veteran agent (and now personal manager) Lou Mindling has left Chicago to take up permanent residence in New York.

Vincent Price is in city to expound upon his plans for a chain of Sears, Roebuck art galleries throughout the country.

M. J. Boyer back in town looking for investors for the Muriel Resnik comedy, "Any Wednesday," which Peter Katz will produce.

"Anything Goes," with Andy Devine and Toni Arden starring, opened yesterday (Tues.) at Dorchester Music Hall for three weeks.

Earl Wrightson and Lois Hunt, John Kriza and Ruth Ann Koesun are currently appearing in "The Vagabond King" at Melody Top tunelet, until Aug. 25.

Jo Rosner joined the staff of Houghton Lake Playhouse, Houghton Lake, Mich., as assistant to producer Gene Rydahl. First star system season has been successful to date.

"Visit To A Small Planet" opened at Candlelight Dinner Playhouse yesterday (Tues.) for six-week run. Val Bettin has lead role. Others in cast are Art Hearn, Beverly Zon, Ron Masak, Charles Ciona and Rosella Snyder. Bill Pullinsl is producer-director.

Paris

By Gene Moskowitz

(980 Ave. Neuilly; SAB. 0712)

"Gone With the Wind" (MGM) getting another summer reissue round at a Paris house.

Olympia Music Hall reverting to pix till September when it goes back on its usual vaude policy.

Ex-U.S. Vice President Richard Nixon got an ovation during a visit to the Folies-Bergere during his recent stay here.

Metro-backed French pic, "The Big Grab," sold to Russia after its non-competing hit airing at the recent Moscow Film Fest.

Maria Schell will do her first French legit stint in Somerseset Maugham's play, "Caroline," which will be adapted by Pol Quentlin.

Jeanne Moreau will have the femme lead in the Burt Lancaster starrer, "The Train," which starts here later this month. Arthur Penn directs.

Busy thesp Jean-Paul Belmondo, just back from Brazil where he made "The Man From Rio," next off to Nigeria to make "We Will Not Go to Nigeria."

Jacques Tati, who has not made a pic for several years, now working on the story of his next one which he hopes to finish and release late next year.

Georges Wilson, head of state-subsidized legit Theatre National Populaire, has added Maxim Gorki's "Children of the Sun" to the TNP rep for next season. Georges Daniel adapted.

French pix for the Montreal Film Fest are "A Heart As Big As That," grand prize at Locarno last year, Jean Renoir's "Picnic On the Grass;" Robert Bresson's "Pick-pocket" and Jacques Demy's "Bay of Angels."

Phil Yordan, the Yank pic scripter living in Paris for some time, has taken fellow local resident James Jones's bestseller, "The Thin Red Line," for production in Spain, with Andrew Mar-

Hollywood

Marty Melcher bought "The Horn" in flight to London.

Peter Nelson bought "Goodbye, My Son" for Broadway staging.

Foreign Press Assn. organized International Press Photographers.

Sid Luft skidded his car and landed in Santa Monica hospital. David Renard taking troupe of actors on tour of public institutions.

Chicago Trib's pillarist Marilou McCarthy taken off Warners' junket list.

Jacques Ledoux making pitch for Belgium Film Fest next December.

Harry Zevin named western rep of Assn. of Theatrical Press Agents and Managers.

George Jessel to lecture on "Theatrical and Film Seminar" at Cameo Playhouse.

After two pix, French actor Philippe Foulquet signed by 20th-Fox and Columbia.

Syd Cassdy, who founded TV Academy, named Hollywood museum's curator of tele.

George Campbell setting up his own project to keep Victor Borge busy in tele, films and concert.

Gordon Wiles and camera crew to Indonesia for filming of two-color pix for N.Y. World's Fair.

Col Producer Jerry Bresler's son, Sandy, now with the William Morris agency, in the film department.

Harry Mayo, 50 years in pictures, donated his entire collection of memorabilia to Hollywood Museum.

Fredric March reads Declaration of Independence on Colpix album, "Let Freedom Ring." Paired with Burgess Meredith's "Bill of Rights."

Walter Grauman bought a rare Emily Bronte tome for \$30,000 and will produce independently. Written in 1847 and titled "Tower of Nails."

Westport, Conn.

By Humphrey Doulens

Angna Enters here. Ditto Romney Brent.

June Havoc is summering in the locality.

Ben and Lil Boyar at the Longshore Club.

Licia Albanese and her husband Joseph Gimmia off to Italy.

Blanche Yurka did her one woman show at the White Barn.

Robert Merrill back from disk-making sessions in Rome and eyeing the golf greens.

Scott Fuchs, treasurer of the Country Playhouse, on summer leave from Carnegie Tech.

Marc Blitzstein putting finishing touches on his Sacco-Venzetti opera of Massachusetts, circa 1927.

Philadelphia

By Jerry Gaghan

(319 North 18th St.; Locust 4-4848)

Fred Fortunato and son have taken over the Benson Theatre.

Paul Knowles, manager of the record division at Raymond Rosen Co., Inc., upped to a vice presidency.

John Palmieri, Fabian's guardian, starting talent agency with booker Lou De Finis as an associate.

Attorney Mill Garner and Milton Moss, both of the Neighborhood Playhouse, producing and directing an LP with Jayne Mansfield.

Matys Brothers, local group, return to the Holiday Hotel, Reno, this week, for a month's run; then play an added five weeks in Elko, Nev.

Bob Hope, expected to emcee the Hero Scholarship Fund Thrill Show, had to bow out because of film commitment. Comic promised to be here for the 1964 show.

Albuquerque

By Chuck Mittlestadt
(Diamond 4-1596)

Vera Zorina here for this year's preem of "Joan of Arc at Stake" at Santa Fe Opera.

Albuquerque entertainer Eddie Gallegos planned out of here for eight-week vacation in Europe.

Winrock Theatre Manager Lou Gasparini named publicity chairman for this year's United Community Fund here.

Fred Shaver, with United Press International here the last three years, appointed to post with U.S. Information Agency.

Reported here that film actress Anne Baxter and hubby Randolph Gault are planning to buy a 17,000-acre ranch west of Albuquerque.

OBITUARIES

JAMES D. ZELLERBACH

James David Zellerbach, 71, ex-Ambassador to Italy, industrialist and patron of the arts, died Aug. 3 in San Francisco. Zellerbach, who was president of the San Francisco Symphony Assn. at the time of his death, left that organization five per cent of his gross estate, which will run into many millions.

The San Francisco Opera Assn., of which he was a director, will receive 1 1/2% of the estate. No figures will be available until his will, filed last Wednesday (7), is probated.

One of his last official acts was at the opening of the American Symphony League San Francisco convention in June when he declared that corporations must replace families as patrons of the arts. "With the present tax structure," he said, "we are running out of rich families. Corporations are legal persons and have the same social responsibilities as individuals."

Zellerbach graduated from the U. of California in 1913. He immediately entered the huge family firm begun by his grandfather, Anthony, a Bavarian immigrant. Eventually he and his brother Harold (currently a leader in the S. F. Art Commission) assumed control

GLEN W. DICKINSON SR.

Glen W. Dickinson Sr., 71, board chairman of Dickinson Inc., mid-west theatre circuit, died Aug. 8 following heart surgery in Kansas City, Mo. The chain operates 27 houses in Kansas, Missouri, Iowa and Illinois with headquarters in suburban Mission, Kans.

Born in Brookfield Mo., Dickinson entered the exhibition field by building the Marshall Theatre, Manhattan, Kans., in 1916 and subsequently built many others in the midwest. The circuit headquartered in Manhattan until the mid '30s. With his son, Glen Jr., he formed the present organization with its Mission offices in 1938.

The son is now president of the chain, which at one time operated over 50 theatres. Its Kansas City operation includes the Kimo, art-filmer; two drive-ins and four suburban hardtops. The company recently diversified by building the Glenwood Manor Motor Hotel, one of the largest in the K.C. area, in Overland Park, Kans.

Also surviving are another son, three daughters and a sister.

HYMAN ZAHL

Hyman Zahl, 58, theatrical agent, died of cancer Aug. 5 in London. He was a director of the Harry Foster Agency and handled

a manager. He was named manager of the Odeon, Dundee, in 1939. He was later at the Empire and Gaumont cinemas, Dundee. Survived by his wife and two daughters.

JACK DE FRECE

Jack de Frece, 91, impresario, died recently in London. He was a brother of Sir Walter de Frece who married vaude star Vesta Tilley. The de Frece brothers formed their circuit of 23 music halls and Jack de Frece was responsible for finding the site for the London Palladium in 1912.

He managed many music halls in London and handled several topline stars, including Marie Lloyd and Wilkie Bard.

JOHN JOHNS

John Johns, 54, longtime actor in the Pittsburgh area, died of a heart attack Aug. 7 in that city. He was fatally stricken while serving as a toastmaster at a luncheon.

Johns appeared in 75 productions at the Pittsburgh Playhouse, starting in the community theatre in 1934. He had been active in every season with the Playhouse and had just completed the part of the tramp in "The Caretaker."

SOL SHECKMAN

Sol Sheckman, 70, cinema exhibitor, died Aug. 5 in Newcastle, Eng. He was chairman and governing director of the Essoldo circuit, which apart from the two majors, is Britain's biggest chain. It comprises around 200 theatres. He was also chairman and governing director of 20th Century Cinemas and SM Associated Cinemas.

MABELLE KOKIN

Mrs. May Lockwood Wilson, professionally Mabelle Kokin, in Broadway legit musicals in the 1920s, died at her home in Yorktown Heights, N.Y., Aug. 10, at 55.

She was the wife of Bernard R. Wilson, v.p. and editor-in-chief of the service and letter department of Prentice-Hall. He and two sons survive.

FERN GABLE

Fern Gable, who served as "Jane Weston," women's service director of radio station WOWO, Fort Wayne, Ind., for 12 1/2 years, died July 31 in that city.

She broadcast women's news daily from the station until 1961, when she became girls' probation officer for Allan County Circuit Court.

JAMES J. CONROY

James J. Conroy, 75, former vaude actor and theatre manager, died Aug. 2 in Bridgeport, Conn.

He toured with the Dockstader and Vogel minstrel shows and later worked in a song-and-dance act, Conroy & Lee. He was manager of the now-closed Park and Globe theatres in Bridgeport. Conroy retired about 10 years ago.

DENNIS RINGROWE

Dennis Ringrowe, 45, musical director, was killed in an auto crash and daughter were also killed and his son seriously injured.

Ringrowe conducted Britain's first commercial tv variety show July 31 in Stamford, Eng. His wife and was associated with Associated Television until moving to Tyne-Tees Television.

HARRY P. CORBETT

Harry P. Corbett, 61, ex-vaudevillian, died July 31 in Oakland, Cal. He starred for nine years in the San Francisco Artists' Guild production of "The Drunkard." He also toured with G&S productions.

Wife, three sisters, two brothers survive.

CHARLES TAYLOR

Charles Taylor, musician, died July 27 in Philadelphia. He led orchestras in that city, Chicago, New York and Detroit. He also trouped on the old Keith Circuit, playing two violins at the same time.

Wife survives.

NANCY EVANS

Mrs. Grace Denning Stuart-Fife, who appeared professionally as Nancy Evans in pictures and on the stage, died of cancer July 29 in Los Angeles.

Her husband is the actor-agent, Jack Stuart-Fife.

JOHN S. NEWMAN

John S. Newman, 55, company secretary for Southern Music Publishing Co. Inc., in New York, died July 25 in N.Y. For 16 years, he was office manager for Southern's

Canadian office, before coming to Gotham.

His wife, son and sister survive.

EVERETT C. CLELAND

Everett C. Cleland, 18, cameraman with KNME-TV in Albuquerque, died July 27 of injuries sustained in a plane crash near Corrales, N.M. He had been with the station about one year.

Parents, two brothers, four sisters survive.

Elfrida Mestechkin, 75, Russian-born violinist and teacher, died July 28 in New York. At one time she was concertmaster for the New York Symphony and also held first chair with the Federal Symphony and the New York Women's Symphony. From 1953 to 1962, she was on the faculty of the Third Street Music Settlement and the Turtle Bay Music School. Her daughter survives.

Ernest Gamble, 81, former basso with the Metropolitan Opera and at La Scala, Milan, died July 27 in Paramus, N.J. In 1903, he organized the "Ernest Gamble Party," in which he performed and which he managed until 1930. The company presented musical portraits in costume. His son, daughter and two brothers survive.

Mrs. Elinor Mead Sherwin Gibbs, widow of the late Wolcott Gibbs, playwright and former drama critic of the New Yorker, died July 30 of burns received in a fire last week at her home at 352 East 50th St., New York. Daughter and son, Wolcott Gibbs Jr., an editor at Doubleday & Co., survives.

Mrs. Grace Reynolds, 52, sister of legit producer John Fernaldy, died of an overdose of sleeping pills at her home in Key West, Fla., July 31. Her husband died two months ago. She telephoned a neighbor she had taken the pills and was dead before she could be taken to a hospital.

Mrs. Garafella Taylor Atkinson, 97, mother of Brooks Atkinson, columnist and former drama critic of the New York Times, died Aug. 7 in Stoneham, Mass. She was the widow of Jonathan H. Atkinson, former statistician for the Boston Evening Transcript, who died in 1944. Two daughters also survive.

Anthony D. Sebastian, 25, production manager of radio station WHOT, Youngstown, O., died July 31 in Morgantown, W. Va., following an automobile collision near Elkins, W. Va. His wife, son, parents and two sisters survive.

David Supkovich, 43, bandleader, died Aug. 3 in Canton, O., of a heart attack. He was director of the Balkan Recording Orchestra and co-owner of Milann's Restaurant, Louisville. His wife, brother, and mother survive.

Val Lotto, trick cyclist, died recently in England. He had a double with his daughter and was the son of the Lotto, Lilo & Otto family of trick cyclists. Survived by four children.

Simeon Aller, 79, representative for duPont Films in Hollywood for over 30 years until his retirement in 1947, died Aug. 2 in Palm Springs, Cal. His son and three daughters survive.

Harold M. Tucker, 23, former General Artists Corp. staffer, died of spinal meningitis Aug. 4 in Los Angeles. Surviving are his parents and two brothers.

Melvin Heymann, 58, office manager of Metro-Goldwyn-Mayer in New York, died July 19 in Baltimore, Md., after a long illness. He had been with MGM for 30 years.

George Turnbull, 77, exhibitor and, for 27 years, northeast England branch manager of Warner Bros., died recently while vacationing in Oslo, Norway.

Wife, of Carl Breneman, only remaining brother of the Breneman radio family, died July 25 near Whitesburg, Tenn., following an auto crash.

Fred C. Landi, 67, restaurateur who operated the Tosca Cafe in San Francisco, died Aug. 1 in that city. Wife, son, brother, sister survive.

Jack Howard, 38, time salesman for WYAL, Scotland Neck, N. C., died near that community July 28

from injuries received in an auto accident.

Father of Gerald Vann, 58, lecturer-author and frequent speaker on NBC's "Catholic Hour," died July 14 in Newcastle, Eng.

Walter Thornton, 30, jazz organist at the Minneapolis Blue Note nightclub since last Jan. 1, died Aug. 4 in that city.

E. J. A. ("George") Sylvester, 72, singer, died July 8 in Sanderstead, Eng. He was billed as "The Singer With a Presence."

Father of Frankie Vaughan, English tv, film and disk artist, died recently at Leeds, Eng.

Mother, 85, of Anna Russell, singer-comedienne, died Aug. 5 in Unionville, Ont.

Wife of Leslie Baker, executive of the Army Kinema Corp., died Aug. 1 in London.

MARRIAGES

Baroness von Falz Fein to Paul Gallico, Rome, July 19. He's the author.

Barbara Pinkerman to Bob Emery, Dayton, O., July 27. Bride is onetime continuity director for WAVY, Dayton; he assistant program director of WIND, Chicago.

Sandra Blair to Johnny Wade, London, Aug. 3. Bride is a dancer; he's a tv actor.

Dilys Laye to Garfield Morgan, London, Aug. 3. Bride is an actress; he's an actor.

Charlotte Hall to Thomas R. White Jr., Dillon, S.C., May 5. He's with WITN-TV, Washington, D.C.

Barbara Anne Davis to George C. Leh, Greensboro, N.C., July 29. He's a WFMY-TV, Greensboro, staffer.

Bobbie Coker to Boyd Collins, Tarboro, N.C., Aug. 4. He's an account exec with WCPN, Tarboro.

Barbara Engel to Ray Shearer, Cincinnati, Aug. 4. Both are members of Coney's Water Ski-Ballers.

Barbara Boyd to Laurence Maloy, Aug. 10, New York. Both are Metropolitan Opera staffers.

Nancy Magyar to Edmond A. Levy, Aug. 11, New York. She's a legit actress; he's a film director.

Carol Lawrence to Robert Goulet, New York, Aug. 12. Both are singing thespians who have appeared on Broadway, in films, on television and in niteries.

BIRTHS

Mr. and Mrs. Tom Carson, son, Cleveland Aug. 2. Father is news editor at KYW there.

Mr. and Mrs. Hans Holzer, daughter, New York, July 25. Father is a playwright, writer and composer.

Mr. and Mrs. Warren Oates, son, Hollywood, Aug. 6. Father is an actor.

Mr. and Mrs. Robert Shapiro, daughter, Hollywood, Aug. 6. Father is with William Morris agency.

Mr. and Mrs. Richard Luckey, daughter, Burbank, Cal., Aug. 2. Father is music editor at Revue studio.

Mr. and Mrs. Fred Monte, daughter, Culver City, Cal., Aug. 5. Father is assistant manager of Harry James band.

Mr. and Mrs. Edward Bellinson, son, Hollywood, Aug. 6. Mother is actress Joyce Taylor.

Mr. and Mrs. Hank Werba, son, Madrid, Spain, July 27. Father is VARIETY correspondent there; mother is an abstract artist.

Mr. and Mrs. Russell McGrath, daughter, New York, Aug. 3. Mother is the former Carol Bee who was editor of juve works for Hawthorne Books; father is stage manager for the N.Y. Shakespeare Festival.

Mr. and Mrs. David Collyer, son, New York, June 28. Father is in the Broadway production of "How to Succeed in Business Without Really Trying."

Mr. and Mrs. Don Sherman, daughter, New York. Mother is singer Maybin Hewes; father is a writer and comic.

Mr. and Mrs. Arthur Semon, daughter, July 17, New York. Father is an executive with MCA.

Mr. and Mrs. Myron Mandel, daughter, Tarrytown, N.Y., Aug. 9. Father is son of RKO Theatres prexy Harry Mandel.

Mr. and Mrs. Frank Santamaria, twin sons, July 17, New York. Father is an apprentice at Rogowski, VARIETY's printing plant.

In Memory of My Dear Husband

PAUL F. M. CUNNINGHAM

August 14, 1960

"My Dearest - Rest in Peace"

Florie

of the firm, whose center is Crown Zellerbach paper company.

He served as U.S. Ambassador to Italy from 1956 to 1960, and spent \$200,000 refurbishing the Villa Taverna, which he presented to his government as permanent residence for its envoys there.

Besides his wife, and brother, Harold, he is survived by his mother and two sons.

HELEN SHIELDS

Helen Shields, television actress who also appeared on Broadway, died in New York Aug. 7. Her last stage role was in "The Moon Besieged" last season, and prior to that she appeared in "The Egghead" and "Barefoot in Athens."

Among her other stage credits were the understudy role for Jessica Tandy and Uta Hagen in "Streetcar Named Desire" a role opposite Lloyd Nolan in "The Silver Whistle," and with Francis Lederer in "Angel Street." Additional roles include Elia Kazan's 1940 revival of "Lil' Abner" with Ingrid Bergman and Burgess Meredith.

many of American performers who played Britain, notably Sammy Davis Jr. and Sophie Tucker.

Zahl helped start the rock 'n' roll vogue in Britain by discovering such exponents of the genre as Terry Dene, Nancy Whisky and Wee Willie Harris.

A bachelor, he is survived by his mother and brother, Sonny Zahl, also an agent.

WILLIE HOROWITZ

Willie Horowitz, 67, former music publisher, died July 27 in New York. His firm was called MSK Music Co., Inc. At one time he was with the Chicago office of Robbins Music Co. and later joined its N.Y. office.

His wife, former vaudeville performer Mollie Klinger, a daughter, two brothers and a sister survive.

CLEM BEVINS

Clem Bevins, 83, character actor, died Aug. 11 at Motion Picture Country Hospital, Woodland Hills, Cal. A veteran vaudeville, legit and musical comedy actor, he had

IN LOVING REMEMBRANCE

BETTIE MacDONALD

"ZIEGFELD GIRL"

Sept. 5, 1953

dith. Off-Broadway assignments were in "Apollo of Bellac" and "Virtuous Island."

Miss Shields had character parts in such daytime tv shows as "From These Roots," "As the World Turns" and "Edge of Night."

Survived by her husband, William Kemp, an actor, daughter, father and three brothers.

DR. GREGORY S. BROOKS

Dr. Gregory S. Brooks, 67, one of the founders of the Musicians Aid Society, died Aug. 7 in New York.

The last 10 years of his life were devoted exclusively to the aid and assistance of needy musicians. He founded the Musicians Aid Society in 1958 with Dimitri Mitropoulos and Misha Piatro. He was also the organizer of the United Nations Symphony and was one of the organizers of The Doctors Symphony and the Senior Musicians Symphony.

In addition to his music activities, Dr. Brooks had careers in Wall St., with drug companies as a chemical consultant and, for several years, was an industrial psychologist developing methods of mass sale of magazines.

Surviving are his wife and a son.

made many motion pictures and tv appearances.

Most recently he played in pilot seg of new Loretta Young television show. Among his film credits are "Mourning Becomes Electra" and "The Yearling."

His wife and three adopted children survive.

PHILIP CHARNAS

Phillip Charnas, 75, former Toledo, O., exhibitor, died of a heart attack July 27 while vacationing at Gaylord, Mich. Born in Altoona, Pa., he was a member of a family prominent in early film production and exhibition circles.

He moved to Toledo in 1933 from Bucyrus, O., where he was a theatre manager; to become associated with a circuit operated by his brother, Nat. The chain was sold 11 years ago.

His wife, son, brother and sister survive.

JOHN DYE

John Dye, 67, longtime cinema manager, died recently in Dundee, Scotland. He began an association of 55 years with the cinema trade by selling sweets and chocolate during intermissions at the Princess Cinema, Dundee, as a 12-year-old.

Dye became a film operator, then



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OCT 3 1963

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TV: MORE WOES THAN WOWS

Vancouver's Pro Football Lions Inaugurate Full Feevee Season

Vancouver, Aug. 20. British Columbia Lions, Vancouver entry in the western division of Canadian Professional Football League, are the first team in pro grid ranks to inaugurate pay tv. With the scheduling of all 1963 home games for closed circuit viewing in the 1,400-seat Royal Theatre, Victoria, B.C., some 230 miles distant on Vancouver Island from the Lions' Empire Stadium headquarters, the western club's excursion into fee tv is being closely eyed by the other eight Canadian pro teams, with interest also exhibited by the Los Angeles Rams of the NFL. Rams' g.m. Elroy Hirsch was among the 900-plus who sat in on the debut telecast of the Lions' pre-season exhibition with the Saskatchewan Roughriders, July 24.

For the league opener Aug. 12 against the Edmonton Eskimos, (Continued on page 50)

Parisian Newsmen Given Yank Gyppo

Paris, Aug. 20. If many peripatetic show people usually admit that in spite of prices, French tourist treatment and clippo practices, they do come back to Paris, it is still estimated that this year France will get 6,000,000 visitors from abroad compared to the 21,000,000 in Italy. There has also been a slight decline in Yanks here this season.

A French scribe masqueraded as a Yank, with the usual camera, accent and a non-French speaking girl on his arm, and wrote a scathing tale of his experiences for the leading weekly newspaper, *Candido*. Reporter Francois Corre seemed to find nothing but outstretched palms, disdain and dis-

(Continued on page 62)

Edith Piaf, Still Ill, Cancels Fall U.S. Dates

Chanteuse Edith Piaf has been forced to cancel her American tour, which would have comprised a run at the Hellinger Theatre, N.Y., starting Oct. 3, to be preceded by a stand at the Shoreham Hotel, Washington, Sept. 17.

French singer who has been ailing for a long time, had been told by medicos previously that an U.S. tour would be permitted. However, condition had not improved sufficiently. During her recent French concert tour, Miss Piaf was reported to have retained a physician to wait in the wings in the event of an emergency. Under these conditions, it was believed better to call off the jaunt.

FEW NEW SHOWS ESCAPE TROUBLE

By GEORGE ROSEN

The death last week of Clifford Odets from stomach cancer seemed to put a climactic stroke on the ill fortunes, the harassments and the variety of "evil eyes" cast on new programming ventures for the '63-'64 tv season.

Seasoned entrepreneurs in the tv pastures venture the belief that seldom, if ever before, has there been such an assortment of vicissitudes and sheer bad luck to play havoc with potentially promising properties, the damage inflicted ranging from "sudden death" de-

(Continued on page 62)

U.S. & British Equitys' Reciprocity on 3 Shows Augurs 100% Free Exchange

Equity and British Equity may at last be on the way toward a nominal settlement of the long-standing snarl over actor immigration. In an agreement which Equity regards as "significant," the two organizations will permit reciprocal importation of players between the two countries.

The deal thus far covers only three legit companies and has no official force, since the actual admission of alien performers is regulated by the respective governments in the U. S. and England. It's seen as having important implications, however, since the U. S. Bureau of Immigration & Naturalization and the British Ministry of Labor (especially so in the latter case) tend to base their decisions regarding admission of aliens on recommendations of the performer unions.

Equity has inclined for some years toward working out a deal with British Equity for a solution to the alien actor problem, and in one instance Willard Swire, then an assistant executive secretary of

(Continued on page 62)

Brit. Decca Kills Disk Rib of Sex Scandals

London, Aug. 20. British Decca has decided not to release the Peter Sellers-Anthony Newley-Leslie Bricusse satirical Profumo scandal disk, "Fool Britannia," in this country. Nor will it be marketed in the U.S. by (British) Decca, where it was slated for release on the London label (owned by Decca).

Decision was taken at this end by Decca execs after hearing the album. According to William

(Continued on page 20)

THE LANDAU COMPANY takes pride in announcing that



DEUTSCHE FILM EXPORT G M B H

has acquired territorial rights for the continent of Europe and Middle East to four films from its motion picture schedule for 1963 - - - - - 1964

- Just completed...
- THE FOOL KILLER**, starring Anthony Perkins
commencing photography on September 16, 1963...
 - THE PAWNBROKER**
commencing photography on September 16, 1963...
 - THE HEART IS A LONELY HUNTER**
commencing photography on October 14, 1963...
 - FORBIDDEN AREA**

At The Festival, interested parties contact... Mr. Carol Hellman, for Omnia Deutsche Film; for other territories, Mr. William Shelton, International Sales Representative for The Landau Company. Both at the Hotel des Bains, Venice.

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Habimah Defers 'Deputy' Indef

By JOSEPH LAPID

Tel Aviv, Aug. 20. Habimah, the Israeli National Theatre, has indefinitely postponed presentation of "The Deputy," Rolf Hochhuth's controversial play about the late Pope Pius XII. According to reliable sources, postponement came on request of the Israeli Foreign Office. This, however, is not officially admitted.

Habimah bought rights of play, written by a young German playwright, because it deals directly with fate of European Jews, during the Nazi holocaust. "The Deputy" ("Der Stellvertreter") accuses Pope Pius of indifference toward the fate of millions of human beings. Play was fiercely attacked by the Catholic press in Germany and

(Continued on page 50)

Rubinstein and Milstein Mellowing on W. Germany

Frankfurt, Aug. 20. Both renowned pianist Artur Rubinstein and famous violinist Nathan Milstein are mellowing toward the West German audiences, with concert dates scheduled either inside of Germany or along a border especially convenient for the German concert fans.

Rubinstein, who swore never again to play in Germany, has scheduled a concert in Maastricht, Holland, for next April. The NY

(Continued on page 20)

Looks Good For Authors to Achieve Longer Hold On Their Copyrights

By MIKE MOSETTIG

Chicago, Aug. 20. Proposals giving authors a longer hold on their copyrights received comparatively mild and conditioned opposition from user industry reps at a meeting here of the blue ribbon Copyright Revision panel.

The panel, discussing a draft bill to overhaul the 1909 Copyright Act met for a special two-day session in conjunction with the American Bar Assn. convention.

The U.S. Copyright Office tossed out two duration alternatives for debate. The first, based on the European model, provides for a copyright to last through the life plus 50 years of its owner.

The second would have a copyright on a work last 75 years after registration or 100 years after creation, whichever expires first.

Under present law, copyrights last 28 years with another 28-year renewal—56 years maximum.

Strongest opposition to extended duration came from broadcasting reps. NAB General Counsel Douglas Anello, ABC's Harry Olsson and CBS' Robert Evans all opposed the principle.

Life-Plus-50 Years

Joseph Dubin of Universal Pictures conditioned his approval of life-plus-50 years duration on a settlement of the reversion question, as did Horace Manges of the American Book Publishers Council.

(Continued on page 15)

Day-Date Publication With 'Charlie' Premiere

Dial Press plans to publish James Baldwin's book version of "Blues for Mister Charlie" simultaneously with the Broadway opening of the Negro author's first play. "Charlie" like his current No. 1 nonfiction bestseller, "The Fire Next Time," deals with the racial problem.

Actors Studio and Cheryl Crawford will produce the play.

San Quentin Prisoners To Do Stage 'Execution'

Hollywood, Aug. 20. Inmates of San Quentin Prison, across the Bay from San Francisco, will stage William Bradford Huie's book, "The Execution of Private Slovik," as a dramatic presentation in October for three nights, for prisoners, their families and the press. The author has given his okay of the presentation, which will use a dramatization by one of the prison inmates.

Frank Sinatra originally owned the film rights to "Slovik," a controversial story about the only American soldier, a deserter, executed since the Civil War. The star dropped the rights, however, and George Stevens Jr. subsequently acquired them.

No Sutch Luck

London, Aug. 20.

Pop singer David Sutch, known professionally as Screaming Lord Sutch, polled 209 votes in the Stratford by-election caused by the resignation of former War Minister John Profumo, against more than 15,000 by the successful Tory candidate.

He therefore forfeited his deposit of \$420.

Rome Showfolk Beating Heat in Semi-Pvt. Pools; Crowded Beaches Passe

Rome, Aug. 20.

Fashionable Rome has abandoned the crowded beaches this summer to seek more comfortable refuge at several semi-private pools in and about the Eternal City which have caught the fancy of the show biz crowd and the society group which mingles with and gravitates around it.

Traffic is another factor; it is now a hot and time-consuming effort, especially on weekends, to hit the road to Ostia, Anzio, Fregene, Santa Marinella and other seaside spots. Many prefer to avoid fumes and save time by treating themselves to a swim and luncheon by a pool.

Several of these have sprouted in the past year, others have been around for some time. Among them are the two Golf Club pools, one near the Appian Way, the other—the new Olgiata—out on the Via Cassia.

Hotel pools this year have come into their own in a big way, offering poolside cafe snacks or in some cases even elaborate lunches for varying fees. One of most popular.

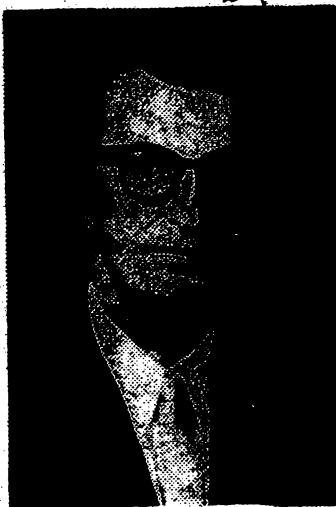
(Continued on page 50)

Dick Gregory 'Sits In' Chi Jail As Protest

Chicago, Aug. 20.

Negro comic Dick Gregory, who's been more active than any other entertainer of his race in the current civil rights uprising, is in the House of Correction here for his participation in a demonstration last week; and he has refused to be released on bond. He says he would rather remain in jail until his court date of Sept. 24, as a way of underscoring his protest.

Gregory was with a group that had been picketing portable schoolrooms on Chicago's southside which were felt to be contributing to segregated public education in Chi. He was arrested on a disorderly conduct charge.



JACK IZARD

Advertising Manager Chevrolet Motors division, says:

"Our thanks to PAUL ANKA. 'PAUL'S' poise, warmth and easy manner captured record-breaking audiences."

"Although only a few years older his talent and success served as an inspiration to the boys who raced in The All-American Soap Box Derby."

Nudists Perform 'Barely' Before Civilian Audience

Kansas City, Aug. 20.

The American Sunbathing Assn., a nudist group which recently held its annual convention in nearby Lawrence, Kans., closed the session with a venture into drama—in the raw. To promote goodwill, the group for the first time invited a number of outsiders and presented the play, "Barely Proper," by Charles Cushman, reputed to have been a successful Broadway playwright in the 20's and 30's.

Among the 500 invitees who showed up (fully clothed) was Harry Rosenthal, of the Kansas City Associated Press bureau, who covered the story at length.

To eliminate embarrassment to the visitors, the nudists wore clothes, but the cast of nine remained true to nudist precepts by performing in birthday suits. Rosenthal called their efforts outrageously funny, but not naughty, a spoof of nudism.

Cushman is supposed to have written "Barely Proper" as a lark, with no idea that it could be publicly presented. He had never met a nudist. The hour-long work was

(Continued on page 18)

Mary Pickford Archives Go to H'wood Museum

Hollywood, Aug. 20.

Mary Pickford has donated her personal film library, including 2,000 historical films, to the Hollywood Museum. Kemp Niver, Museum consultant, is doing inventory on the films to judge their condition and determine if any restoring must be done.

In announcing the donation, both Miss Pickford and Museum prexy Sol Lesser pointed to the thousands of historical films in private libraries which are disintegrating because they are on nitrate film. Both asked that industry personnel owning films contract the Museum, which is now involved in "a crash program to save priceless film."

Miss Pickford pointed out these films no longer can be used by individuals who own them but "can be restored by the Museum and be of great historical and educational value in the Museum collection." Lesser, as well, stressed "they are going into oblivion."

'PT 110?'

Des Moines, Aug. 20.

Harry Dearman, a theatre manager in nearby Marshalltown was recently approached by a man who reportedly asked, "What time does this Kennedy go on?" Dearman gave him the starting time of "PT 109."

After the film, the patron told Dearman, "You know that fellow's not only a good President, but he can really act too."

Concierges, Arise!

Malaga, Spain, Aug. 20.

N.Y. World-Telegram & Sun columnist Inez Robb has rubbed the Golden Key European Union of Hall Porters the wrong way, in the place where it hurts the most—service. The concierges, traditionally, pride themselves on service and ability "to get anything done for a guest." She razed the Spanish concierges particularly.

Antonio Ramos, head hall porter of the posh new Hotel Mare Nostrum at Fuengirola, Costa del Sol, here, is taking a petition of union members at the swank resort of Torremolinos to Alfredo Molero, hall porter of the Castellana Hilton, Madrid, who is president of the traditional "keyed" greeters throughout Europe.

They may also get up a kingsize petition from guests attesting to their good offices, in contradiction of Miss Robb's charges of being "impolite and rude."

Show Biz Segment of White House Library 'Woefully Inadequate'

Washington, Aug. 20.

The absence of a library in the White House has long been the subject of discussion, and now that the mansion is finally going to have one, with First Lady Jacqueline Kennedy ordering it, there may be more talk than ever.

The list, involving 1,780 titles in almost 2,600 volumes, became instantly famous for its omissions. Almost anyone who studies the list will be puzzled over why certain books were included while others were left out. The show biz segment of the library is woefully inadequate for any complete collection of important books. There is, for instance, no good vaudeville history, nothing on the musical comedy, burlesque is ignored despite its important place in American life for years, etc.

With minor exceptions, foreign authors are not included. This means, to cite only one writer, no Shakespeare. Included are only those overseas authors who wrote importantly about the U.S.

One cause of concern in literary circles is that the White House catalog might evolve into a "stan-

dard" of books which constitute an all-inclusive library of Americana.

White House Press Secretary, queried by VARIETY, said other books will be added to the library "later," but wouldn't be specific about a date. "That's it for awhile," he said of the collection which has been announced.

Presumably, living outstanding writers still have a chance to make it. The decision was reached in drawing up the initial list of books not to take a fiction or verse volume of any living author. Quite a few non-fiction tomes by living men were taken, including such writers as President John F. Kennedy, Attorney General Robert F. Kennedy, and ex-Presidents Eisenhower, Truman and Hoover.

Modus Operandi

Here is how the list came into being:

First, the reference department of the Library of Congress drew up a list of titles. Then, two members of the White House Fine Arts Advisory Committee, historians Lyman Butterfield (editor of the

(Continued on page 62)

Lively Arts Books In White House

Washington, Aug. 20.

Among the 1,780 titles assembled by Yale librarian James T. Babb for the White House library, under Mrs. John F. Kennedy's direction, the following is a roster of lively arts, communications, music and entertainment volumes selected:

Entertainment

Seldes, Gilbert Vivian. The 7 Lively Arts. Sagamore Press, 1957.
Seldes, Gilbert Vivian. The Public Arts. Simon and Schuster, 1956.
Hewitt, Bernard Wolcott. Theatre U.S.A., 1668-1957. McGraw-Hill, 1959.
Krutch, Joseph Wood. The American Drama Since 1918: an Informal History. Rev. ed. G. Braziller, 1957.
Moody, Richard. America Takes the Stage: Romanticism in American Drama and Theater, 1750-1900. Indiana University Press, 1955.
Morris, Lloyd R. Curtain time: the Story of the American Theater. Random House, 1953.
Quinn, Arthur Hobson. A History of the American Drama, From the Begin-

ning to the Civil War, 2d ed. F. S. Crofts, 1943.

Rice, Elmer L. The Living Theatre. Harper, 1959.

Drew, John. My Years on the Stage. With a foreword by Booth Tarkington. Dutton, c1922.

Fowler, Gene. Good Night, Sweet Prince. Viking, 1944.

Jefferson, Joseph. "Rip Van Winkle": The Autobiography of Joseph Jefferson. Appleton-Century-Crofts, 1950.

Moody, Richard. Edwin Forrest, First Star of the American Stage. Knopf, 1960.

Ruggles, Eleanor. Prince of Players. Edwin Booth. Norton, c1953.

Hart, Moss. Act One, an Autobiography. Random House, 1959.

Griffith, Richard. The Movies, by Richard Griffith and Arthur Mayer. Simon and Schuster, 1957.

Jacobs, Lewis. The Rise of the American Film. Harcourt, Brace, c1939.

Knight, Arthur. The Liveliest Art, Macmillan, 1957.

Crowther, Bosley. The Lion's Share: Dutton, 1957.

Ross, Lillian. Picture. Rinehart, 1952.

Barnum, Phineas Taylor. Struggles and Triumphs. Knopf, 1927.

Chindahl, George Leonard. A History of

(Continued on page 62)

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DAILY VARIETY
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'QUALITY BUDGETERS': BOOM

Disney—Then & Now

Following is designed to show how Walt Disney Productions has progressed over the past decade, building from a relatively small independent to a major operation.

	Gross	Costs & Expenses	Net Profit
1953	\$ 8,365,861	\$ 7,855,435	\$ 510,426
1954	11,641,408	10,907,556	733,852
1955	24,638,652	23,286,076	1,352,576
1956	27,565,394	24,941,853	2,623,541
1957	35,778,242	31,853,298	3,924,944
1958	48,577,262	44,575,769	3,885,473
1959	58,432,399	54,613,804	3,400,228
1960	50,930,000	52,137,805	(1,300,000)*
1961	70,247,772	65,782,286	4,465,486
1962	74,059,197	68,795,706	5,263,491
1963	53,709,831		4,453,692

(9 Mos.)

* Denotes loss

Quebec, Once the Strictest On Censorship, Eases Regulations; Accept or Reject Entire Film

Quebec City, Aug. 20. This province, once considered by the film industry as among the worst areas in the world when it came to censorship, has taken still another step toward becoming possibly the most advanced in terms of doing away with noncensorship. According to a statement Saturday (17) in this provincial capital by Bona Arseneault, the provincial secretary, the new policy calls for:

1. Acceptance or rejection of films in their entirety, rather than passing them through after a light, medium or heavy scissoring job.

2. Elimination of part-time inspectors from the Quebec Film Censorship Office, in order to create support and encouragement of the "cinematographic culture."

At the same time Arseneault announced that Pierre Saucier, 37, a newspaperman who has specialized in film, music and dramatic criticism in recent years, has been appointed full-time censor, joining Lucien Desbiens, Robert Desjardins, Pierre Tasse and Andre Guerin, who is head of the censor board.

Still another significant pronouncement by the provincial secretary which is likely to have a profound effect on the film business.

(Continued on page 17)

Thau With C'rama Cues Expansion

In a move which suggests that Cinerama Inc. is headed for an expanded production program, this Nicolas Reisini - headed company has taken on Benhamin Thau as a v.p. with headquarters in Los Angeles.

Thau, longtime officer at Metro, and latterly an exec at William Morris Agency, is a well-known savvy individual in packaging and deal-making and doubtless will play a prominent part in future C'rama production tieups. This would be either via C'rama-owned properties or pictures made for C'rama presentation by other companies, such as Stanley Kramer's "It's a Mad, Mad, Mad, Mad World" and George Stevens' "Greatest Story Ever Told." Both of these are United Artists releases in which C'rama participates on a royalty basis.

It was announced last week that Gerhard Lessman, who heads photographic research and development at the company's Forum Studio in L.A., has been elevated to v.p.

Reisini and Thau were in huddles in New York the past week, will continue these shortly on the Coast and then both journey to Budapest where C'rama has "Millie Goes to Budapest" in production in conjunction with Hungarian interests. James Hill is directing this with international stars including Buddy Hackett and with Dimitri deGrunwald serving as exec producer.

Completing Cycle

Pittsburgh, Aug. 20. Sam Hyman, an exhibitor who sold out to Warner Bros., the predecessors of the present Stanley-Warner Co., turned to real estate in 1931 when he went out of show biz.

Now one of the biggest real-estate developers in the county, Hyman was present when S-W broke ground for a new hardtop at his North Hills Village Plaza and has also leased the company some land at his Eastland Shopping Center for another theatre.

Medallion Expanding, Schneider Buys In, Sachson Sales Mgr.

Medallion Pictures, independent distributor, is in the mood for expansion. Samuel Schneider has bought in. Arthur Sachson has joined the company as v.p. and general sales manager.

Schneider, former v.p. and board member of Warners, acquired a substantial stock interest in Medallion and has become a director. Sachson, former sales head of WB and Samuel Goldwyn Productions, said he's revamping the distribution sked and shortly will have a number of features for release.

10-Year Disney Growth Counters Many Trends Besetting Majors

By GENE ARNEEL

Walt Disney Productions in 1953 had a gross of \$8,365,000 and a net profit of \$510,426. In 1962 the gross was \$74,059,197 and the earnings were \$5,263,491. Roy Disney, president, states that 1963 will see new records.

In the past 10 years Disney has grown from a numerically small-time filmmaker, with a feature turnout at the rate of one or two per year, to a major force in overall film business economics with eight releases set for this year. It's obvious, too, that Disney has contributed his share of vitality to television.

That the producer is moving in other fields also is clear. Mickey Mouse's pere is moving particularly in the exposition field. He has firm contracts to design and build the exhibits for Ford Motor, General Electric and Pepsi-Cola at the 1964 New York World's Fair. Negotiations are on for still another, this to be a Lincoln exhibit for the State of Illinois.

Continuing other activities include Disneyland Park, publication of books and magazines, character merchandising, music publishing and phonograph records.

Disney's largest fiscal endeavor

PROFIT PATTERN SPURS PRODS.

The phenomenal profit patterns being set by the shoestring-budgeted "Balcony" and "David and Lisa"—that is, net earnings in relation to initial production investments—are seen by many industry observers as being among the most significant developments on the film scene this year.

The success of the two pix, critically as well as at the boxoffice, reportedly has loosened the purse-strings of both private investors and major company backers. As a result, a whole raft of "quality," low and medium-budgeted indie pix are in the offing.

Latest project is a film version of Ray Bradbury's "book-burning" horror story, "Fahrenheit 451," a project which producer Lewis Allen is putting together for production in New York next spring under the direction of Francois ("Jules and Jim") Truffaut.

Pic, which will be titled "Phoenix" and will carry a comparatively big budget (between \$600,000 and \$700,000), will be based on a French screenplay by Truffaut, with Mrs. Jay Presson Allen doing the English shooting script. It will be Truffaut's first production in the States and his first English language film. Mrs. Allen, at the moment, is winding up the screenplay for Alfred Hitchcock's "Marriage."

Allen, of course, is no novice in the indie production field. While his film version of the "The Connection" won more notoriety than profits, his Allen-Hodgdon Productions was a major participant in the Joe Strick-Ben Maddow production of "The Balcony," and his latest "quality-budgeter," "Lord of the Flies," has just opened in New York.

While all his previous pix have been privately financed—wholly or in major part—Allen expects to conclude a preproduction deal with a large distrib on "Phoenix." It isn't that he's knocking the limited partnership bit, by which "David and Lisa," "Connection," "Flies" and others have been financed; rather, he says, it's just easier to audition one financial source, if possible, rather than 100 or so, required for private backing.

The new Allen project comes on the heels of Ely Landau's disclosure last week of his plans to put three "quality budgeters" into production in New York within a 30-day period starting Sept. 16, and the windup this week of Landau's "The Fool Killer." While Landau's production plans have

(Continued on page 15)

MPEA Bowing on Several Fronts: Japanese Remittance of \$1,500,000, Victories in Brazil, New Zealand

Art for Art's Sake

Chicago, Aug. 20.

The Plaza Theatre here, a former art house which has switched to a nudie policy, is offering something new in personal appearances. The ads for a double-feature of "Mr. Peters' Pets" and "Geisha Playmates" contain the following postscript:

"In Person! Beautiful Art Models Bring your cameras!" The theatre, incidentally, simply called itself the Plaza when it played bonafide art pix. Now that it's showing fleshies, it calls itself the Plaza Art Theatre.

SAG Rules 15 Extras

Qualify As Performers; Preminger's \$7,500 Rap

Hollywood, Aug. 20.

An impartial arbitrator ruled against producer Otto Preminger, in favor of Screen Actors Guild, in holding that 15 performers in Preminger's Columbia film, "The Cardinal," were actors, not extras, when they responded in Italian to a litany in a church scene lensed in Stamford, Conn.

As a result of the decision, which is binding and cannot be appealed to the courts, the players involved will each get \$500 more for their work, for a total of \$7,500 from the producer. Dr. Emanuel Stein, chairman of NYU's economics department, was the arbitrator.

Preminger had contended that what the 15 did was extra work, that their responses to the litany should be regarded as "omnies," or "atmospheric words," similar to a crowd singing the national anthem in unison. However, it was brought out that Preminger's production aides instructed the 15 players in the proper Italian lingo responses to the litany, and that the lines had to be memorized because they were in Italian and employed some Italian words not commonly used in ordinary Italian vernacular.

SAG's N.Y. legal counsel, Herman Gray, and his associate, Max Grossman, repped the Guild in the arbitration hearing.

The Motion Picture Export Assn. is taking bows for important concessions made recently by foreign governments to film distributors and/or exhibitors in Japan, Brazil and New Zealand. MPEA toppers, who are often called upon by major company execs to explain the association's reason for being, this week had three answers, which they feel to be both good and typical:

(1) Receipt from Japan of more than \$1,500,000 representing final liquidation of the blocked, non-resident film accounts in that country.

(2) The defeat, by legal action, of an attempt by a "lame duck" price administrator in Brazil to reimpose admission price controls at first-run theatres—controls which had been removed only last year through a coordinated effort of Brazilian exhibitors and the MPEA reps.

(3) The removal, in New Zealand, of admission taxes on all seats up to 3 shillings 11 pence (55c), plus the complete removal of price controls on all cinema tickets.

The receipt of the blocked funds from Japan represents a particular victory for MPEA's Tokyo-based veeper, Irving Maas, who has conducted extensive negotiations on the subject with the Japanese Finance Ministry and, periodically,

(Continued on page 20)

Rand Ankles 20th For Ely Landau

Harold Rand, global publicity director of 20th-Fox, is resigning as of Sept. 13.

Rand will be moving almost immediately to Ely Landau Productions to become ad-pub director. While his official resignation from 20th-Fox is not effective until next month, he'll be taking over the Landau duties as soon as possible, because of the three pix Landau is putting into production in New York in the 30-day period starting Sept. 16.

Rand left Joe Levine to join 20th approximately eight months ago when exec veeper Seymour Poe was revamping the company's ad-pub department. His was a new title in 20th lineup and at the time he went to 20th it was expected the ad-pub department would be run along "troika" lines of global directors of ad, pub and exploitation, each answering directly to Poe.

The "troika" however, never came off and ad director Abe Goodman and exploitation director Rodney Bush stayed on in the new setup, though sans "global" tags. More recently (June 1) Poe brought in Jonas Rosenfield Jr. from Columbia to be veeper and director of ad-pub-exploitation.

The appointment of a successor to Rand is not anticipated. In the homeoffice, publicity manager Mort Segal, who has been working as Rand's second in command, will now be answering directly to Rosenfield. Fred Hift heads up publicity in Europe and the Middle East and on the Coast Perry Lieber is in charge.

At the time he joined 20th, Rand was publicity director for Levine's Embassy Pictures. Prior to that, he'd had his own pubrel firm and served as publicity manager for Paramount and Buena Vista.

Johnston Still In Coma

Washington, D.C., Aug. 20.

Eric Johnston's condition remains "about the same" at George Washington University Hospital here, it was reported Monday (19).

The Motion Picture Assn. of America president has been in a coma and on the critical list for several weeks.

N.Y. Crix' Mixed Reviews of 'Leopard' Accent Varied U.S. & O'seas Tastes

Venice, Aug. 20.

The mixed critical reception handed the Cannes Festival Golden Palm winner, "The Leopard" (20th), in New York last week has many Americans who regularly attend film fests musing on differences between European and American tastes. These gaps especially affect Yank foreign film distributors and American majors.

"Leopard," an Italian film by a noted director, Luchino Visconti, and with a top American star Burt Lancaster, is both a prestige and boxoffice success in Italy and France. Here Lancaster was lauded for his impressive presence, dignity, bearing and Sicilian looks. But many Yank appraisers felt he and French thesp Alain Delon did not appear Sicilian enough.

One Yank distrib opines that some unfavorable Gotham comments may have been caused by the fine Italian dubbing of Lancaster's voice and the subsequent loss of much of his character when his own American voice was used in the U. S. dubbed version.

Another distrib thinks that even the selective American audiences are not attuned to the slow, measured atmosphere and recreations of a past era that highbrow and even general European audiences accept.

Still another counters that one of the main reasons that the American film was able to capture global markets during World War I, besides the lack of competition, was the use of fast, direct and simple treatment of character and action. It employed a true visual manner without the literary and theatrical influences that still marked European features.

But several observers point out that "The Leopard" is only one film and it is wrong to generalize about it. Another for one, can name many intrinsically foreign films that dented American boxoffices and drew critical praise, even if in technique and conception they were foreign and extremely national in character. He cites Ingmar Bergman films, completely bleak and Scandinavian in style and outlook; Michelangelo Antonioni's literary exploring of the conscious and unconscious of his personages; Federico Fellini's flamboyant plex, the Italo neo-realist films, the New Wave etc.

This latter pundit feels that "The Leopard" may have been cut too drastically or is perhaps a too (Continued on page 16)

EINFELD BACK FROM 3-MONTH EUROPE O.O.

Paris, Aug. 20.

Twentieth-Fox exec S. Charles Einfeld, who resigned as veep early this year but whose affiliation with the company continues until November, returns to the States tomorrow (Wed.), winding up a three-month production-distribution-exhibition survey of the European scene. Exec hit France, Germany and Austria, as well as two Iron Curtain countries, Czechoslovakia and Hungary.

Einfeld is keeping mum on possible future affiliations, noting that he remains 20th property until near the yearend. He is decidedly upbeat on U.S. film biz outlook behind the Iron Curtain, being convinced that present controls there can only survive if the countries are kept underdeveloped. "As soon as a better standard of living manifests itself—which it is doing in Hungary—capitalist developments will follow." He also found examples of private enterprise developing all over Hungary.

"Things look fairly nice in Hungary if you don't see Russian soldiers everywhere—if you could leave the country of your own free will—if you could change your job and apartment—and if you could get a car without resorting to some kind of hankypanky that would get you hung."

As an example of the demand for a better living standard behind the Curtain, exec recalled a conversation he had had with a couple of strangers in Czechoslovakia. One of their main concerns: "When are we going to see 'Cleopatra'?"

They had obviously heard of it, said Einfeld. "I felt quite flattered."

MPEA's Colombia Pact

Motion Picture Export Assn. has concluded a new two-year agreement with labor unions in Colombia, extending to 1965.

A key feature of the deal is a wage adjustment which offsets sharp depreciation of the Colombia peso, which has occurred since the last labor agreement was signed.

MPEA companies operate about 20 offices throughout Colombia.

Par's \$335,000 3d Quarter Net

Paramount for the second quarter ended June 29 reported estimated consolidated net income of \$335,000 or 21c per share, plus profit on sales of investments of \$1,340,000, or 82c per share, based upon 1,624,981,000 shares outstanding.

Official financial statement did not disclose the nature of the profit extras. However, it was learned that Par picked up a bundle in capital gains via sale of stock it had bought in Ampex Corp. and Fairchild Camera.

For the first half of 1963 Par has a consolidated net of \$610,000, or 37c per share, plus profit on sale of investments of \$1,785,000, equal to \$1.10 per share, for a total of \$2,395,000, or \$1.47 per share. First six months of 1962 brought a profit of \$1,701,000, or \$1.01 per share. There was no investment profit during this period.

Par board at a New York meeting last week declared the regular quarterly dividend of 50c per common share, payable Sept. 20 to holders of record on Sept. 3.

Earnings so far this year and an improved outlook for operations income in the immediate future assure continuation of the cash divvy at the traditional \$2 annual rate, according to key sources.

'IRMA' (LIVE AND FILM) BOFFO B.O. IN BALTO

Baltimore, Aug. 20.

"Irma La Douce" is a popular girl here. Film is now in sixth week at both downtown Little and suburban Senator, doing great business at both, and also live at Jainters Mill Music Tent in Owings Mills. Stage version there this week (Aug. 20-25), with Juliet Prowse starring, is virtual sellout. "Irma," with Taina Elg, played Ford's last season and, while reception was good, it was far from great.

N.Y. to L.A.

Dave Berger
Sorell Bookie
Jack Karp
Arthur Kramer
Sol A. Schwartz

Europe to U.S.

Julian T. Abeles
John Barkham
David Black
Irene Browne
Margaret Christenson
S. Charles Einfeld
Sheldon Gold
Sol Hurok
Heah Hock Meng
Louis Nizer
Anthony Paige
Jan Pearce
Henry K. Szeryng
Arthur S. Wenzel

L.A. to N.Y.

Don Appell
Pamela Austin
Frankie Avalon
Bobby Darin
Reginald Denenholz
Mickey Hargitay
Hy Hollinger
Bernard M. Kamber
Frankie Laine
Janet Leigh
Jerry K. Levine
Ford Lile
Gisele MacKenzie
Pamela Mason
Nick Navarro
Gerard Oestreicher
Emma Rose
Robert Vaughn
Bill Yagemann

MPAA BLASTS S&S

Ken Clark's 'Inner Sanctum' Crack At 'Cleopatra Papers'

Washington, Aug. 20.

Simon & Schuster, publishers of, among other things, the Inner Sanctum mystery series as well as of the Jack Brodsky-Nathan Weiss "Cleopatra Papers," has been roundly blasted for the latter book by Ken Clark, exec veep of the local office of the Motion Picture Assn. of America.

In a letter to S&S prez M. Lincoln Schuster, Clark took special umbrage at a July 15, S&S press release that describes the book as "a portrait of the film industry caught in the act of being its own incredible self." Clark called such a statement "viperism" and said S&S "vilify an entire industry without logic or warrant. You besmirch an entire medium of communications with slander. You have accomplished one thing. You've exposed to all what it is really like inside the Inner Sanctum."

Clark said he was leaving Brodsky and Weiss "under the table where they appear to have spent so much of their time slyly concocting juicy, scandalous and salable morsels for publication." He then questioned S&S for the "broader questions of and moral standards in kiss-and-tell publishing."

Panties' Cues Obscenity Raid On Pa. Drive-In

Scranton, Pa., Aug. 20.

A Luzerne County grand jury will weigh charges of exhibiting an obscene film and corrupting the morals of minors against the operator of a drive-in and his projectionist.

Guy Brigid, owner of the Riverview Drive-In at Pittston, coal-mining community five miles south of this city, and the projectionist, Michael Novitsky, were arrested when eight state troopers and six Pittston policemen raided the drive-in. They are free on bail of \$2,000 apiece.

The raid was staged by the lawmen, who joined the audience in unmarked cars, about five minutes before the final showing of the night of the feature, "Scanty Panties." Police confiscated the film, which they labeled "obscene."

State Police Detective Sgt. Victor Nelson testified before Alderman Frank Castellino the closing scenes of "Scanty Panties" depicted "a female practically completely unclothed and in my opinion was obscene and lewd."

After advising patrols over the public address system that the raid had ended the show, police checked cars as they departed and said they counted 30 juveniles, most of them from the Scranton area.

The police estimated between 300 and 400 persons were present, causing some lifted eyebrows by managers of other theatres here. Depressed economic conditions have created very few midweek audiences of that size for conventional product.

The drive-in resumed operation the following night, substituting "Geisha Girls." Attendance was down, since some newspapers in the area have refused the theatre's advertising and many prospective patrons who read of the raid assumed the Riverview was out of business, at least temporarily.

Insiders are wondering what inspired the raid, first against an area theatre since the 1959 Motion Picture Control Act of the Pennsylvania legislature was knocked out by the courts.

The Motion Picture Control Act, which created a board of censors, was found unconstitutional by the Pennsylvania Supreme Court and the U.S. Supreme Court.

U.S. to Europe

Stanley Baker
Alexander E. Cohen
Jack Elliott
Harry Le Boyer
Martin Ritt
Henry Mancini
Jim Mithum
Elke Sommer
Dario Soria
Ed R. Svirgale
William H. Thedford
George Weltner

New York Sound Track

A former film publicist, now working fulltime in the Congress of Racial Equality headquarters here, was approached about taking the unit publicity post for the upcoming "Black Like Me," which is to be shot on location in the South. His incredulous answer: "My God, man! We're fighting a war here—don't bother me about movies!"

Y. Frank Freeman and Jack Karp breezed in for talks with Barney Balaban, et al., and hied back west . . . Walt Disney to Crete within the next few weeks to start the preliminaries on "The Moon-Spinners." Roy Disney and Card Walker back from Europe . . . Bob Hope, producer Hall Bartlett and director Jack Arnold can be spotted around the UN Bldg. shooting exteriors for "A Global Affair." . . . Mel Shavelson in Atlanta huddles with United Paramount's southern affils anent the promotion for his "New Kind of Love" . . . Bob Wise on the road to bally "The Haunting."

John Braden, off-Broadway actor, segueing to film work with an assignment in "World of Peter Orient," Peter Sellers starrer now shooting in town . . . Press reps received a little bottle of My Sin from Joanne Woodward (alias Paramount) with note enclosed saying as how she used the perfume to conquer Paul Newman in "New Kind of Love" . . . Hy Hollinger, Paramount publicity manager, back from studio oncecovering of new product and campaign palaver . . . Albert Deane, editor of Paramount World, Par's intl house organ, a granddaddy for the first time via a daughter for parents former Julia Deane and Edward Evans.

Ed Svigals, Trans-Lux Distributing veep-general sales manager, on a three-week biz swing through Europe . . . Local indie director-producer Jerome Hill is flying to Edinburgh for the fest screening there Saturday (24) of his now pic, "Open The Door and See All The People." Pic was shot last year in Connecticut.

Screenwriter Irene Kamp here for conferences with execs of Garlick Films re the script of "The Compassionate Rebel," which deals with life of Margaret Sanger . . . Wilshire International Pictures has acquired rights for U. S. release (through Atlantic Pictures) of two recent French pix, "Le Soupirant" (The Sutor) and "The French Game" . . . Deadline for entry of tv commercials in New York's fest of industrial and tv films has been extended from Sept. 1 to 23. Fest, not to be confused with the feature fest being planned by Lincoln Center, will be held this year Oct. 8-10 at the Barbizon-Plaza . . . George Margolin, prez of Continental Motion Pictures Corp., has left for Europe to scout product.

Some Paramount people believe they have a headstart at the box-office with Hal Wallis' production of "Becket," set for release early next year. Ties in with other company product, the stars being Peter O'Toole of "Lawrence of Arabia" and Richard Burton of "Cleopatra."

WCBS-TV's unseen host on the "Late Show" Friday (16) night enlivened a between-chapters break with the following, re the Kim Novak starrer: "Jeanne Eagles—she starred in 'Rain' on Broadway, and eventually wound up with a hatful . . ."

A local spokesman for indie producer Lester Cowan denies all rumors to the effect that Cowan's Russo-American coproduction, "Meeting at a Far Meridian," may be off. In fact, says the spokesman, the only reason Cowan isn't denying the rumors in person is because he's currently in Moscow, with "Meridian" author Mitchell Wilson, making preproduction plans.

Joe Sugar, 20th's domestic sales veep, on the Coast for studio meetings. Meanwhile, exec veep Seymour Poe took off last Thursday (15) for his swing through London, Paris and Rome . . . Mike Seisman, former New Yorker headquartered on the Coast, has joined Howard Brandy and Jerry Pam as a partner in the pubrel firm now called Brandy, Pam & Seisman.

Indie filmmaker Morris Engel reports the following tribute from his four-year-old son when, for the first time in some years, he put on his tux for "The Leopard" opening: "You look brand new" . . . Denis Sanders, directing 20th-Fox's "Shock Treatment," has set "The Greatest Movie Ever Made" as the title for his first film for his own production company. The screenplay is being written by Alan Barsman and Ernst Chambers from an idea of Sanders.

Sid Ganis, Columbia publicist, describes his current (and annual) hitch with the National Guard at Camp Drum, N. Y. as "an intensive, two-week research project in preparation for the opening of Carl Foreman's 'The Victors' later this year." There's always a publicity angle . . . And somebody at United Artists has prevailed upon Yamuri Matsui, prez of the National Judo Assn., to present Joan Crawford with "a coveted Black Belt Award in recognition of the skill she acquired in the oriental art of self-defense for 'The Caretakers' which opens on . . . etc. etc. etc."

"Lord of The Flies" producer Lewis Allen got the kind of break producers dream of when the William Golding novel, which had been in print for some years when he bought it, subsequently turned into what the publishers like to call a "modern classic." The Putnam paperback version sold more than 400,000 copies last year and this year is expected to hit 1,000,000. Pic version had its U. S. preem at the Tower East here Monday (19) night . . . Radio-TV personality Virginia Graham signed to play a radio reporter in the Embassy-Paramount "Carpetbaggers."

Streetwalking can be profitable: "Irma La Douce" took in a total of \$528,555 in the first week of its local Golden Showcase run at 25 theatres in the Greater New York area . . . Roman Polanski, young Polish director whose "Knife in The Water" opens here later in the year, returned directly to Paris from the Montreal fest, instead of making a planned detour to New York. The director has to complete work on his seg in the French omnibus pic, "The Greatest Swindles of The World" . . . Sue Lyon gets the ingenue lead in Seven Arts' "Night of The Iguana" which John Huston starts in Mexico next month.

Rona Productions' prez Natalie Wood will not star in "Run South to Sorrow," Mart Crowley's original screenplay just purchased by Rona. Purchase, says prez, "marks beginning of an extended expansion program for Rona," which is not to be confused with an expanded extension program . . . And, good news for all holders of the VC: Joe Levine has decided that men who have been awarded Britain's Victoria Cross will be admitted free to see his "Zulu" "wherever in the world they may be living."

Playwright Gore Vidal has gone to Hollywood where UA's film version of his "Best Man" starts rehearsals later this month. Stuart Millar and Larry Turman are producing and Franklin Schaffner is directing . . . William Asher signed by AIP to direct "Muscle Beach," follow-up to their current "Beach Party" . . . UA veep Jim Velde appointed cochairman of the film industry division for the 1963 fund-raising drive for the Visiting Nurse Service of New York.

Buddy Hackett has been signed to appear in Cinerama's "Millie Goes to Budapest." He and British actor Lionel Jeffries will be the comedy stars of the pic which is being coproduced by Cinerama and Hugaro Film.

Hackett reports to Budapest for shooting this week.

United Artists' stock, having omitted the regular cash dividend, continues depressed on the big board. Issue hit a year's low of \$18.87-1-2 last week, closing the trading week at \$19.12-1-2 . . . N. Y. Variety Club Barkerettes set Nov. 23 and the Waldorf-Astoria for its annual celebrity ball. Unit is now underway with the chance book bit, going at \$10 per for a crack at 25 shares of Con-Edison stock, which is now at the \$88 trading level.

A NEW LOOK FOR VENICE FEST

Civil Rights Still Miserable Mess But Georgia Otherwise Mighty Prosperous

Atlanta, Aug. 20.

Despite all the Barry Goldwater talk in Georgia (dissident Democrats are freely predicting that JFK is going to have a hard time carrying this state in 1964) there's a rosy hue to the economic picture in this Empire State of the South.

All one needs to do to realize how good things are is to take a gander at the latest report by the State Labor Dept., which reveals that Georgia's nonfarm employment advanced in June to another new all-time high, 1,133,100, marking the 24th consecutive month in which it has exceeded the year ago level.

In the van as pacesetters were construction and manufacturing.

June total was 7,800 higher than May and 34,200 higher than a year ago.

Department's report noted that a May-to-June decline of 3,700 in government employment, due primarily to the closing of schools for summer vacation, was easily offset by increased activity in every other major work category.

Also attributed to the start of the schools long summer recess, freeing students to search for jobs, was a concurrent substantial rise in unemployment.

June employment expansion was barely half as great as April's, when the total jumped by 15,000 over March to a then new record of 1,125,300, but it did represent a resumption of growth after no change at all in May.

Still it fell short of the growth recorded in June, 1962, when the smaller total of 1,100,700 was up by greater margins of 8,700 from the preceding May and 49,400 from June, 1961.

Rising for the fifth straight month in June, statewide manufacturing employment reached 356,600. A new all-time high for the third month in a row, this was 2,000 over the May level and 112,000 higher than a year ago.

Average earnings of production workers went up from \$1.76 to \$1.82 per hour and weekly wages from \$71.10 to \$73.35.

June also witnessed continuation of the "near vertical uptrend" in Georgia's construction employment as the stepped up pace of building raised it to 64,000. Up 4,000 from May and 3,500 from a year ago, this was only 1,200 below the all-time high of last August.

Metropolitan Atlanta's total employment of 470,100 in June was up 3,650 from May and 18,400 from a year ago.

Savannah area's total of 64,300 included respective gains of 100 and 1,300.

Total employment was up from a year ago by 1,100 to 753,700 in Augusta, by 560 to 70,280 in Macon, and by 570 to 61,960 in Columbus.

Georgia labor analysts see little change in the state's employment picture before September, when seasonal influences are expected to expand employment and reduce unemployment.

Meanwhile, all segments of the amusements business are getting their share of this bonanza, because jobs mean regular paychecks and all budgets now include a certain amount for entertainment in some form or another.

PENN LEAVES 'TRAIN,' FRANKENHEIMER IN

Arthur Penn has ankle as director of United Artists' Burt Lancaster starrer, "The Train," now shooting in Paris. Official UA statement says simply that Penn withdrew "because of differences with producer Jules Bricken over the approach to the material."

John Frankenheimer, who directed Lancaster in "Bird Man of Alcatraz," replaces Penn. Cast also includes Paul Scofield and Jeanne Moreau. Film is a Franco-Italian coproduction, between Les Productions Artistes Associes-Ariane and DEAR Film, with UA participating.

Seberg for 'Phoenix'?

Jean Seberg, the Iowa girl who hit it big in French pix, is seen as a possibility for one of the femme leads in "Phoenix," film version of Ray Bradbury's "Fahrenheit 451," which French director Francois Truffaut will shoot in York next year for producer Lewis Allen.

Miss Seberg is mentioned by the producer as being not only a good actress, "but she speaks French," which would be a peripheral advantage in the production. Truffaut, at the present time anyway, speaks very little English, and the pic will be shot in England.

Freelance writer Helen Scott, who resigned from the French Film Office early this year and who played a key role in bringing Truffaut and Allen together, will be production assistant on the picture.

Nat. Genl.'s Net Up \$585,347 For First Nine Months

Los Angeles, Aug. 20.

National General Corp.'s operating earnings for first 39 weeks ended June 25, 1963, were \$2,156,342, equal to 65c per share on 3,313,363 shares of common stock, up 37.26% over last year's \$1,570,995 or 47c per share on same number of common shares outstanding.

Figures for the fiscal 1962 period exclude non-recurring gains of \$637,875, which increased total earnings for the year-ago nine months to \$2,208,871 or 67c per share. There were no non-recurring gains for the nine months this year.

Total income this year for the diversified L.A.-based 225 theatre-chain operator rose to \$35,005,832, up from \$33,438,567 a year ago.

Company's third-quarter earnings, however, were down slightly from last year, attributed to a shortage of suitable film product.

During this current fiscal quarter chain earned \$404,589 or 12c per share on volume of \$11,299,180. This compared with earnings from operations of \$496,882 or 15c, and total income of \$10,998,767 for like period last year. Latter figure excludes \$226,606 non-recurring gain in '62's third quarter. Prexy Eugene V. Klein noted, however, that with product availability the outlook for NGC's fourth quarter appears to be excellent.

Klein, in highlighting other aspects of chain's diversified activities, reported that Theatre-Vision Color Corp., the subsid planning the development of big-screen closed-circuit color entertainment in theatres, is making steady progress toward starting nationwide operations next year. Company's new Mobile Structures, Inc., also has substantial order backlog, Klein added. NGC also is acquiring assets of Mission Pak, Inc., as part of its diversification program.

National General Corp. has completed acquisition of Mission Pak Inc., by exchanging a net amount of 135,276 shares of its common stock for all outstanding MPI stock. NGC shares are after adjustment for a prior stock interest in Mission purchased as an investment earlier this year, which amounted to 59,000 shares and \$340,000 in fruit packing company's 5 3/4% convertible debentures.

Theatre chain plans to operate Mission as a wholly-owned subsidiary, with new outlets to include sales through the circuit's 225 theatres.

CHIARINI REGIME BOWS NEW IDEAS

Venice, Aug. 20.

Venice's new experiment begins Saturday (24), when the curtain goes up on a refurbished 24th feature film festival. The director is new: Professor Luigi Chiarini is the new top man (with plenty of practical fest experience however, per past jury and selection functions); 19 features will be competing from 10 nations — as against the 14 of the past few years; the pre-selection system by committee which has been a local prerogative for many years has been abandoned; and many physical changes have been effected for a two-week event which—on paper—promises to provide a lively and interesting finale to the European competitive festival season.

Responsibility for many of the changes—especially the vital switch to one-man film selection—rests squarely on the shoulders of the new director, who is Italy's sole Professor of Cinematography (University of Pisa) as well as author of many film articles and books, motion picture writer and director. In short, a film buff well-versed in almost all phases of the motion picture. Backing him is the veteran Venice organization consisting of assistant director Enzo Cagnato, Flavia Paulon, press topper Mario Natale, and many others.

This year's Venice experiment, riddled with hurdles, pitfalls, and great opportunities, boils down to an elastic formula within a rigid code of quality; and by quality Venice does not mean elevated highbrow artiness, but films for the general public, the new general audiences; more selective, more discriminating.

Says Chiarini: "We cannot create a festival of masterpieces, because the raw material is missing. I have therefore chosen to offer our public an exhibit, as complete as possible, of films produced in various genres."

"In this way, though we have films of particular importance, the preference has gone to those (quality films) which can be opportunely addressed to the general public. For example, we have included a good crime film, an excellent western of the new school, a comedy and so on—films which contain either a social message or particular values on a social level."

More Features

Concerning the upped total of "official" features, now 32 but originally announced as 28, and including both competing and non-competing items, Chiarini has this to say:

"In the past several years, Venice has qualified itself as the festival which has discovered or at least recognized the talent of many young directors. I have therefore tried to avoid the forced exclusion of good (or interesting) items, thus offering new directors the widest range of action and opportunity for success. In this I am merely continuing a Venice tradition which, in my opinion, must remain."

Referring to the five non-competing examples, from various countries, of the film genre known as "Cinema-Verite" due to get official local projections, Chiarini adds:

"I decided to show these items because—though they could not be admitted into competition due to their specialized qualities, they constitute those interesting documents which in my opinion are necessary to complete every truly worldwide film event."

Other "accessory" events not mentioned by Chiarini are two special retrospective series—long a Venice tradition—which this year will include eight films by Buster Keaton and one of the most complete sets of Russian pic classics ever assembled at one time.

Looking at the competitive roster, France and Italy, together with Britain, have the most films in the running, three each. The U.S. has two, as has the USSR.

(Continued on page 16)

No Medium Glamorizes U.S. Troops More Than Films—Sen. Engle (Calif.)

Washington, Aug. 20.

'Lilies' for Edinburgh

Washington, Aug. 20. The U.S. will officially participate in the Edinburgh Film Festival, Aug. 18-Sept. 1.

The Hollywood Guilds Festival Committee has selected United Artists' "Lilies of the Field," starring Sidney Poitier, for showing, George Stevens Jr., U.S. Information Agency motion pictures chief, disclosed. "The Shadow and the Sea" has also been submitted as part of the American presentation, along with 19 documentary films.

King Vidor has been invited as a special guest of the festival. The U.S. delegate is a former diplomat, Myron M. Cowan of Washington.

Brushoff of Small Film Festivals Irks Paris, U.S. Execs

Paris, Aug. 20.

As the film fest season goes into its final stretch, local and U.S. film execs are wondering if the snubbing by the Federation of International Film Producer Assns. of all but the so-called big-country festivals is a good thing.

Last biggie will be the Venice Fest, Aug. 24-Sept. 7. But there are many smaller ones to fill out the year till 1964 starts the fest merry-go-round all over again.

"The U.S. Motion Picture Export Assn.," said one observer, "swears willing allegiance to all FIFPA fest measures and even gives it office space in Paris. Fine, but there is no reason why it cannot go out on its own to back certain fests it may deem worthy even if FIFPA is against them."

He points to the U.S. Information Agency's attempts to try to give some token backing to most festivals to avoid hurting any feelings. And in many of the pint-sized fests local offices of the U.S. majors send product if they think it worthwhile. It appears that the MPEA will eventually choose the Cannes, Berlin, Moscow (and alternate year Karlovy Vary), Venice, Mar Del Plata and Edinburgh bests to the exclusion of all others.

Cannes and Venice have a definite commercial as well as prestige (Continued on page 15)

CINERAMA'S 394C NET; LOSS LAST YR., \$430,316

Cinerama had net earnings of \$394,000, equal to 14c per common share on 3,026,101 shares outstanding, for the six months to June 29. In the corresponding period a year ago the company had a loss of \$430,316.

Revenues for the new half-year period climbed to \$7,313,943, a record for the company, compared with \$2,529,276 in the first six months of 1962.

Importantly new period's earnings and gross reflect only the early distribution of "How the West Was Won," which has a substantial amount of marketing and will contribute to the future profits future.

Sez Reisini

"Just three short years ago we were but a small company engaged mainly in the licensing of a process, and minimal distribution of our travel picture in a handful of theatres," commented Nicolas Reisini, president-chairman of Cinerama.

Company has made some progress, Reisini said his "conservative" estimate is that by the end of this year there will be 200 theatres in operation with the Crama program of dimensional pix.

Sen. Clair Engle (D-Calif.) warned the Defense Dept. not to "throw out the baby with the bathwater" in writing restrictions on military cooperation with filmmakers.

In a Senate speech, Engle said the Icelandic "Gogo" incident where (by permission) American soldiers played disparaging roles in a native feature is no reason to revise arrangements and procedures that have benefited the Armed Forces and the country.

He said Rep. Frank Becker (R-N.Y.) was correct in bringing "Gogo" to the attention of Congress and condemning the U.S. military official who allowed the troops to be used.

(That officer, VARIETY heard was first promoted then subsequently moved to a "hardship" post because of his role in allowing an officer and non-com to serve in the film.)

Nevertheless, Engle said, "no other media of communication has glorified the armed services to a greater extent than has the film industry of my state."

He said films have been "tremendous morale boosters" and have been praised by military officials as among the most effective recruiting incentives.

Cooperation between the military and the film industry "is a two-way street and is so regarded by knowledgeable military people who know something about morale and recruitment problems."

He expressed hope that responsible civilian officials in the Pentagon "will not permit steps to be taken that will be hurtful to all involved."

Pentagon Rapport

Motion picture reps gave the impression recently that the industry and the Pentagon are in virtual accord over the proposed Defense Dept. regulations on troop use for films. Meeting with Asst. Defense Secretary Arthur Sylvester and Pentagon motion picture chief Donald Baruch, the 13-man Hollywood and Washington film delegation offered some language changes in the directive for Defense Dept. consideration.

In what was described as an "extremely cordial" exchange of views, the Pentagon officials promised to review the industry suggestions before issuing final regulations. No substantive changes apparently were proposed in the new regulations which will require decisions on troop use to be made by Sylvester's office rather than by field commanders.

The possibility of another meet hinges on the Pentagon's reaction to the language changes offered by the industry.

Attending from Hollywood were Charles Boren, exec v.p. of the Assn. of Motion Picture Producers; Gordon Stulberg, Columbia; Howard Horton, MGM; Frank Ferguson, 20th-Fox; Marshall Green, Universal, and Bill Hendricks, Warner Bros.

HAIFA MUNY THEATRE TO VENICE INT'L FEST

Tel Aviv, Aug. 20.

The Haifa Municipal Theatre has accepted an invitation to participate in the International Theatre Festival to open in Venice this September. The Israeli group will present Bertolt Brecht's "Caucasian Chalk Circle" in the large La Fenice Theatre and David Levin's "Left Eye, Right Eye" in a chamber theatre.

Invitation is a tribute to the Haifa group which was founded only three years ago by Israel's top theatre director, Joseph Milo. The "Caucasian Chalk Circle," directed by Milo, was the top success of any Hebrew theatre in the last season. Except for a few, the Haifa group lacks in seasoned actors, but excels in spirited, youthful teamwork.

The Venice Festival was started in 1934 and is held every two years.

The Caretakers

Superficial, ineptly-plotted drama about treatment of mental illness. Will need strong sell to hypo boxoffice.

United Artists release of Hall Bartlett production. Stars Robert Stack, Polly Bergen, Joan Crawford, Janis Paige, Diane McBain. Directed by Hall Bartlett. Screenplay by Henry F. Greenberg; from book by Daniel Telfer; camera, Lucien Ballard; editor, William B. Murphy; music, Elmer Bernstein. Reviewed at Astor Theatre, N.Y., Aug. 6, '63. Running time, 97 MINS.

Dr. Donovan MacLeod Robert Stack
Lorna Melford Polly Bergen
Lucretia Terry Joan Crawford
Marion Janis Paige
Alison Horne Diane McBain
Dr. Larry Denning Van Williams
Nurse Braker Constance Ford
Connie Sharon Huguely
Dr. Jubal Harrington Herbert Marshall
Anna Ana St. Clair
Edna Barbara Barrie
Jim Melford Robert Vaughn
Cathy Clark Susan Oliver
Irene Ellen Corby

Indie producer-director Hall Bartlett, who, in the past, has made some entertaining, unpretentious dramas ("Crazylegs," "Unchained," etc.) has, in "The Caretakers," succeeded in doing what should be impossible: he's made a dull picture about a bunch of neurotics. With apparently the best of intentions, he has attempted to dramatize one of modern medicine's most interesting innovations—the use of group therapy for the rehabilitation of "borderline" mental cases.

The result, however, is superficial drama, plotted with an old-fashioned simplicity which cannot be disguised by an occasionally vivid scene or colorful performance. It's a weak story about a strong subject, which will need hard sell to create attention at the boxoffice.

Picture has a good cast, headed by Robert Stack, Polly Bergen, Joan Crawford and Janis Paige, with a number of attractive youngsters in support. But all, with the possible exceptions of Miss Paige and Miss Bergen, are severely limited by their one-dimensional material.

The Henry F. Greenberg screenplay basically concerns the efforts of a crusading doctor, Stack, to prove his theory that many borderline mental patients can be rehabilitated via group therapy, in surroundings that duplicate those in which the patient will later be living. The goal of the good doctor is establishment of "day clinics," where patients can come for treatment by day while continuing to live at home.

Fighting Stack's original experiment in group therapy is the hospital's head nurse, Miss Crawford, who is of a conventional frame of mind. Overseeing the conflict is the hospital head, played with a sort of Olympian weariness by yesterday star Herbert Marshall.

Conflict comes to be centered on one patient, Miss Bergen, a housewife who shows homicidal tendencies and blames herself for the accidental death of her child. Before patience, love and understanding win out over the padded cell-and-strait-jacket theorists, the audience has been treated to a number of group "talk" sessions which are the most effective scenes in the film, largely because the patients, the only mildly interesting people in the picture, take front-and-center.

Film has a couple of high voltage scenes, including one showing Miss Bergen undergoing shock treatment, and another, which is a hair-raising phony in terms of the story as told. This has a distraught Miss Bergen, blundering freely around the hospital corridors in the middle of the night, suddenly finding herself in a men's ward where rape is attempted.

Miss Bergen is effective in the key role, though it's difficult to judge a performance which is the upper register of hysteria. Janis Paige is fine—funny and appealing—as a troubled doxy. Stack is stoic and sincere in a bland role. As his bitchy opponent, a comparatively small part, Miss Crawford doesn't so much play her handful of scenes, as she dresses for them, looking as if she were en route to a Pepsi board meeting. Several lovely newcomers, Diane McBain and Susan Oliver as nurses, and Sharon Huguely, as a young patient, do nicely. Miss Huguely, especially, is a real screen looker. Bartlett's direction seems to have added no dimension to the raw material, but Lucien Ballard's black-and-white photography is slick and Elmer Bernstein's score jazzes up interest in otherwise dull passages. As is so often the case

these days, the opening title drawings (by Irving Block) create a mood of excitement and anticipation never realized in the film itself. Anby.

Stakeout!

Low budget meller adequate for lower berthing on exploitation bills.

Hollywood, Aug. 13.

Crown-International release of Robert Hughes-William Hughes-Joe R. Gentile production. Stars Bing Russell, features Billy Hughes, Bill Hale, Jack Harris, Bernie Thomas, William Foster, Eve Brent, Chris Wayne, Whitey Hughes. Directed and screenplay by James Landis; camera, Jack Specht; music, Tom Downing; asst. director, C. M. Florence. Reviewed at Nostalgia Studios, Aug. 13, '63. Running time, 81 MINS.

Joe Bing Russell
Joey Billy Hughes
Stoddard Bill Hale
Greer Jack Harris
Henny Bernie Thomas
Susie William Foster
Jimmy Eve Brent
Sautu Chris Wayne
Whitey Hughes

There is evidence in "Stakeout!" of an attempt to penetrate a little beyond the narrow exploitation sphere and create focal characters of a bit more substance and compassion than is customary in this highly commercialized field. The attempt fails decidedly short, but the remnants are acceptable enough to get by as running mate in twin bills aimed at less discriminating audiences. A good 10-15 minute trimming job on the off-lethargic, Texas-made Crown-International release would make it a more presentable "B" than it now is.

The film, produced by the triumvirate of Robert and William Hughes and Joe R. Gentile, hums along slowly, sentimentally but engrossingly, for the first third of its route, then begins to sputter, labor and telegraph itself, and finally lapses into pure bathos. The early effort to build compassion for the tainted hero never really pays off.

Bing Russell stars in the trite tale of an ex-con who, unable to secure steady employment because of his record, is forced to resort anew to crime and pays with his life. The attempt at character dimension is made in the development of the affectionate relationship between the ex-con and his motherless son, but too many of the scenes between this pair lapse into sentimental stickum.

It is Russell's alternately warm and embittered portrayal that gives the film what strength it has. Others of importance are Billy Hughes (as the son), Bill Hale, Jack Harris, Bernie Thomas, William Foster, Eve Brent and Chris Wayne. James Landis directed from his own screenplay. Bits and pieces of his work have merit, but the whole is artistically unsuccessful. Tube.

Billy Liar (BRITISH)

Absorbing offbeat film which may need shrewd selling as a latecomer in the British "realistic" school of pix. Top performances and direction.

London, Aug. 16.

Warner-Pathé release of Vic Films Production, for Anglo-Amalgamated. Stars Tom Courtenay, Julie Christie, Wilfred Pickles, Mona Washbourne, Finlay Currie, Gwendolyn Watts, Patrick Barr, Leonard Rossiter, Godfrey Winn, Leslie Randall, Ethel Griffies, Ernest Clark, Helen Fraser. Produced by John Janni. Directed by John Schlesinger. Screenplay, Keith Waterhouse and Willis Hall, from their play; camera, Denys Coop; editor, Roger Cherrill; music, Richard Rodney Bennett. Previewed at Warner Theatre, London, Aug. 14, '63. Running time, 98 MINS.

Billy Fisher Tom Courtenay
Liz Julie Christie
Geoffrey Fisher Wilfred Pickles
Alice Fisher Mona Washbourne
Florence Ethel Griffies
Duxbury Finlay Currie
Arthur Crabtree Rodney Bewes
Barbara Helen Fraser
Eric Stamp George Innes
Shadrack Leonard Rossiter
Godfrey Godfrey Winn
Prison Governor Ernest Clark
Danny Boone Leslie Randall
Rita Gwendolyn Watts

Based on a West End hit play by Keith Waterhouse (who wrote the novel) and Willis Hall, "Billy Liar" is an imaginative, fascinating film. It may need some shrewd selling as a late entry in a series of British realistic pix, which started with "Room at the Top." But some impressive acting and direction should make this Warner-Pathé release a click entry.

It is perhaps unfair to label the film as entirely realistic, since it moves into a world of Walter Mitty-like fantasy, and that is its only weakness. These scenes lack impact. They are pushed in and fail to develop the drama, though presenting sharp glimpses of the hero's characteristics.

Billy Liar (Tom Courtenay) is a day-dreaming young man who leads an irresponsible life as a funeral director's clerk. He fiddles the petty cash, he is at war with his parents, he has become involved with two young women who share an engagement ring. Above all, he is an incorrigible liar, dreaming dreams and, whenever possible, retreating into an invented world where he is the dictator of an imagined slice of Ruritania.

Courtenay, who is probably the best of Britain's new wave of young actors, has a hefty part and is rarely off the screen. The role provides him with a large range of cameo characterizations. But he is always, apparently, happier when playing Billy Fisher, the young clerk who is striving to find the courage to break away from his surroundings. He wants to be a script writer for a tv comic and nearly persuades himself that he has landed the job.

Of the three girls with whom he

is involved, Julie Christie is the only one who really understands him. Miss Christie turns in a glowing performance that will ultimately signpost a very successful career. Helen Fraser and Gwendolyn Watts provide sharply contrasting performances as the other young women in Billy Liar's complicated, muddled existence.

Mona Washbourne as his dim mother, Wilfred Pickles, playing a hectoring, stupid father, and grandmother Ethel Griffies also lend considerable color. Finlay Currie, Leslie Randall, George Innes, Rodney Bewes and, particularly, Leonard Rossiter as Billy's insufferable, unctuous boss, also supply worthy support.

Credit titles are wittily and provocatively put over in the form of Godfrey Winn, joshing himself and other disk jockeys as he does a gag sequence of BBC's longrunning and highly successful "Housewives' Choice" program.

Location sequences are blandly lensed by Denys Coop and the music of Richard Rodney Bennett is unobtrusive. Tom Courtenay, who took over from Albert Finney in the legit version of "Billy Liar," is firmly established with this picture. Its other values also assist in making it a likely success.

Rich.

80,000 Suspects (BRITISH)

Val Guest following his recent technique of documentary with emotional undertones. Interesting, but uneasy mixture. Sharp performances could make this a boxoffice potential.

London, Aug. 15.

Rank release of Val Guest production. Stars Claire Bloom, Richard Johnson, Yolande Donlan, Cyril Cusack. Features Michael Goodliffe, Mervyn Johns, Kay Walsh, Norman Bird, Arthur Christiansen, Basil Dignam, Ray Barrett. Direction and screenplay by Guest, from Elleston Trevor's novel; camera, Arthur Grant; editor, Bill Lenny; music, Stanley Black. At Odeon, Marble Arch, London, Aug. 15, '63. Running time, 113 MINS.

Julie Monk Claire Bloom
Dr. Steven Monks Richard Johnson
Ruth Preston Yolande Donlan
Father Maguire Cyril Cusack
Clifford Preston Michael Goodliffe
Buckridge Mervyn Johns
Matron Kay Walsh
Mr. Davis Norman Bird
Medical Officer Basil Dignam
Mr. Gracey Arthur Christiansen
Health Inspector Ray Barrett
Dr. Ridding Andrew Crawford
Nurse Jill Jill Curzon
Mrs. Davis Vanda Goddell
Joanna Druten Ursula Howells
TV Reporter Bruce Lewis

Val Guest is successfully following his method of making pix that combine a documentary flavor with a fictional, human interest. This time the combo doesn't quite jell, yet "80,000 Suspects" has a holding interest and is screened with a professional knowhow that rarely flags. It hasn't the impact of his film, "The Day The Earth Caught Fire," but nevertheless emerges as a worthy boxoffice entrant.

Based on the novel by Elleston Trevor, the drama concerns a city supposedly gripped by an epidemic of smallpox. Guest chose the city of Bath and, with complete cooperation from local authorities, the film has a vital authenticity which gives a fine assist to the production.

A wintry Bath is alertly screened, and audiences will capture the feeling of being involved. Apart from Guest's shrewd direction, the art work of Geoffrey Tozer and Arthur Grant's photography help considerably.

The killer epidemic sparks intense activity by local health authorities as they try to trace potential smallpox carriers. It's a painstaking process, carefully reproduced by Guest.

For b.o. hypo, producer-director-screenplay writer Guest has also played up some human emotional angles. Dedicated doctor (Richard Johnson) is trying to keep together his marriage with an equally dedicated nurse (Claire Bloom). Another medico (Michael Goodliffe) despairs of saving his own marriage to a nympho-dipso who has had an affair with Johnson, and eventually becomes a key figure in the search for the ultimate germ carrier.

The documentary and the fictional elements do not entirely jell. But Guest juggles adroitly enough with the problems to keep interest alert. The thesping is okay. Richard Johnson provides a brooding, sagacious study, as the hero who is battling both to do his job and also retain the matrimonial in-

(Continued on page 17)

The Haunting (PANAVISION)

Slim shocker fortified with cinematic savvy.

Hollywood, Aug. 14.

Metro release of Robert Wise production, directed by Wise. Stars Julie Harris, Claire Bloom, features Richard Johnson, Russ Tamblyn, with Lois Maxwell. Screenplay, Nelson Gidding, based on Shirley Jackson's novel, "The Haunting of Hill House"; camera, Davis Boulton; editor, Ernest Walter; music, Humphrey Searle; asst. director, David Tomblin. Reviewed at the studio, Aug. 14, '63. Running time, 112 MINS.

Eleanor Vance Julie Harris
Theodora Claire Bloom
Dr. John Markway Richard Johnson
Luke Sanderson Russ Tamblyn
Grace Markway Lois Maxwell

The artful cinematic strokes of director Robert Wise and staff are not quite enough to override the major shortcomings of Nelson Gidding's screenplay from the Shirley Jackson novel upon which "The Haunting" is based. Audiences will respond to the film's intermittent terror passages, thanks to the skill of Wise, his cast and his crew, but are apt to find the whole unsatisfactory. Boxoffice prospects shape up as mild for the Metro release.

Gidding's scenario is opaque in spots, but its cardinal flaw is one of inconsistency, of failure to follow through on its thematic motivation. After elaborately setting the audience up in anticipation of drawing some scientific conclusions about the psychic phenomena field, the film completely dodges the issue in settling for a half-hearted melodramatic climax that is a distinct letdown.

The story has to do with the efforts of a small psychic research team led by an anthropology professor (Richard Johnson) to study and perhaps come to some conclusions about the supernatural powers that seem to inhabit a 90-year-old New England house with a reputation for evil. The group that convenes there for the purpose includes an unhappy spinster (Julie Harris) obsessed with guilt feelings over the recent death of her mother; a young woman (Claire Bloom) of unnatural instincts, both sexually and mentally (more explicitly, she has lesbian tendencies coupled with an extraordinary sense of ESP); and a young man (Russ Tamblyn) who is to inherit the house and, for some preposterous reason, actually expects to make a tidy sum on it. It's not clear just why he anticipates such profit. One can plainly see that this house is not a home, except maybe as an inspirational studio for Charles Addams. The evil spirit, at any rate, eventually claims the life of one of the researchers, and the only immediate conclusion that the others can really draw is, "Let's split, cats, before them crazy poltergeists get fresh ideas."

The acting is effective all around. Miss Harris delivers an expertly agitated portrayal, although the character she is playing is the victim of expository fustiness. The lovely Miss Bloom subtly conveys the unnatural forces at play within her character. Johnson is softly reassuring as the head man and Tamblyn amusing as the skeptical heir who gets moved by the spirit. Lois Maxwell gets in a few good licks as Johnson's dubious wife.

The picture excels in the purely cinematic departments, principally in the photographic area. Under the artful surveillance of producer-director Wise, Davis Boulton has employed his camera with extraordinary dexterity in fashioning a visual excitement that keeps the picture alive with images of impending shock. Never once does a spirit materialize on the screen, yet the vile force can be sensed throughout, ever lurking behind a wall, down a corridor, in a window, waiting to strike. As photographed by Boulton, the house itself, is a monstrous personality, most decidedly the star of the film.

J. B. Smith's acutely sensitive and fluid sound is of enormous value to the mood, as is Humphrey Searle's chilling, tantalizing music score. Ernest Walter's editing is dramatically taut and expressive, and Tom Howard's special effects are another asset. Elliot Scott's production design and John Jarvis' set decoration may not qualify for Better Homes & Gardens or House Beautiful but both efforts are masterpieces of eerie atmosphere. The pity is that all this production savvy has been squandered on a screen yarn that hardly merits and cannot support such artistic bulk.

Tube.

National Boxoffice Survey

Cool Weather, Stout Pix Perk Biz; 'Cleo' Again Champ, 'Thrill' 2d, 'West' 3d

Cool weather in most keys covered by VARIETY, along with strong art house product and powerful holdovers, are combining to bring about fancy takes this week. The familiar summer doldrums are fading before the onslaught of such product as "Cleopatra" (20th) (9th wk), which continues as b.o. champ for the eighth consecutive week.

"Thrill of It All" (U) (4th wk) is far behind "Cleo" but still takes place position, same as last week. "How West Was Won" (MGM) (36th wk) continues rolling up impressive biz in lotsa playdates to retain third berth easily. "Irma La Douce" (U) (11th wk) also is unchanged from last frame. It again is nabbing fourth.

"Lawrence of Arabia" (Col) (32d wk), sixth last week, moved up to fifth by dint of a solid showing in extended runs. "Great Escape" (UA) (8th wk), fifth the previous frame, eased off to sixth followed by "Come Blow Your Horn" (Par) (11th wk) and "Beach Party" (AI) (2d wk). Latter was especially strong in an eight-house Kansas City multiple booking date.

"L-Shaped Room" (Col) (5th wk) in winding ninth. "Fellini's 8½" (5th wk), 10th last week, is again in that spot while "Toys in Attic"

(UA) (2d wk) is nabbing 11th. "Summer Magic" (BV) (6th wk) rounds out the Top 12 pix.

"For Love or Money" (U), "Women of World" (Embassy) and "Mouse on Moon" (Lope) are the runnerup films.

Looming as smash contenders in the future are such newcomers as "The Leopard" (20th) and "Jason and the Argonauts" (Col). Former is wham in Los Angeles and boffo in New York. Latter, sizzling in L. A., is adequate in New York. "Girl in Trouble" (Davis), another newbie, is sock in Detroit.

"Capt. Sindbad" (MGM), hotly in Washington, is strong in Buffalo and excellent in Seattle. "PT 109" (WB), dandy in Minneapolis, is fair in Chicago and okay in Frisco. "Spencer's Mountain" (WB) is okay in Detroit, steady in Louisville and stout in Toronto.

"Bye Bye Birdie" (Col), okay in Washington, and Boston, is good in Denver. "This Sporting Life" (Cont) is so-so to solid in some four situations. "Gidget Goes to Rome" (CI) is good in Cincinnati and moderate in Boston.

"Flipper" (MGM), trim in Denver, is okay in L. A. and St. Louis. "Murder at Gallop" (MGM) is rated splendid in Minneapolis, fast in Detroit and good in a New York extended run.

CANADA'S NEW FEATURE PROD.

Amusement Stock Quotations

Week Ended Tues. (20)

N. Y. Stock Exchange

1963	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Weekly Close	Tues. Close	Net Change for wk.
153 1/2	12 1/4	ABC Vending	66	13 1/4	12 1/2	12 1/2	12 1/2	- 1/4
38 1/4	27 1/2	Am Br-Par Th	250	32 1/4	30	32 1/2	32 1/2	+ 2
21 1/2	14 1/2	Ampex	550	18 1/2	17 1/4	18 1/4	18 1/4	+ 3/4
70 1/4	42 1/2	CBS	500	70 1/4	64 1/2	69 1/4	69 1/4	+ 2 1/2
18 1/4	12 1/2	Chris Craft	73	13 1/2	12 3/4	12 1/2	12 1/2	- 1/4
20 1/4	22 1/4	Col Pix	168	27 1/2	25 1/2	27 1/4	27 1/4	+ 1 1/4
46	45 1/2	Decca	13	45 1/2	45 1/2	45 1/2	45 1/2	0
45	27 1/4	Disney	338	45	43	43 1/2	43 1/2	+ 1/2
122 3/4	106 1/4	Eastman Kdk	209	112 1/2	109 1/2	111 3/4	111 3/4	+ 1 1/4
6 1/2	5 1/4	EMI	132	5 1/4	5 1/4	5 1/4	5 1/4	0
16 1/2	9 1/2	Glen Alden	141	14 1/2	14 1/2	14 1/4	14 1/4	- 1/4
23 3/4	15 1/4	Loew's Thea.	192	17 1/2	15 1/4	16 1/2	16 1/2	+ 1/2
61	48	MCA Inc.	137	61	57 1/2	60 1/2	60 1/2	+ 3 1/2
34 1/2	15	Metromedia	289	34 1/2	32 1/2	33 1/2	33 1/2	+ 1 1/2
34 1/2	28	MGM	176	31 1/2	29 1/4	30 3/4	30 3/4	+ 1 1/2
12 3/4	7 1/2	Nat. G'l Corp.	266	10 3/4	9 3/4	10	10	- 1/4
25 1/2	20 1/2	Outlet	1830	21 1/2	20 1/2	20 3/4	20 3/4	- 1/4
48 1/4	35 1/4	Paramount	242	48	46 1/4	46 1/2	46 1/2	+ 3/4
202	120 1/2	Polaroid	1656	202	186 1/4	197 3/4	197 3/4	+ 7 3/4
74 1/2	56	RCA	781	72 1/2	70 1/2	70 1/2	70 1/2	- 1/2
10 1/4	6 1/4	Republic	58	9 1/4	9	9 1/4	9 1/4	0
24 1/2	20 1/2	Stanley War	60	21 1/2	21 1/2	21 1/2	21 1/2	- 1/4
42 1/2	31	Storer	51	41	40 1/2	40 3/4	40 3/4	+ 1/2
28 1/4	17 1/2	Taft Bdest.	25	24 1/4	23 1/4	23 3/4	23 3/4	+ 1/2
37	20	20th-Fox	321	32	29 1/2	30 1/2	30 1/2	+ 1 1/2
32	17 1/2	United Artists	370	19 1/2	17 1/2	18 1/4	18 1/4	- 1 1/4
16 1/4	12 1/2	Warner Bros.	169	14 1/2	13 1/4	13 3/4	13 3/4	- 1/4
68	51	Zenith	356	64 1/2	62 3/4	63 1/2	63 1/2	- 1/2

American Stock Exchange

1963	High	Low	Weekly Vol. in 100s	Weekly High	Weekly Low	Weekly Close	Tues. Close	Net Change for wk.
4	2 1/2	Alli Artists	31	2 1/2	2 1/2	2 1/2	2 1/2	- 1/4
8 1/4	5	Bal'm't GAC	106	8 1/4	8	8	8	- 3/4
12 1/4	6 1/4	Cam-P'kway	23	7 1/2	7	7	7	- 1/4
24 1/2	16 1/2	Cap. Cit. Bdc.	188	23 3/4	22 3/4	23 3/4	23 3/4	- 3/4
17 1/2	13 1/2	Cinerama Inc.	510	14 3/4	13 1/2	13 1/2	13 1/2	+ 1/4
8 1/4	6 1/2	Desilu Prods.	17	7 1/2	7 1/2	7 1/2	7 1/2	+ 1/4
11 1/2	9	Movielab	30	10 1/4	9 1/2	10	10	- 1/4
3 1/2	2 1/4	Reeves Rdst.	976	3 1/2	2 1/4	3 1/2	3 1/2	+ 1/2
5	3 1/2	Reeves Ind.	855	5	3 1/2	3 1/2	3 1/2	- 1/4
17 1/4	13 1/4	Rollins Bdest.	9	17 1/4	17	17	17	- 3/4
25 1/2	16 1/2	Screen Gems	37	24 1/2	23 1/2	23 3/4	23 3/4	+ 1/4
18 1/2	8 1/2	Technicolor	546	17 1/4	16 1/2	16 1/2	16 1/2	- 1 1/4
6 1/4	4 1/4	Teleprompter	86	5 1/2	4 1/4	5	5	+ 1/2
2 1/4	1 1/4	Tele-Indus	35	1 1/2	1 1/4	1 1/4	1 1/4	- 1/4
13 1/2	11 1/2	Trans-Lux	28	12	11 1/2	11 1/2	11 1/2	- 3/4

* Week Ended Mon. (19).

† Actual Volume.

‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Commonwealth Theatres of Puerto Rico	6 1/2	6 3/4	+ 1/4
Four Star Television	9	10	+ 1/4
Gen. Aniline & Film	275	301	
General Drive-in	10	11	- 1/4
Magna Pictures	2	2 1/2	- 1/4
Medallion Pictures	10 1/2	11 1/2	+ 1/2
Pickwick International	5 1/2	6 1/2	+ 1/2
Premier Albums	6 1/4	7 1/4	+ 1/4
Rust-Craft Greeting Cards	14 1/2	15 1/4	+ 1/2
Seven Arts Productions	8 1/2	9 1/2	
Transcontinent Television	19 1/2	20 1/4	
U. A. Theatres	15	16 1/2	+ 1 1/2
Universal Pic. (Com)	64	69 1/2	
Walter Reade-Sterling Inc.	2 1/2	3	
Wometco Enterprises	27	29	+ 1 1/4
Wrather Corp.	6 1/2	6 3/4	

(Source: National Assn. of Securities Dealers Inc.)

Exploitation Pix In 5-Year Boom

The number of theatres in the U.S. which will play out-and-out exploitation features has grown in the last five years from between 400 and 500 to almost 2,000, according to Harold Bradley, general manager and associate producer for Lojeare Films in New York.

Company, formed several months ago for the express purpose of making exploitation product, has one picture almost ready for release and two more being edited. Its schedule calls for the production and release of six pix within the next 12 months.

Key to success in the exploitation market is the low budget, says Bradley, who reports that Lojeare's first pic, the now-winding "Sin in the Suburbs," cost "in the neighborhood of \$50,000," with the two now being edited, "Pandora's Box" and "Lash of Lust,"

about the same. "Sin" was shot in New Jersey, "Box" in New York City, and "Lust" in upstate N.Y. All three were made non-union and written and directed by Joe Sarno.

Budgeted in this category, said Bradley, such ballyhoo pix can return their negative costs via sale of foreign rights alone, leaving domestic receipts as the profit margin. Lojeare is handling its own distribution—with between 10 and 20 prints on each pic. Principal dates are to be set by New York office, and statesrights covering those that remain.

10th Ozoner

Albuquerque, Aug. 20.

This city's 10th ozoner is now under construction here. It's being built by Video Theatres Inc. of Oklahoma City. According to Paul West, general manager for cinema here, the new ozoner will open in October, and will have a 900-car capacity. It'll be named the Silver Dollar Drive-In.

This will be the city's second twin-screen outdoor operation. Other is the Terrace Drive-In, also owned by Video.

1ST FILM SET VIA FRENCH ACCORD

Montreal, Aug. 20. Canada's film production industry, which until now seemed to be in a state of perpetual infancy centered around shorts and documentaries produced by the National Film Board, has entered an historic phase with the following developments:

1. A treaty which will be signed in the next few weeks between France and Canada, for co-production of full-length features.

2. A decision by the Film Board which, like the Canadian Broadcasting Corp., is a self-policy-setting agency of the Canadian Government, to expand its operations into the field of feature films.

Disclosure of this revolutionary change in Canada's film-making policies came at a press conference by Guy Roberge, NFB chairman, the news obviously timed to break in conjunction with the holding of the Fourth Annual Montreal International Film Festival which recently ended a 10-day run.

Presence in Montreal at Festival time of a number of VIP producers and directors from abroad, unquestionably increased the impact of the announcement not only on the foreign visitors—some of whom were present at the press conference—but perhaps more importantly, on the Canadian citizenry.

Although bilateral production agreements are not new, the treaty between France and Canada is unique for this reason:

1. It permits the participation in a joint venture with producers—using private capital—from countries other than the two signatory nations.

2. It establishes specific national benefits when a film is formally categorized as being Franco-Canadian, rather than either Canadian or French.

Thus, under the formula established by the treaty which has already been approved by the respective governments and which will be signed in September, the plan calls for:

Splitting of revenue based on a producer from France and a producer from Canada getting together on a film project with private capital, each partner putting up no more than 70% and no less than 30% of the costs, and sharing the take with the Canadian producer getting all the Canadian revenue and 50% of the U.S. earnings, the French producer receiving revenue from exhibition in France, Belgium and the former French colonies.

Treaty also provides for earnings in countries outside those mentioned above, to be split on a percentage basis of the original contribution to the production cost. In this way, if Canadian producer puts up 30% of the nut, his profit share—including U.S. and Canadian earnings—would be 30%.

First Pic set
First production under the complementary plan is already set, and involves a four-way effort with Canadian, French, Italian and Japanese producers. (The treaty permits multilateral productions, although this specific picture will not be distributed under the terms of the new agreement.)

The film is to be called "Les Adolescents" ("Teen-Age Girls") made up of four episodes each running 20 to 28 minutes, and depicting the progressive changes from childhood to female maturity in four parts of the world. Canada will be responsible for the North American segment; Italy for the European; Japan for the Asian; and France for the African.

Michel Brault will direct the Canadian segment and the entire film will be edited and put together in Canada.

What it all appears to add up to is a realization on the part of Canadian film officials that, if feature production is to get anywhere in this country, the government will have to play the big part in offering encouragement with technical assistance (by the National Film Board) and a ready-made distribution formula as provided by the new treaty.

A number of factors—financing

(Continued on page 15)

'Lisa,' 'L-Shaped,' 'Phraeda' Inspire Sher's Chain to Stress Yank Arties

Denver, Aug. 20.

QUEBEC REGIONAL ENJOYS A CHARGE

Montreal, Aug. 20. With the spirit of nationalism running high, French-Canadians were proud to see something of themselves on the screen during the recent Montreal Film Festival. The Awards will certainly contribute to keeping the uncertain cause of Canadian film production alive.

Around 30,000 people paid just over \$50,000 to attend 23 performances held over 10 days (against seven days last year). Fest cost \$100,000 to run, with the deficit being covered by grants from Quebec's Ministry of Culture, the Montreal Arts Council, City of Montreal and Rothmans of Pall Mall. Total of 23 features were unreleased. Some 30 countries participated.

Extras Prepare Resolutions for Annual Confab

Hollywood, Aug. 20.

A variety of resolutions, including one which would prevent policemen and firemen from working as extras on their days off, has been submitted to the resolutions committee of the Screen Extras Guild, prior to SEG's annual membership meeting, to be held Sept. 6 at the Beverly Hilton hotel.

SEG's resolutions group has authority to adopt any of the 11 resolutions beforehand. While it can also reject, resolutions which have been nixed then go to the membership meeting. If a quorum does not show up, the proposals would be voted on via a mail referendum.

Resolutions call for notification of "callbacks," and of locations; provides the board shall be composed of six elected officers and 33 elected directors, with no one person being both officer and director at the same time; compulsory election campaign meetings; would disenfranchise guild members 14 to 17 years of age from voting on SEG matters.

Would disenfranchise Frisco and Hawaiian membership from voting on guild matters and elections; restrict new members' voting rights by the requirement newcomers must be members in good standing for at least a year before voting; compulsory attendance at annual meetings, with new members facing suspension or expulsion if they fail to attend three annual sessions during their first five years in the guild; automatic admission to guild membership of silent screen actors, except stunt people, and for widows and children of SEG members. There would be a \$10 initiation fee for dependent children of widows of SEG members. Also admitted would be "destitute" widows of men who worked 15 years or more in pix, except for stunt men.

Resolution which would effect cops and firemen would restrict employment as extras of civil service employees.

New TOA Unit

A new unit, as yet unnamed of Theatre Owners of America has been formed to cover exhibs in Ohio and those portions of Kentucky and Virginia which lie within the Cincinnati exchange area.

M. H. Chakeres has been named prez, with G. N. Limbert, Roy White and Robert Keyes as veeps. Directors are Ben Geary, William Onie, Joe Alexander, Jack Keyes and Co. Henry Vogel. Ben T. Cohen will serve as secretary and J. Waller Rodes as treasurer.

A new emphasis on pictures from American filmmakers for art theatre audiences is going to be the policy of the Art Theatre Guild, circuit which operates 27 arties in nine states. That was the word following the first convention of the circuit's executives and managers held at the Writer's Manor here last week.

Louis K. Sher, president, reported the three best grossers of the past year were "David and Lisa," "Phaedra" and "The L-Shaped Room." A key factor is that in all three the actors spoke English, although two were made abroad, and this is proving a prime boxoffice factor. Hence, the look toward American-made films.

Not that the circuit is any way giving up foreign films, according to Saul Shiffrin, v.p. and film buyer. But audience preferences for the spoken-in-English films and increased competition from theatres which heretofore have relied on Hollywood product are considerations in the new trend.

Sher started the circuit by taking over the dark Bexley Theatre in Columbus, O., where the circuit first headquartered. General offices last year were moved to Scottsdale, Ariz. Now with 27 houses, the circuit is still growing.

In the decade or so since he began showing art films, Sher has seen several waves of interests come and go. The French "new wave," the Swedish symbolism, the entries from India of Satyajit Ray and the later Japanese efforts. Now he sees the change as to the English-spoken films with a mind-bending twist.

One of the circuit's managers, Nico Jacobellis of the Heights Theatre, Cleveland, is involved in a censorship suit over "The Lovers" before the U.S. Supreme court. He has appealed a conviction of being guilty on an obscenity charge, and the court has asked for more information for another hearing scheduled this fall.

Another manager, Joseph Terragross of the Rockhill Theatre, Kansas City, last year initiated a series of memorable musical releases with notable success and is planning another special series of wider scope this fall and winter. Circuit execs are eyeing these for possible wider use as both good will efforts and as bonus grossers.

A.C. Art On Gloomy On Public Tastes

Atlantic City, Aug. 20.

"The public gets the motion pictures it deserves," Max Chasin, operator of the Capitol, an art house here, told the Avoda Club. Chasin, a veteran motion picture theatre operator, is a son-in-law of Harry Waxmann, for many years owner-operator of a string of motion pictures in the resort.

"They support motion pictures whose themes are sex and violence, and that is what they get," he declared.

Chasin said that he had brought into the resort the best in foreign motion pictures, the same that had won prizes at the Cannes Festival. "When these same pictures were shown in New York people awaited in lines for hours to see them. But here the public was conspicuous by its absence. If it were not for a small hard core of discriminating motion picturegoers who read the national reviews, and some of our visitors from the Boardwalk hotels, I would have to close the theatre."

"But give the public hurly-burly and sex pictures and you can make a buck, as the saying goes."

"They say that pictures are 'better than ever.' Take a look at some of them—sex and violence are the main themes."

in *September*

...IN THE FRENCH STYLE!...FROM COLUMBIA!

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It's Irwin Shaw...

It's in the Bold French style

...and it's showmanship in the Columbia style!...



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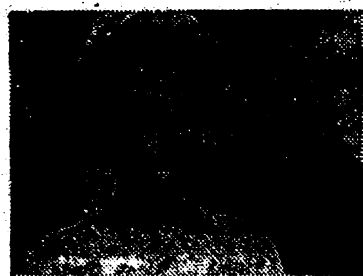
ADDISON POWELL
JACK HEDLEY
JAMES HERLIHY
PHILIPPE FORQUET

Screenplay by
IRWIN SHAW

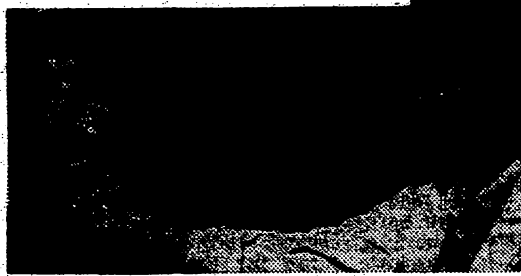
Produced by
IRWIN SHAW &
ROBERT PARRISH

Directed by
ROBERT PARRISH

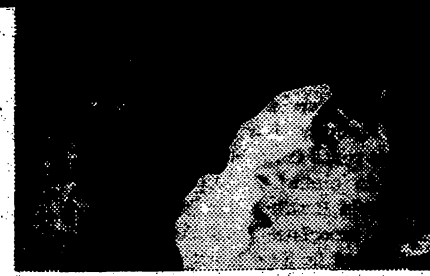
*"I'm tired of all the
spoiled, hungover, international
darlings. I'm tired of being handed
around the group."*



*"In that room
tonight, how many
men there have
been your
lovers?"*



*"Are you surprised that
in all the three
months I've known you,
I never tried to
seduce you?"*



*"I'll predict your future.
Three divorces by the time
you're thirty. And in between,
nice cozy weekends
with married men."*

Chi Breezy; 'Halo' Fair \$10,500; 'Party' \$21,500; 'PT' Buoyant \$17,500, Both 2d; 'Gallop' Brisk 13½G, 3d; '8½' 11G, 4th

Chicago, Aug. 20.

Firstruns are holding a nice tone this week, despite a lack of notable openers and pleasant week-end weather that argued against air conditioning. Biz should be helped throughout the week by an out of town influx for the Century of Negro Progress Exposition. Arters got a hefty assist from the weekend art fair on the Gold Coast.

"Dime With a Halo" opened to a fair \$10,500 at the Loop; while a pair of reissues at the Monroe, "Giri Swappers" (previously "Two and Two Is Six") and "Not Tonight Henry" gets a trim \$7,000.

"Beach Party" continues hot in second at Roosevelt and again outstrips "PT 109," which is buoyant at Chicago. "Murder at Gallop" still looks brisk at Esquire and "Heavens Above" tall at Surf in second frame. Third week of "This Sporting Life" is bright at Cinema, while "Women of World" winds up at the Todd just fair. Carnegie's "8½" is still wham in the fourth.

"Come Blow Your Horn" is nifty in Woods fifth, and sixth week of "Great Escape" is stout at Oriental. "Cleopatra" remains a wow in eighth stanza at State-Lake, and "L-Shaped Room" is holding fancy in same round day-dating at Town and World. Tenth week of "Irma La Douce" is great at United Artists.

"How West Was Won" is bangup in 25th round at McVickers, and "Lawrence of Arabia" is brilliant in 32d at Cinestage.

Estimates for This Week

Carnegie (Brotman) (495; \$125-\$180) — "8½" (Embassy) (4th wk). Lush \$11,200. Last week, \$11,000. Chicago (B&K) (3,900; 90-\$180) — "PT 109" (WB) (2d wk). Fair \$17,500. Last week, \$21,000. Cinema (Stern) (500; \$180) — "This Sporting Life" (Cont.) (3d wk). Tidy \$3,500. Last week \$4,000. Cinestage (Todd) (1,038; \$240-\$380) — "Lawrence of Arabia" (Col) (32d wk). Nifty \$14,000. Last week, \$14,000. Esquire (H&E Balaban) (1,038; \$125-\$180) — "Murder at Gallop" (Lope) (2d wk). Fast \$13,500. Last week \$13,000. Loop (Brotman) (606; 90-\$180) — "Dime With a Halo" (MGM). Fair

(Continued on page 13)

'Thrill' Rousing \$23,000, 'Cleo' 'Irma' Slick 21G, 3d, 'Cleo' Regal 18G, 8th

Cleveland, Aug. 20.

Grosses growing hotter as fall temperatures turn cooler here. Allen is racking upper-shelf biz with "Thrill of It All" as week's only newcomer. "Irma La Douce" on third lap still holds okay rating for State. "Cleopatra" reigns prosperously on eighth set for Ohio.

Estimates for This Week

Allen (Stanley-Warner) (2,866; \$125-\$185) — "Thrill of It All" (U). Top-shelf \$23,000. Last week, \$22,000. Bye, Bye Birdie (Col) (5th wk), \$9,000. Colony Art (Stanley-Warner) (1,354; \$150) — "Fellini's 8½" (Embassy) (5th wk). Smart \$3,300 after \$3,900 last week.

Continental Art (Art Theatre Guild) (925; \$150) — "L-Shaped Room" (Col) (m.o.). Extra good \$2,500 on eighth round after \$2,500 last week.

Heights Art (Art Theatre Guild) (925; \$150) — "Mouse on Moon" (Lopert) (3d wk). Nifty \$3,000 after \$3,200 last lap.

Hippodrome (Eastern Hipp) (3,500; \$125-\$150) — "Summer Magic" (BV) (3d wk). Fair \$7,500 after \$12,000 last week.

Ohio (Loew) (1,020; \$180-\$350) — "Cleopatra" (20th-Fox) (8th wk). Excellent \$18,000. Last week, \$20,000.

Palace (F&A Theatres) (1,254; \$125-\$275) — "How West Was Won" (MGM) (19th wk). Satisfactory \$9,700. Last week, \$9,200.

State (Loew) (3,450; \$150) — "Irma La Douce" (UA) (3d wk). Nice \$12,000 after \$14,000 last week.

Westwood Art (Art Theatre Guild) (955; \$150) — "Mouse on Moon" (Lopert) (3d wk). Affable \$2,500 after \$2,700 last week.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Love' Wow 19G, Denver; '8½' 5G

Denver, Aug. 20.

"For Love or Money" at the Orpheum is tops among four new films this frame. "Jason and the Argonauts" is fair at the Denver, "8½" is great at the Esquire while "Flipper" is trim at the Towne. Holdovers are strong.

Estimates for This Week

Aladdin (Fox) (900; \$125-\$275) — "Lawrence of Arabia" (Col) (20th wk). Nice \$5,500. Last week, \$6,200.

Centre (Fox) (1,270; \$125-\$145) — "Bye Bye Birdie" (Col) (6th wk). Good \$7,000. Last week, \$8,500.

Cooper (Cooper) (814; \$165-\$250) — "How West Was Won" (MGM) (23d wk). Capacity \$22,000. Last week, \$22,000.

Denham (Indie) (145-\$3) — "Cleopatra" (20th) (8th wk). Steady \$16,000. Last week, \$16,000.

Denver (Fox) (2,432; \$125) — "Jason and Argonauts" (Col). Fair \$8,500. Last week, "Summer Magic" (BV) (4th wk) \$8,200.

Esquire (Fox) (600; \$125) "8½" (Embassy). Great \$5,200. Last week, "The Balcony" (Cont) (3d wk), \$2,300.

Orpheum (RKO) (2,690; \$1-\$1.45) — "For Love or Money" (U) and "Battle Beyond the Sun" (A-I). Smash \$19,000. Last week, "To Kill a Mockingbird" (U) and "Written on the Wind" (U) (reissues), \$4,500.

Paramount (Wolfberg) (2,100; 90-\$125) — "Come Blow Your Horn" (Par) (3d wk). Fide \$11,000. Last week, \$16,000.

Town (Indie) (600; \$125-\$145) — "Flipper" (MGM). Trim \$4,000. Last week, "Captain Sindbad" (MGM) and "The Slave" (MGM) (2d wk), \$3,500.

Vogue (Art Theatre Guild) (450; \$125) — "Mouse on the Moon" (Lope) (3d wk). Okay \$1,000. Last week, \$1,500.

'Irma' Pert \$13,000, 2d, L'ville; 'Cleo' Mighty 16G

Louisville, Aug. 20.

Penthouse and United Artists with "Cleopatra" and "Irma La Douce," respectively, are cashing in on the coolish August weather and lack of strong opposish. Both houses are garnering grosses which will top the previous week's take. "How West Was Won," in 10th round at the Rialto, continues strong.

Estimates for This Week

Kentucky (Switow) (900; 75-\$125) — "Thrill of It All" (U) (5th wk). Brisk \$4,500. Last week, nice \$5,000.

Mary Ann (People's) (1,100; 75-\$125) — "Spencer's Mountain" (WB) (4th wk). Steady \$5,500. Last week, about same.

Ohio (Settos) (900; 75-\$125) — "Summer Magic" (BV) and "Yellowstone Cubs" (BV) (2d wk). Okay \$6,500. Last week, nice \$7,000.

Penthouse (Fourth Ave.) (900; \$150-\$3) — "Cleopatra" (20th) (8th wk). Huge \$16,000. Last week, whopper \$15,000.

Rialto (Fourth Ave.) (1,100; \$125-\$250) — "How West Was Won" (MGM) (10th wk). Excellent \$10,500. Last week, lofty \$11,000.

United Artists (Fourth Ave.) (1,800; 75-\$125) — "Irma La Douce" (UA) (2d wk). Up tempo \$13,000 after opening week's fine \$12,000.

'THRILL' SOLID \$9,500, SEATTLE; 'SINDBAD' 8G

Seattle, Aug. 20.

"Lawrence of Arabia," after a handsome 12 weeks' hardticket run at the Fifth Avenue, is back at pop prices at Fox-Evergreen's Coliseum. Fifth Avenue now has "Come Blow Your Horn," which is good in its second stanza. "West" at Martin Cinerama is steady in 18th week. "Thrill of It All" is solid at the Orpheum.

Estimates for This Week

Blue Mouse (Hamrick) (739; \$125-\$150) — "Captain Sindbad" (MGM) and "Slave" (MGM). Excellent \$8,000. Last week, "Toys in Attic" (UA) (2d wk), \$2,600.

Coliseum (Fox-Evergreen) (1,870; \$125-\$150) — "Lawrence of Arabia" (Col). Now at pop prices after 12 weeks at Fifth Avenue on hardticket policy. Great \$10,500. Last week, "Duel of Titans" (Par) and "Tarzan the Magnificent" (Par), \$6,300.

Fifth Avenue (Fox-Evergreen) (2,500; \$125-\$150) — "Come Blow Your Horn" (Par) (2d wk). Good \$7,000. Last week, \$8,700.

Orpheum (Hamrick) (2,690; \$125-\$150) — "Thrill of It All" (U). Swell \$9,500. Last week, "PT 109" (WB) (2d wk). On five days \$4,200.

Music Box (Hamrick) (738; \$125-\$150) — "Irma La Douce" (UA) (4th wk). Big \$7,000. Last week, \$7,400.

Paramount (Fox-Evergreen) (3,000; \$125-\$150) — "Women of World" (Embassy) and "Passionate Thief" (Embassy) (2d wk). Slow \$3,500. Last week, \$6,300.

'Party' Hot 50G, K.C.; 'Love' \$9,000

Kansas City, Aug. 20.

Newcomers are few, but two strong entries are "For Love or Money" at the Paramount and "Beach Party" in eight-theatre multiple run. "Irma La Douce" second week at the Plaza is stout and continues. "8½" holds surprising pace at the Rockhill. "Come Blow Your Horn" is unusually good in lengthy run at the Roxy. Weather on warm side.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen. Corp.) (800; \$125-\$150) — "Gathering of Eagles" (U) (6th wk) and sub-run. Nice \$2,000. Finale. Last week, same.

Capri (Durwood) (1,260; 75-\$150) — "Thrill of It All" (U) (3d wk). Holds here after 13-theatre run previous two weeks. Good \$3,500. Last week, \$4,000. Second week of picture in 13 theatres racked up great \$55,000, (including Capri).

Crest, Riverside (Commonwealth) (900 cars each; Boulevard (Rose-dale) (750 cars), Hiway 40 (General) (1,000 cars) Isis, Granada, Vista (FMW) 1,360, 1,217, 700, Waldo (Commonwealth) (1,000 seats) (\$1 each) — "Beach Party" (AIP) and second features, gala, \$50,000. Last week, Crest, Riverside, Boulevard, Dickinson, Aztec (Dickinson) (700,500) "Duel of the Titans" (Par) and sub-runs. Fine \$23,000.

Empire (Durwood) (886; \$125-\$250) — "How West Was Won" (MGM) (21st wk). Great \$10,000, with extra shows. Last week, \$11,000.

Kimo (Dickinson) (504; \$150-\$2) — "Lawrence of Arabia" (Col) (8th wk). Nifty \$2,000. Last week, \$2,500.

Paramount (Blank-UP) (1,900; \$125-\$150) — "For Love or Money" (U). Handsome \$9,000. Last week, "PT-109" (WB) (3d wk). Mild \$5,000.

Pizza (FMW) (1,630; \$125-\$150) — "Irma La Douce" (UA) (2d wk). Big \$11,000. holds. Last week, great \$16,000.

Rockhill (Art Theatre Guild) (750; \$125-\$150) — "8½" (Embassy) (3d wk). Fat \$3,300. Last week, \$4,000.

Roxy (Durwood) (664; 75-\$125) — "Come Blow Your Horn" (Par) (6th wk). Okay \$6,000, holds. Last week, \$7,000.

Uptown (FMW) (2,043; \$125-\$150) — "Summer Magic" (BV) (5th wk). Steady \$5,000. Last week, \$5,500.

Additional Picture Grosses On Pages 11 and 13

N.Y. Vitality: 'Leopard' \$23,300, 'Lee' 16G, 'Thrill' Tops 200G 3d

Wk. In Row, 'Cleo' Advance 253G

Cooler weather and the familiar summer magic that comes with August are reflected in Broadway returns this past seven days. It's been a good week generally, although a little erratic. The box-office ranges up to extraordinary, as in the case with the institutional Music Hall and Universal's "Thrill of It All," which for the third week in a row registers over \$200,000. This is rare.

Financially interesting newcomer is 20th-Fox's "The Leopard," playing the arty Plaza on the basis of four performances daily. The first week's take is figured at \$23,300, which is vast. Distributor seems to be gaining the word of mouth for wider circulation with this one.

"Small World of Sammy Lee" didn't have all the reviewers doing handclaps but nonetheless is going nicely at the Sutton. Pencil in the initial week at \$16,000.

The big noise is at the Hall where "Thrill of It All" is headed for \$207,000 in its third week. This is third week in a row for "Thrill" to go over 200G and doubtless establishes a record for a non-holiday period. It's an exciting box-office performance that figures to continue.

While playing the Astor and Cinema One in the first run belt, "Toys in the Attic" also is going Premiere Showcase for United Artists. First five days of the third week in 16 theatres: \$64,700.

Same company's "Irma La Douce" is wow in the first five days of the second week at 25 theatres. Figure \$438,000.

"Cleopatra" (20th-Fox) has vital statistics to offer. Tenth week is estimated at \$74,400 at the Rivoli and this is, say, phenomenal. The advance money as of yesterday (Tues.) was reported at \$253,000. "Cleo" continues fast and furious.

Estimates for This Week

Astor (City Inv.) (1,094; \$125-\$2) — "Toys in the Attic" (UA). (3d and final wk). Obviously cut down by massive booking but okay at \$15,000 for the final week. "The Caretakers" opens today (Wed.).

Cinerama (Loew) (1,552; \$150-\$350) — "How West Was Won" (22d wk) (MGM). The 21st week ended Sunday (18) and continues as a winner with \$36,000, or just \$2,000 short of the previous.

Criterion (Moss) (1,520; \$180-\$480) — "Lawrence of Arabia" (Col) (36th wk). The 35th week wound up Sunday (18) with \$40,500, meaning a step ahead of the previous. Thus the h.o. conquest continues.

DeMille (Reade) (1,463; 90-\$250) — "Great Escape" (UA) (3rd wk). Second week ended yesterday (Tues.) with about \$39,800, which is powerhouse, and don't look at the mixed reviews; they don't seem to matter.

Embassy (Guild Enterprises) (500; \$150-\$250) — "8½" (Embassy) (8th wk). Eighth week ended Monday (19) with a fancy \$15,000 in American money, and that's fiscally fine Fellini.

Forum (Norel) (813; \$125-\$180) — "Women of the World" (Embassy) (8th wk). Seventh week ended Monday (19) with \$12,000, after \$14,000 in previous. More Joe Levine stamina apparent.

Palace (RKO) (1,642; \$125-\$2) — "For Love or Money" (U) (3rd wk). Second week ended yesterday with \$27,000 after \$31,200 in initialer. No complaints, and certainly more customers than the previous live acts.

Paramount (AB-PT) (3,665; \$1-\$2) — "Donovan's Reef" (Par) (5th wk). Fourth week ended yesterday (Tues.) at around \$15,000 and, well, times will get better. "Ticklish Affair" (MGM) bows today (Wed.).

Radio City Music Hall (Rockefellers) (6,200; 95-\$275) — "Thrill of It All" (U) (and stageshow) (3d wk). The happiest combination of them all—The Institutional Hall, August, and a fitting comedy. The third week ends tomorrow (Wed.) night with perhaps \$207,000. This means three weeks in a row over \$200,000, and perhaps a non-holiday record although no one seems for sure. In any event Doris Day has a new and big b.o. playmate in James Garner.

Rivoli (UA) (1,545; \$250-\$550)

— "Cleopatra" (20th) (11th wk). Let's revisit mammothville, where the 10th week was \$74,500 and the current 10th is figured at \$76,000. Advance money for the days ahead amounts to \$253,000. There's been lots of trying, and lots of succeeding. What's the word for this? Colossal? Yes.

State (Loew) (1,850; \$150-\$350) — "Jason and the Argonauts" (Col) (3d wk). Second week ended yesterday (Tues.) was adequate \$25,000 after \$32,000 in opener. Okay, not legendary.

Victoria (City Inv.) (1,003; \$125-\$2) — "Irma La Douce" (UA) (sub-run). (3d wk). Second week ended yesterday (Tues.) was \$20,000, quite vital in view of multiple runs.

Baronet (Reade) (430; \$125-\$2) — "Irma La Douce" (UA) (12th wk). The 11th week ended yesterday (Tues.) with \$8,500, after \$11,000 previously. This clearly is one of the hot money-makers of the year.

Beckman (Rugoff Th.) (590; \$150-\$2) — "Murder at the Gallop" (MGM) (9th week). Eight week ended Sunday (18) picked up to \$8,000 after \$7,500 in previous. Now there's nothing wrong about this.

Carnegie Hall Cinema (F&A) (330; \$150-\$2) — "Hand in Trap" (Angel) (8th wk). Seventh week ended Sunday (18) was about \$4,600 after \$5,000 in previous. Good run.

Cinema One (Rugoff Th.) (700; \$150-\$2) — "Toys in the Attic" (UA) (4th wk). Third week ended yesterday (Tues.) with \$8,000, after \$10,000 previous. Nice biz. "Three Fa-

(Continued on page 13)

'Stripper' Shapely 16G, Toronto; 'Mountain' Stout 12G, 'Sparrows' Trim 10G

Toronto, Aug. 20.

Newcomers are "The Stripper," "Spencer's Mountain" and "Sparrows Can't Sing," which are off to good weekend biz. A moveover of "55 Days at Peking" is smash at nine Taylor hardtops at increased prices and will be held over.

Estimates for This Week

Carlton (Rank) (2,318; \$125-\$2) — "Great Escape" (UA) (7th wk). Very good \$18,000. Last week, \$20,000.

Century, Downtown, Glendale, Kingsway, Odessa, Midtown, Prince of Wales, Scarboro, State (Taylor) (1,342; 1,050; 995; 697; 752; 1,082; 1,197; 622; 606; 85-\$125) — "55 Days at Peking" (AA). Rousing \$50,000 and will hold over. Last week, "Captain Sindbad" (MGM), at 50-\$1. Terrific \$42,500.

Eglinton (FP) (918; \$2-\$3) — "How West Was Won" (MGM) (21st wk). Sturdy \$7,000. Last week, same.

Fairlawn (Rank) (1,165; \$2-\$3) — "Lawrence of Arabia" (Col) (29th wk). Steady \$11,000. Last week, \$12,000.

Hollywood (FP) (1,080; \$125-\$150) — "Spencer's Mountain" (WB). Swell \$12,000. Last week, "Bye, Bye Birdie" (Col) (7th wk), \$6,000.

Hyland (Rank) (1,165; \$125-\$150) — "L-Shaped Room" (Col) (5th wk). Fancy \$6,500. Last week, \$7,000.

Imperial (FP) (3,216; \$1-\$1.75) — "The Stripper" (20th). Fancy \$16,000. Last week, "Longest Day" (20th) (3d wk), pop scale, \$13,000.

Loew's (Loew) (1,641; \$1-\$1.50) — "Thrill of It All" (U) (3d wk). Lusty \$15,000. Last week, \$18,000.

Northern (FP) (986; \$1-\$1.50) — "Come Blow Your Horn" (UA) (8th wk). Tapering to \$6,500. Last week, \$8,000.

Tivoli (FP) (995; \$1-\$1.50) — "Mutiny on Bounty" (MGM) (2d wk), pop scale at three-a-day grind. Should do neat \$8,000. Last week, \$10,000.

Towne (Taylor) (693; \$1-\$1.50) — "Sparrows Can't Sing" (IFD). Great \$10,000. Last week, "Murder at Gallop" (MGM) (5th wk), \$4,000.

University (FP) (1,344; \$2-\$3.50) — "Cleopatra" (20th) (8th wk). Wham \$40,000. Last week, ditto.

Uptown (Loew) (2,250; \$1-\$1.50) — "Irma La Douce" (UA) (5th wk). Still sock at \$15,000. Last week, \$20,000.

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'Pierre' Potent \$4,000, Philly; 'Magic' Neat \$9,500, 'Jason' Oke 9G, Both 2d

Philadelphia, Aug. 20. Quality product in most houses is making for a good week. Holdovers are especially strong. "Summer Magic" is neat in a second round at the Goldman. "Jason and Argonauts" is okay at the Stanton, also in a second frame. "Lucky Pierre" and "Around the World With Nothing On" are hot in their initial Studio stanza.

Estimates for This Week

Arcadia (S&S) (623; 95-\$2)—"Thrill of It All" (U) (3d wk). Big \$13,000. Last week, \$14,000.
Boyd (SW) (1,536; \$2-\$2.75)—"How West Was Won" (MGM) (24th wk). Fast \$10,000. Last week, same.
Bryn Mawr (Goldman) (680; \$1.49)—"L-Shaped Room" (Col) (8th wk). Trim \$3,200. Last week, \$3,800.
Fox (Milgram) (2,200; 95-\$1.80)—"Come Blow Your Horn" (Par) (8th wk). Brassy \$13,000. Last week, \$14,000.
Goldman (Goldman) (1,000; 95-\$1.80)—"Summer Magic" (BV) (2d wk). Neat \$9,500. Last week, \$13,000.
Lane (SW) (1,000; \$1.49)—"This Sporting Life" (Cont) (4th wk). So-so \$2,400. Last week, \$2,900.
Midtown (Goldman) (1,200; \$2.50-\$3)—"Lawrence of Arabia" (Col) (34th wk). Strong \$7,000. Last week, same.
Randolph (Goldman) (2,200; 95-\$1.80)—"Irma La Douce" (UA) (9th wk). Sweet \$11,000. Last week, \$14,000.
Stanley (SW) (1,450; \$2.50-\$3.50)—"Cleopatra" (20th) (8th wk). Lavish \$34,000. Last week, \$34,000.
Stanton (SW) (1,483; 95-\$1.80)—"Jason and Argonauts" (Col) (2d wk). Okay \$9,000. Last week, \$11,000.
Studio (Goldberg) (400; 95-\$1.80)—"Lucky Pierre" (Indie) and "Around the World With Nothing On" (Indie). Hot \$4,000. Last week, \$4,500.
Trans-Lux (T-L) (500; 95-\$2)—"Toys in Attic" (UA) (3d wk). Bright \$7,200. Last week, \$8,500.
World (Rugoff) (499; 95-\$1.80)—"L-Shaped Room" (Col) (8th wk). Nice \$3,200. Last week, \$3,400.
Yorktown (SW) (1,000; \$1.49)—"Monkey in Winter" (MGM) (2d wk). So-so \$2,800. Last week, \$3,200.

Cool Breezes Lift Cincy; 'Gidget' Snappy \$10,000, 'Escape' Great \$10,500

Cincinnati, Aug. 20. First-run biz here holds in high summer gear this session, with potent product receiving an assist from cooling temperatures. Continuing strong are "Thrill of It All" in fourth week at Keith's, "Irma La Douce" in third frame at Valley and "Great Escape" in second round at Albee. "Gidget Goes to Rome" and "13 Frightened Girls" look good in opener at Keith's. "Cairo" rate fairish in entry at Palace. Hilltop arters are flexing with "Balcony" and "Winter Light."

Estimates for This Week

Albee (RKO) (3,100; \$1-\$1.50)—"Great Escape" (UA) (2d wk). Sturdy \$10,500 after \$13,000 opener.
Capitol (SW-Cinerama) (1,540; \$1.25-\$2.75)—"How West Was Won" (MGM) (23d wk). Boff \$11,000. Last week, \$11,500.
Esquire Art (Cin-T-Co) (500; \$1.25)—"Balcony" (Cont) (2d wk). Tall \$2,500. Last week, \$2,800. Day-dating with Hyde Park Art.
Grand (RKO) (1,396; \$1.80-\$3.50)—"Cleopatra" (20th) (8th wk). Sighting whom \$18,000. Last week, same.
Guild (Vance) (272; \$1.25)—"Winter Light" (Janus). Nice \$1,800. Last week, "Heavens Above" (Janus) (2d wk). \$1,200.
Hyde Park Art (Cin-T-Co) (700; \$1.25)—"Balcony" (Cont) (2d wk). Strong \$2,300. Last week, \$2,600.
Keith's (Cin-T-Co) (1,500; \$1-\$1.50)—"Thrill of It All" (U) (4th wk). Fancy \$10,000. Last week, \$13,000.
Palace (RKO) (2,600; \$1-\$1.25)—"Ticklish Affair" (MGM) and (Continued on page 13)

Broadway Grosses

Estimated Total Gross
This Week \$477,200
(Based on 29 theatres)
Last Year \$579,400
(Based on 31 theatres)

'Thrill' Sock 15G, Balto; 'Cane' 4G

Baltimore, Aug. 20. Downtown trade continues on the bright side. "Mondo Cane" unveiled to good business at the Five West giving the house best opening night it has had in recent years. "8½" continues big in second week at the Charles.

"Thrill of It All" is tall in opener at the New. "Cleopatra" continues big in eighth week at the Hippodrome. "L-Shaped Room" is holding nicely in seventh week at the Playhouse while "Lawrence of Arabia" is steady in 12th week at the Mayfair.

Estimates for This Week

Charles (Fruchtman) (500; 50-\$1.50)—"8½" (Embassy) (2d wk). Sock \$10,000. Last week, \$11,000.
Five West (Schwaber) (435; 90-\$1.50)—"Mondo Cane" (Times). Good \$4,000. Last week, "Heavens Above" (Janus) (5th wk). \$1,600.
Hippodrome (T-L) (2,200; \$1.50-\$3.50)—"Cleopatra" (20th) (8th wk). Boff \$26,000. Last week, same.
Little (T-L) (300; 50-\$1.65)—"Irma La Douce" (UA) (6th wk). Big \$7,500. Last week same.
New (Fruchtman) (1,600; 50-\$1.50)—"Thrill of It All" (U). Nice \$15,000. Last week, "Bye Bye Birdie" (Col) (3d wk). \$11,000.
Mayfair (Fruchtman) (700; \$1.50-\$1.75)—"Lawrence of Arabia" (Col) (12th wk). Steady \$10,000. Last week, same.
Playhouse (Schwaber) (365; 90-\$1.50)—"L-Shaped Room" (Col) (7th wk). Solid \$4,200. Last week, \$4,500.
Stanton (Fruchtman) (2,800; 90-\$1.50)—"Come Blow Your Horn" (Par) (3d wk). Nice \$10,000. Last week, \$12,000.
Senator (Durkee) (960; 90-\$1.50)—"Irma La Douce" (UA) (6th wk). Fine \$15,000. Last week, \$15,000.
Town (T-L) (1,125; \$1.50-\$2.50)—"How West Was Won" (MGM) (19th wk). Great \$12,000. Last week, same.
Rex (Freedman) (500; \$1.50)—"Just Once More" (Indie). Good \$3,500. Last week, "Flesh is Hot" (Indie). \$1,600.
Avalon (Freedman) (850; \$1.50)—"Four Days at Naples" (Times). Pleasing \$2,700. Last week, "Eclipse" (Times) (2d wk). \$1,000.

'THRILL' LOFTY \$12,000, PROV.; 'CLEO' BIG 15G

Providence, Aug. 20. "Cleopatra" is still leading the town in its third week at the Elmwood. RKO Albee's "The Thrill of It All" is runnerup. Strand's "Come Blow Your Horn" and Loew's State's "The Great Escape," both in second frames, are fair. Majestic's "The Longest Day" is moderate.

Estimates for This Week

Albee (RKO) (2,200; 85-\$1.25)—"Thrill of It All" (U) and "Beauty and the Beast" (UA). Nice \$12,000. Last week, "Summer Magic" (BV) (2d wk). Okay \$6,000.
Elmwood (Snider) (724; \$2-\$3)—"Cleopatra" (20th) (3rd wk). Happy \$15,000. Last week, same.
Majestic (SW) (2,200; 65-90)—"Longest Day" (20th). Has been milked pretty heavily and looks meek \$5,000. Last week, "Ticklish Affair" (MGM) and "We Shall Return" (MGM). Neat \$8,000.
State (Loew) (3,200; 90-\$1.25)—"Great Escape" (UA) (2d wk). Mild \$5,000 after good \$8,000 last week.
Strand (National Realty) (2,200; 90-\$1.25)—"Come Blow Your Horn" (Par) (2d wk). Fair \$6,000 after hot \$12,000 in opener.

'PT' Speedy \$10,000, Buff; 'Magic' Slick \$9,000, 2d

Buffalo, Aug. 20. "PT 109," the lone new entry, is nifty at the Paramount. Biz is zippy at other firstruns where such holdovers as "Capt. Sindbad," "Cleopatra" and "Irma La Douce" are marquee. "Summer Magic" is fine at the Century.

Estimates for This Week

Buffalo (Loew) (3,500; 90-\$1.25)—"Captain Sindbad" (MGM) and "The Young and the Brave" (Indie) (2d wk). Strong \$7,500. Last week, \$18,000.
Center (AB-PT) (3,500; \$1.40-\$3)—"Cleopatra" (20th) (8th wk). Busy \$14,000 or over. Last week, \$15,000.
Century (UATC) (2,700; 90-\$1.25)—"Summer Magic" (BV) (2d wk). Fine \$9,000. Last week, over \$15,000.
Paramount (AB-PT) (3,000; 90-\$1.25)—"PT 109" (WB). Nifty \$10,000. Last week, "Donovan's Reef" (Par) and "House of the Damned" (Indie) (2d wk), over \$6,000.
Cinema (Martina) (450; 90-\$1.49)—"Irma La Douce" (UA) (7th wk). Neat \$6,000. Last week, about same.
Amherst (Dipson) (1,000; 90-\$1.49)—"Irma La Douce" (UA) (7th wk). Dandy \$8,000. Last week, \$8,500.

H.O.'s Top Mpls.; 'Thrill' Nifty \$8,000, 4th; 'Irma' Fat 7½G, 6th; 'West' 20G

Minneapolis, Aug. 20. Dominating the local scene, holdovers continue to prosper to the extent that currently there's only room downtown for three newcomers, none of which is showing much b.o. steam. Such extended runs as "Cleopatra," "How West Was Won," "Great Escape," "Thrill of It All," "Irma La Douce" and "Mondo Cane" are still demonstrating lotsa drawing power. It's the last two weeks for roadshow "Lawrence of Arabia," which will have rolled up a fine five-month run (20 weeks).

Estimates for This Week

Academy (Mann) (1,000; \$1.55-\$2.65)—"Lawrence of Arabia" (Col) (18th wk). Lively \$6,000. Last week, \$6,000.
Avalon (Frank) (800; \$1)—"Girls on Rocks" (Indie) and "Festival Girls" (Indie). Satisfactory \$1,400. Last week, "Eve and the Handyman" (Indie) (sub-run) and "Sergeant Was a Lady" (U) (reissue). \$1,200.
Campus (Mann) (600; \$1)—"War and Peace" (Par) (reissue). Mild \$700. Last week, "Phaedra" (Lo-pert) (sub-run). \$900.
Century (Par) (1,300; \$2.10-\$3.50)—"Cleopatra" (20th) (8th wk). Stunning \$19,000. Last week, \$20,000.
Cooper (CF) (805; \$1.25-\$2.50)—"How West Was Won" (MGM) (23d wk). Sensational \$20,000. Last week, \$21,000.
El Lago (Carisch) (600; \$1)—"Bachelor Tom Peeping" (Indie) and "Dangerous Love Affair" (Indie) (sub-runs). Okay \$1,100. Last week, "Wild Girls of Immoral West" (Indie) and "French Line" (Indie) (reissue). \$1,200.
Gopher (Berger) (1,000; \$1-\$1.25)—"Mondo Cane" (Times) (4th wk). Hefty \$4,500. Last week, \$5,000.
Lyric (Par) (1,000; \$1-\$1.25)—"Slave" (MGM) and "Dime With a Hat" (MGM). Moderate \$5,000. Last week, "Tarzan's Three Challenges" (MGM) and "Young and Brave" (MGM). \$4,500.
Mann (Mann) (1,000; \$1.25-\$1.50)—"Great Escape" (UA) (2d wk). Mighty \$13,000. Last week, \$15,000.
Orpheum (Mann) (2,800; \$1-\$1.25)—"Girl Hunters" (Colorama). Slender \$5,000. Last week, "Women of World" (Embassy). \$8,000 at \$1.25-\$1.50.
Park (Mann) (1,000; \$1.25-\$1.50)—"Thrill of It All" (U) (4th wk). Nifty \$8,000. Last week, \$10,000.
State (Par) (2,200; \$1.25-\$1.50)—"PT 109" (WB) (2d wk). Dandy \$9,000 and moves to Lyric for third week. Last week, \$10,000.
Suburban World (Mann) (800; \$1.25)—"Murder at Gallop" (MGM) (2d wk). Splendid \$3,500. Last week, \$4,200.
World (Mann) (400; \$1.25-\$1.50)—"Irma La Douce" (UA) (6th wk). Smash \$7,500. Last week, \$7,000.

Fresh Pix Perk L.A.; 'Jason' Sizzling \$26,600, 'Leopard' Lively 16G, 'Magic' Hefty 6½G, 'West' Wide 35G, 26th

Key City Grosses

Estimated Total Gross
This Week \$3,701,951
(Based on 24 cities and 236 theatres.)
Last Year \$2,791,298
(Based on 22 cities and 273 theatres, chiefly first runs including N.Y.)

'Party' Perky 14G, Hub; 'Affair' 10G

Boston, Aug. 20. Biz continues good in Hub with cool nights and crowds in town. Traffic increased with two legit musicals in for early openings. Saturday nights find turnaways and weekends are big with renewed interest in films. Newcomer "Ticklish Affair" is fair at the Orpheum. "Beach Party" is hof at the Center. Pilgrim returned "House on Bare Mountain" to slick take. "Gidget Goes to Rome" shapes moderate in second week at the Mayflower.

Estimates for This Week

Astor (B&Q) (1,117; 90-\$1.50)—"Bye Bye, Birdie" (Col) (8th wk). Oke \$6,500. Last week, \$8,000.
Beacon Hill (Sack) (900; \$1.80)—"Lawrence of Arabia" (Col) (m.o.) (2d wk). Stout \$8,000. Last week, \$10,000.
Boston (Beacon Ent.) (1,354; \$1.20-\$2.95)—"How West Was Won" (MGM) (21st wk). Fine \$12,000. Last week, \$13,000.
Capri (Sack) (850; 90-\$1.50)—"L-Shaped Room" (Col) (m.o.) (2d wk). Nice \$7,000. Last week, \$9,000.
Center (E. M. Loew) (1,250; 90-\$1.25)—"Beach Party" (AI) and "Mind Benders" (AI) (2d wk). Second week started Tuesday (20). First week was smash \$14,000 backed with big tv-radio newspaper campaign.
Cinema, Kenmore Square (Indie) (320; \$1.40-\$1.90)—"8½" (Embassy) (4th wk). Stout \$3,800. Last week, \$4,000.
Fenway (Indie) (1,300; 90-\$1.49)—"Sweet Ecstasy" (Indie) and "I Spit On Your Grave" (Indie) (reissue). Nifty \$4,000. Last week, "La Dolce Vita" (Astor) (reissue) (3d wk). \$1,400.
Exeter (Indie) (1,300; 90-\$1.25)—"Sporting Life" (Cont) (4th wk). Stepping up to \$7,000. Last week, \$6,000.
Gary (Sack) (1,277; 75-\$1.80)—"Toys in Attic" (UA) (2d wk). Slick \$12,000. Last week, \$15,000.
Mayflower (ATC) (689; 90-\$1.50)—"Gidget Goes to Rome" (Col) (2d wk). Moderate \$4,000. Last week, \$8,000.
Memorial (RKO) (3,000; 90-\$1.50)—"Thrill of It All" (U) and "Black Zoo" (AA) (3d wk). Good \$11,000. Last week, \$15,000.
Music Hall (Sack) (2,200; \$2-\$3.90)—"Cleopatra" (20th) (9th wk). Eighth week ended Monday (19) was solid \$32,000. Last week, \$33,000.
Orpheum (Loew) (2,900; 90-\$1.65)—"Ticklish Affair" (MGM) and "Cattle King" (MGM). Fair \$10,000. Last week, "Great Escape" (UA) (3d wk). \$8,000.
Paramount (NET) (2,357; 90-\$1.65)—"Blow Your Horn" (Par) (5th wk). Peppy \$14,000. Last week, \$12,000.
Pilgrim (ATC) (1,909; 75-\$1.25)—"House on Bare Mountain" (Indie) and "Rommel's Treasure" (Indie) (return bill). Good \$8,000. Last week, "Hud" (Par) and "Trouble With Harry" (Par) (re-runs). \$5,000.
Park Square (Indie) (300; \$1.80)—"8½" (Embassy) (4th wk). Slick \$3,000. Last week, \$4,000.
Saxon (Sack) (1,100; \$1.50-\$2.75)—"Irma La Douce" (UA) (8th wk). Perky \$16,000. Last week, \$15,000.
State (Trans-Lux) (730; 75-\$1.25)—"There Is Still Room in Hell" (Indie) and "Tonight for Sure" (Indie) (2d wk). Hot \$8,000. Last week, \$10,000.

Los Angeles, Aug. 20. Firstruns continue on the up side this week sparked by a pair of slick newcomers and several hot holdovers. "Jason and Argonauts" is leading the fresh entries with a sizzling \$26,600 in sight in three situations. It's followed by "The Leopard," exclusive at the Egyptian, which is sighting a wham \$16,000.

"Summer Magic," another newbie, should do a hefty \$6,500 at the Los Angeles. Three regular holdovers are doing great biz. They're "How the West Was Won," eyeing a mammoth \$35,000 at the Warner Hollywood in its 26th lap; "Thrill of It All," a big \$33,000 in its second frame at five houses, and "Irma La Douce," an exciting \$25,000 in a seventh Chinese round.

"Come Blow Your Horn" likewise is sighting a solid \$18,500 in a ninth stanza at the Hollywood Paramount. "Great Escape" is brisk \$14,000 in its seventh Fox Wilshire stanza.

On the hardtix front, "Cleopatra" is still hot with a torrid \$64,000 expected in the ninth round at the Pantages. "Lawrence of Arabia" is shaping to a breezy \$24,000 in a 35th week at the Warner Beverly.

Estimates for This Week

Egyptian (UATC) (1,392; \$1.49-\$2)—"The Leopard" (20th). Wham \$16,000. Last week, "Mutiny On Bounty" (MGM) (39th wk, 4 days). \$6,700.
Los Angeles (Metropolitan) (2,049; \$1-\$1.25)—"Summer Magic" (Continued on page 13)

'Sindbad' Hotsy \$15,000, D.C.; 'Moon' Lofty 12G, 2d, '8½' Fancy 12G, 3d

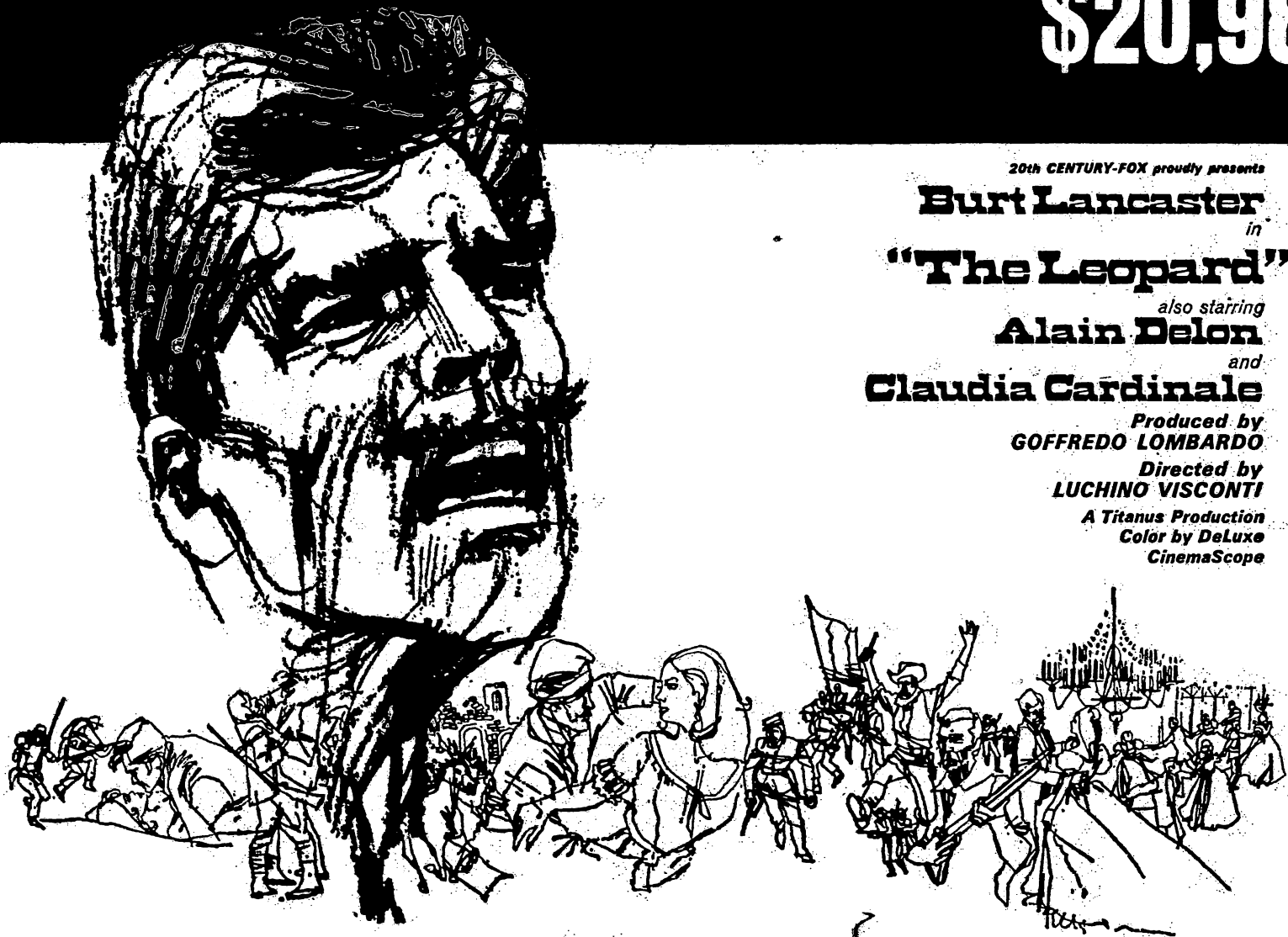
Washington, Aug. 20. The weather cooled but the wickets were still warm this session. "Capt. Sindbad" shapes hotsy in Capitol initialer. "8½" looks sock in third at Apex and "Mouse on Moon" looms likewise in second frame at MacArthur. "Thrill of It All" looks lush in fourth at Dupont and "Irma La Douce" is hof in ninth at Town. "Come Blow Your Horn" shapes busy in third at Palace. "Great Escape" looks good in seventh at Keith's.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; \$1-\$1.49)—"PT-109" (WB) (2d wk). Okay \$9,000 after initialing at \$12,500.
Apex (KB) (940; \$1.25-\$1.40)—"8½" (Embassy) (3d wk). Sock \$12,000. Last week, \$12,500.
Capitol (Loew) (3,240; \$1-\$1.65)—"Capt. Sindbad" (MGM). Hotsy \$15,000. Last week, "Flipper" (MGM) (2d wk). \$9,000.
Dupont (Mann) (400; 90-\$1.55)—"Thrill of It All" (U) (4th wk). Lush \$11,000. Last week, \$12,000.
Keith's (RKO) (1,839; \$1-\$1.49)—"Great Escape" (UA) (7th wk). Good \$8,900. Last week, \$9,570.
MacArthur (KB) (900; \$1.25-\$1.40)—"Mouse on Moon" (Lope) (2d wk). Sock \$12,000 after \$14,000 opener.
Ontario (KB) (1,240; \$1.75-\$3.00)—"Lawrence of Arabia" (Col) (25th). Sturdy \$9,900. Last week, \$9,900.
Palace (Loew) (2,360; \$1-\$1.65)—"Come Blow Your Horn" (Par) (3d wk). Busy \$12,000. Last week, \$14,000.
Playhouse (TL) (459; \$1.25-\$1.80)—"L-Shaped Room" (Col) (8th wk). Strong \$6,000. Last week, \$6,800.
Plaza (TL) (278; \$1.49-\$1.80)—"Fourth Sex" (Indie). Brisk \$7,200. Last week, "Amorous Sex" (Indie). (2d wk). \$4,000.
Town (King) (800; \$1.25-\$1.80)—"Irma La Douce" (UA) (9th wk). Boff \$10,000. Last week, \$10,000.
Trans-Lux (TL) (599; \$1.49-\$2.00)—"Bye, Bye Birdie" (Col) (8th wk). Okay \$5,500. Last week, \$6,300.
Uptown (SW) (1,300; \$1.65-\$2.75)—"How West Was Won" (MGM) (23d wk). Good \$12,000. Last week, \$12,500.
Warner (SW) (1,250; \$1.60-\$2.75)—"Cleopatra" (20th) (8th wk). Solid \$25,000. Last week, same.

"THE LEOPARD" BREAKS LOOSE TO CRITICAL ACCLAIM AND CAPACITY CROWDS!

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Produced by

GOFFREDO LOMBARDO

Directed by

LUCHINO VISCONTI

A Titanus Production

Color by DeLuxe

CinemaScope

'Thrill' Lusty \$16,000, Pitt; Toys' Solid \$6,500, 'Magic' Boff \$12,000, Both 2d

Pittsburgh, Aug. 20.

"Toys in Attic" set a house record at the Shadyside last week by grossing a tremendous \$7,500 for this arty 623-seater. This week, "Attic" is maintaining powerful pace. Only newcomer, "Thrill of It All," is wowing at Gateway. "Summer Magic" lofty in second at Stanley. "Cleopatra" getting big money again in eighth at Penn. Other roadshow film, "How West Was Won," has renewed strength in 22d week at Warner and is running ahead of last week. "L-Shaped Room" is neat in fifth at Squirrel Hill.

Estimates for This Week

Forum (Assoc.) (380; \$1.75)—"Mouse on Moon" (Lope) (5th wk). Snappy \$3,250 or near. Last week, \$3,500.
Fulton (Assoc.) (1,900; \$1-\$1.50)—"Great Escape" (UA) (4th wk). Oke \$6,000. Last week, \$7,500.
Gateway (Assoc.) (1,900; \$1-\$1.50)—"Thrill of It All" (U). Socko \$16,000. Last week, "Come Blow Your Horn" (Par) (5th wk), \$7,000.
Penn (UATC) (2,003; \$2-\$3.50)—"Cleopatra" (20th) (8th wk). Smash \$26,000 or over. Last week, \$30,000.

Shadyside (MOTC) (623; \$1.75)—"Toys in Attic" (UA) (2d wk). Boffo \$6,500. Last week, set house record with \$7,500.

Squirrel Hill (SW) (832; \$1.75)—"L-Shaped Room" (Col) (5th wk). Hep \$4,000. Last week, \$4,300.
Stanley (SW) (3,700; \$1-\$1.50)—"Summer Magic" (BV) (2d wk). Hotsy \$12,000. Last week, \$17,500.
Warner (SW) (1,260; \$1.50-\$2.75)—"How West Was Won" (MGM) (22d wk). Wham \$12,000 and running ahead of last week's \$11,000.

LOS ANGELES

(Continued from page 11)

(BV) and "Drums of Africa" (MGM) (Reissue). Hefty \$5,500. Last week, with Hollywood, "Longest Day" (20th) (3d wk), \$11,300.

Orpheum, Pix, Baldwin (Metropolitan-Prin-State) (2,213; 756; 1,800; \$1-\$1.49)—"Jason and Argonauts" (Col) and "Constantine and Cross" (Emb). Sizzling \$26,600. Last week, with Wiltern, "55 Days at Peking" (AA) (2d wk), \$25,300.
Warren's, Iris, Village, Loyola; Wiltern (Metropolitan-FWC-SW) (1,757; 825; 1,535; 1,298; 2,344; \$1-\$1.49)—"Thrill of It All" (U) (2d wk, except Wiltern, 1st wk) and "List of Adrian Messenger" (U) (repeat) (1st wk). Big \$33,000. Last week, \$38,500.

Hillstreet (Metropolitan) (2,752; \$1-\$1.25)—"Flipper" (MGM) and "Tarzan's Three Challenges" (MGM) (2d wk). Oke \$4,000. Last week, \$8,600.
Crest (State) (750; \$2)—"Wonderful World of Bros. Grimm" (MGM) (4th wk). Nice \$2,500. Last week, \$3,700.

Hollywood (FWC) (856; \$1-\$1.75)—"Longest Day" (20th) (4th wk). Fair \$4,000.

Beverly (State) (1,150; \$2-\$2.40)—"Toys in Attic" (UA) (3d wk). Smart \$6,500. Last week, \$8,000.
Vogue (FWC) (810; \$1.25-\$1.49)—"Women of the World" (Emb) (5th wk). Big \$6,300. Last week, \$8,000.

Fine Arts (FWC) (631; \$2-\$2.40)—"8½" (Emb) (6th wk). Lush \$6,500. Last week, \$7,700.

Four Star (UATC) (868; \$1.50-\$2)—"Mouse on Moon" (Lop) (6th wk). Handy \$3,100. Last week, \$3,900.

Fox Wilshire (FWC) (1,990; \$2-\$2.40)—"Great Escape" (UA) (7th wk). Brisk \$14,000. Last week, \$14,800.

Chinese (FWC) (1,408; \$2-\$2.40)—"Irma La Douce" (UA) (7th wk). Hot \$25,000. Last week, \$25,000.

Pantages (RKO) (1,512; \$2.50-\$5.50)—"Cleopatra" (20th) (9th wk). Torrid \$64,000. Last week, \$66,700.

Hollywood Paramount (State) (1,468; \$1.55-\$2.40)—"Come Blow Your Horn" (Par) (9th wk). Solid \$16,500. Last week, \$17,500.

Music Hall (Ros) (720; \$2-\$2.40)—"L-Shaped Room" (Col) (9th wk). Firm \$6,800. Last week, \$7,300.

Lido (FWC) (876; \$2)—"David and Lisa" (Con) (6th wk). Perky \$3,500. Last week, \$4,000.

El Rey (FWC) (856; \$1-\$1.49)—"Hnd!" (Par) (7th wk). Tidy \$4,000. Last week, \$6,000.

Warner Hollywood (SW) (1,291;

\$1.25-\$2.80)—"How West Was Won" (MGM) (26th wk). Zingy \$35,000. Last week, \$34,300.
Warner Beverly (SW) (1,316; \$1.65 - \$3.50)—"Lawrence of Arabia" (Col) (35th wk). Breezy \$24,000. Last week, same.

'HORN' LOUD 15G, COL; 'MAGIC' FAST 17G, 2D

Columbus, O., Aug. 20.

"Come Blow Your Horn" at Loew's Ohio is the strong newcomer. Second week of "Summer Magic" at RKO Palace continued solid. "How West Was Won" is steady at RKO Grand.

Estimates for This Week

Grand (RKO) (860; \$1.50-\$2.75)—"How West Was Won" (MGM) (19th wk). Big \$13,000. Last week, \$11,500.

Ohio (Loew) (3,079; 50-\$1.50)—"Come Blow Your Horn" (Par). Hefty \$15,000. Last week, "Thrill of It All" (U) (2d wk), \$9,100.

Palace (RKO) (2,845; 50-\$1.50)—"Summer Magic" (BV) (2d wk). Solid \$17,000. Last week, \$20,000.

CHICAGO

(Continued from page 9)

\$7,500. Last week, "Flipper" (MGM) (6th wk), \$7,600.

McVickers (Beacon) (1,100; \$1.75-\$3.50)—"How West Was Won" (MGM) (25th wk). Great \$28,500. Last week, \$26,500.

Monroe (Jovan) (1,000; 65-90)—"Girl Swappers" (Indie) (reissue) and "Not Tonight, Henry" (Indie) (reissue). Nice 7,000. Last week, "Doctor in Love" (Indie) (reissue) and "Naughty New Orleans" (Indie) (1st wk), \$5,800.

Oriental (Indie) (3,400; 90-\$1.80)—"Great Escape" (6th wk). Fancy \$18,200. Last week, \$20,000.

Roosevelt (B&K) (1,400; 90-\$1.80)—"Beach Party" (AI) (2d wk). Hotsy \$21,500. Last week, \$23,000.

State-Lake (B&K) (2,400; \$2-\$4)—"Cleopatra" (20th) (8th wk). Terrific \$60,000. Last week, same.
Surf (H&E Balaban) (684; \$1.50-\$1.80)—"Heavens Above" (Janus) (2d wk). Good \$6,600. Last week, \$7,700.

Todd (Todd) (1,089; 90-\$1.80)—"Women of World" (Embassy) (4th wk). Oke \$8,000. Last week, \$8,500.

Town (Teitel) (640; \$1.25-\$1.80)—"L-Shaped Room" (Col) (8th wk). Lively \$6,000. Last week, \$5,500.

United Artists (B&K) (1,700; 90-\$1.80)—"Irma La Douce" (UA) (10th wk). Sock \$18,000. Last week, \$19,700.

Woods (Essaness) (1,200; 90-\$1.80)—"Come Blow Your Horn" (Par) (5th wk). Loud \$22,500. Last week, \$24,000.

World (Teitel) (608; 90-\$1.80)—"L-Shaped Room" (Col) (8th wk). Smart \$8,500. Last week, \$7,000.

NEW YORK

(Continued from page 9)

bles of Love" opened yesterday (Tues.).

Cinema Two (Rugoff Th.) (300; \$1.50-\$2)—"Mouse on the Moon" (Lopert) (moveover) (4th wk). Third week ended yesterday (Tues.) was \$7,200, after \$7,500 in opener. Not so bad, could have been better.

Coronet (Reade) (500; \$1.50-\$2)—"Great Escape" (UA) (3d wk). Second week ended yesterday (Tues.) was unusually high \$17,000, after \$22,000 previous. This is day-dating with DeMille and going superb.

Festival (Embassy) (546; \$2-\$2.50)—"8½" (Embassy) (9th wk). Eighth week ended Monday (19) with \$15,300, or within inches of previous. Seems that many people dig Fellini.

Fifth Ave. Cinema (Rugoff Th.) (250; \$1.25-\$2)—"Heavens Above" (Janus) (subrun) (2d wk). First week of this subrun engagement, ended Monday, brought satisfactory \$5,700.

Fine Arts (Davis) (468; \$1.80-\$2)—"L-Shaped Room" (Col) (13th wk). Twelfth week ended Monday (19) with \$8,500, after \$7,800 in previous. Strong.

55th Street Playhouse (Shawin) (250; \$1.25-\$2)—"Flamboyant Sex" (Ellis) (2d wk). First week ended Sunday (18) with surprisingly high \$6,400.

Guild (Guild) (450; \$1-\$1.75)—"Women of the World" (Embassy)

(8th wk). Seventh week ended Monday (19) with \$6,500 after \$7,000 in previous. This day-dating with Forum going along well. "La Poupée" (Hakim) goes in Aug. 27.
Little Carnegie (Landau) (520; \$1.25-\$2)—"Sporting Life" (Cont) (6th wk). Fifth week ended yesterday (Tues.) was solid \$8,800, after \$9,200 previous. No problems.

Murray Hill (Rugoff Th.) (563; \$1.50-\$2)—"My Name Is Ivan" (9th wk). Eighth week ended yesterday (Tues.) with \$4,700, after \$5,700 in previous. Getting by well.

Plaza (Lopert) (515; \$1.50-\$2)—"The Leopard" (20th) (2nd wk). Ended first week Monday (19) with \$23,100, boffo considering only four performances daily at pint-sized house.

Sutton (Rugoff Th.) (561; \$1.50-\$2)—"Small World of Sammy Lee" (7 Arts) (2d wk). First week ended Monday with impressive \$16,000. "Heavens Above" (Janus) completed its 12th and final week (8 days) with \$6,000.

Trans-Lux East (T-L) (600; \$1.25-\$2)—"Burning Court" (T-L) (4th wk). Third week ended yesterday (Tues.) with mediocre \$3,900 after \$5,100 previous.

Trans-Lux 52d St. (T-L) (540; \$1.25-\$2)—"For Love Or Money" (U) (3d wk). Second week ended yesterday (Tues.) with \$8,000. Day-dating at the Palace and going along fair enough.

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2)—"Irma la Douce" (sub-run) (3d wk). Second week ended yesterday (Tues.) at \$7,600, after \$9,900 previous. All over the place and going tremendously.

World (Perfecto) (390; 90-\$1.50)—"Violated Paradise" (Vic) (11th wk). This session ends tomorrow (Thurs.) with apparent \$4,600 after \$5,300 previous. Fair.

'PT' Fast 18G, St. L.; 'Irma' 14G

St. Louis, Aug. 20.

Two sharp newcomers this session are "PT 109" at the Fox and "Wonderful World of Brothers Grimm" at regular prices at the St. Louis. Still going strong are "How West Was Won" in a 19th week at Martin Cinerama, "Cleopatra" in an eighth week at the Ambassador and "Irma la Douce" in a fourth at the State.

Estimates for This Week

Ambassador (Arthur) (2,970; \$1.50-\$3.50)—"Cleopatra" (20th) (8th wk). Fine \$18,000. Last week, same.

Apollo Art (Grace) (700; 90-\$1.25)—"Mouse on Moon" (UA) (2nd wk). Nice \$2,500. Last week, \$2,800.

Esquire (Jablonow-Komm) (1,800; 90-\$1.25)—"Great Escape" (UA) (4th wk). Good \$9,000. Last week, \$11,000.

Fox (Arthur) (5,000; 90-\$1.25)—"PT 109" (WB). Big \$18,000. Last week, "Come Blow Your Horn" (Par) (5th wk), \$10,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Flipper" (MGM) (2nd wk). Okay \$7,000. Last week, \$9,000.

State (Loew) (3,600; 60-90)—"Irma la Douce" (UA) (4th wk). Big \$14,000. Last week, \$17,000.

Martin Cinerama (Martin) (913; \$1.25-\$2.50)—"How West Was Won" (MGM) (19th wk). Neat \$15,000. Last week, \$14,000.

Pageant (Arthur) (1,000; \$1.25-\$1.50)—"Lawrence of Arabia" (Col) (8th wk), (sub-run). Okay \$15,000. Last week, \$1,500.

St. Louis (Arthur) (3,800; 75-90)—"Brothers Grimm" (MGM). Good \$9,000. Last week, "Bye Bye, Birdie" (Col) (5th wk), \$7,000.

Shady Oak (Arthur) (760; 90-\$1.25)—"L-Shaped Room" (Indie) (5th wk), okay \$1,500. Last week, \$2,000.

CINCINNATI

(Continued from page 11)

"Cairo" (MGM). Fair \$6,500. Last week, "The Slave" (MGM) and "Cattle King" (MGM), \$7,000.

Twain Drive-In (800 cars each side; \$1)—"Gidget Goes to Rome" (Col) and "13 Frightened Girls" (Col). Good \$10,000. Last week, "Werewolf in Girls Dormitory" (Indie) and "Corridors of Blood" (Indie), \$11,000. East: "Longest Day" (20th) and "Purple Hills" (20th) (subruns) (2d wk). Four days. Okay \$5,000 at 85c gate after \$8,000 for first week.

Valley (Cin-T-Co) (1,275; \$1.50-\$1.80)—"Irma la Douce" (UA) (3d wk). Big \$13,500 or near after \$14,000 for second stanza.

'Girl' Sweet \$28,000, Det.; 'Tarzan' Tall 17G, 'Toys' Okay 12G, 'Cleop' 29G, 8th

Detroit, Aug. 20.

Indpls. Lively; 'Hunters' Oke 5G, 'Thrill' \$9,000, 2d

First-run biz continues moderately good here, with summer cold wave helping "Thrill of It All," in second stanza at Keith's, looks good for several more. "How West Was Won" in 10th week at Indiana, and "Cleopatra" in eighth at Lyric, continue solid. "Lawrence of Arabia" also is big at Loew's in first continuous run showing.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; \$1-\$1.25)—"Girl Hunters" (Colorama). Oke \$5,000. Last week, "Jason and Argonauts" (Col) and "Pirates of Blood River" (Indie), \$5,500.

Indiana (Cockrill-Dolle) (1,100; \$1.25-\$2.50)—"How West Was Won" (MGM) (10th wk). Hefty \$13,000. Last week, \$12,500.

Keith's (Cockrill-Dolle) (1,300; \$1-\$1.25)—"Thrill of It All" (U) (2d wk). Big \$9,000. Last week, \$11,000.

Loew's (Loew's) (2,427; \$1-\$1.50)—"Lawrence of Arabia" (Col). Very good \$9,000. Last week, "The Slave" (MGM) and "Cattle King" (MGM), \$4,000.

Lyric (Cockrill-Dolle) (1,000; \$1.50-\$3.00)—"Cleopatra" (20th) (8th wk). Fine \$15,000. Last week, \$17,000.

'Flipper' Hep 11½G, Frisco; 'Marilyn' Moderate 8G

San Francisco, Aug. 20.

Biz is generally on the upbeat. New comer "Flipper" is doing well at the Crown and El Rey. "Marilyn" is fair at the Embassy as is "The Balcony" at the Esquire. "How West Was Won," "Cleopatra" and "Lawrence of Arabia" are topping the holdovers.

Estimates for This Week

Alexandra (United Calif.) (1,444; \$5-\$5.50)—"Cleopatra" (20th) (8th wk). Mighty \$38,700. Last week, \$39,000.

Coronet (United Calif.) (1,250; \$2-\$2.50)—"Irma la Douce" (UA) (7th wk). Smooth \$9,000. Last week, \$9,500.

Crown (Golden State) (1,500; \$1.49)—"Flipper" (MGM). Good \$5,500. Last week, "Captain Sindbad" (MGM) (2d wk), \$4,000.

El Rey (United Calif.) (1,200; \$1.49)—"Flipper" (MGM). Nice \$6,000. Last week, "Captain Sindbad" (MGM) (2d wk), \$3,200.

Embassy (Dibble-McLean) (1,400; \$1.50)—"Marilyn" (20th). Fair \$8,000. Last week, "Ticklish Affair" (MGM) (2d wk), \$7,800.

Esquire (No. Coast) (846; \$1.25-\$1.50)—"The Balcony" (Cont). Fair \$7,000. Last week, "Mutiny on Bounty" (20th) (5th wk), \$6,000.

Golden Gate (RKO) (2,850; \$1.50-\$1.75)—"King Kong vs. Godzilla" (U). Dived to \$6,000. Last week, \$15,000.

Metro (United Calif.) (1,000; \$1.75-\$2)—"Mondo Cane" (Times) (12th wk). Brisk \$4,500. Last week, \$5,000.

Music Hall (Ros) (365; \$1.49)—"L-Shaped Room" (Col) (9th wk). Spacious \$6,400. Last week, \$5,500.

Orpheum (Cinedome) (1,439; \$2.75-\$3.95)—"How West Was Won" (MGM) (25th wk). Strong \$36,700. Last week, \$35,300.

Paramount (Par) (2,646; \$1.50-\$1.75)—"Come Blow Your Horn" (Par) (4th wk). Loud \$11,500. Last week, \$13,000.

Presidio (Art Theatre Guild) (750; \$1.25-\$1.50)—"Mouse on Moon" (Lopert) (4th wk). Steady \$2,400. Last week, \$3,000.

Royal (Nasser) (850; \$1-\$1.50)—"Great Escape" (UA) (7th wk). Okay \$7,000. Last week, \$7,500.

St. Francis (Par) (1,400; \$1.50-\$1.75)—"PT 109" (WB) (4th wk). Okay \$7,500. Last week, \$8,500.

United Artists (No. Coast) (1,148; \$3-\$3.75)—"Lawrence of Arabia" (Col) (30th wk). Firm \$14,000. Last week, \$14,000.

Vogue (S. F. Theatres) (345; \$1.50)—"Connection" (Indie) and "Breathless" (Indie) (2d wk) (reissues). So-so \$1,500. Last week, \$2,000.

Warfield (FWC) (2,656; \$1.25-\$1.50)—"Gidget Goes to Rome" (Col) (2d wk). Slipped to \$6,200. Last week, \$10,600.

Downtown biz continues great. "Girl in Trouble," new at the Fox, is having no trouble at the box-office. "Cleopatra" continues wham in eighth session at the United Artists. "How the West Was Won" stays smash in 25th unwinding at the Music Hall. "Irma la Douce" continues wow in ninth week at the Mercury. Tarzan's Three Challenges, a newcomer at the Palms, looks socko.

Estimates for This Week

Fox (Downtown Fox Corp) (5,041; \$1.25-\$1.49)—"Girl in Trouble" (Indie) and "1 + 1" (Indie). Sizzling \$28,000. Last week, "Free, White and 21" (Indie) and "Sadist" (Indie), \$7,500.

Michigan (United Detroit) (4,926; \$1.25-\$1.49)—"Spencer's Mountain" (WB) (2d wk). Oke \$10,000. Last week, \$12,000.

Palms (UD) (2,935; \$1.25-\$1.49)—"Tarzan's Three Challenges" (MGM) and "Cattle King" (MGM). Swell \$17,000. Last week, "Flipper" (MGM), \$14,000 in second week.

Madison (UD) (1,408; \$1.50-\$3.30)—"Lawrence of Arabia" (Col) (28th wk). Good \$8,000. Last week, \$9,000.

Grand Circus (UD) (1,400; \$1.25-\$1.49)—"Toys in Attic" (UA). Oke \$12,000. Last week, "Summer Magic" (BV), \$7,000 in fourth week.

Adams (Community) (1,700; \$1-\$1.80)—"Beach Party" (AI) (2d wk). Fine \$9,000. Last week, \$12,000.

United Artists (UA) (1,667; \$1.50-\$3.50)—"Cleopatra" (20th) (8th week). Smash \$29,000. Last week, \$29,743.

Music Hall (Beacon Enterprises) (1,213; \$1.25-\$2.80)—"How West Was Won" (MGM) (25th wk). Terrific \$21,000. Last week, same.

Mercury (United Motion) (1,468; \$1-\$1.80)—"Irma la Douce" (UA) (8th wk). Wow \$22,000. Last week, \$22,200.

Trans-Lux Krim (Trans-Lux) (980; \$1.49)—"Greenwich Village Story" (Indie) (3d wk). Down to \$2,800. Last week, \$4,000.

'Kong' Vs. Godzilla' A Surprise Smash In The Pittsburgh Area

Pittsburgh, Aug. 20.

A surprise showing last week of U's "King Kong vs. Godzilla" had shownmen all over the area buzzing as the exploitation film came in at more than \$20,000 on its first day, Wed. (14) in 40 houses and drive-ins and seems headed for more than \$75,000 for the first week.

Many standard methods of booking went by the boards as houses that booked the film for four days extended it to seven and in one nabe territory, the North Side, the Garden Theatre played it for four days and had to close it out because of a locked booking on Sunday (18); the Kenyon, around the corner, booked it in. Ben Amdur, owner of the Garden, said it was the biggest opening in his theatre's history, with a Wed. take of \$830. He followed with a Thurs. gross of \$563 and was boffo on Fri. and Sat. but had to pull it. The Stanley-Warner's Kenyon picked it up on Sunday.

The two big chains here, Stanley-Warner and Associated, enjoyed the same success with "God

It's the HOTTEST boxoffice party of the year!!

another smash from...

American International

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DA 253 D LLR162 LONG PD FAX DALLAS TEX 13 1202P CST
LEON BLENDER, GENL SALES MGR
AMERICAN INTERNATIONAL PICTURES 7165 SUNSET BLVD
HOLLYWOOD CALIF
DEAR LEON:
FOUR OF OUR HOUSTON DRIVE-IN THEATRES OPENED YOUR
BEACH PARTY FIRST RUN MULTIPLE TO SUCH OUTSTANDING
BUSINESS THAT FIRST FIVE DAY GROSSES WELL AHEAD OF SUCH
OUTSTANDING GROSSING PICTURES AS HUD, TAMMY AND THE
DOCTOR, NUTTY PROFESSOR AND THE BIRDS TO NAME A FEW.
WEA, TAMMY, PROFESSOR AND THE BIRDS WERE TERRIFIC
WINNERS FOR OUR TEXAS DRIVE-INS. SO IT LOOKS LIKE YOU
HAVE A DEFINITE WINNER IN BEACH PARTY. EAGERLY
LOOKING FORWARD TO PLAYING YOUR BEACH PARTY THROUGH-
OUT THE TEXAS ZONE OF SOME THIRTY SEVEN DRIVE-INS.
YOUR VERY TRULY
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10,000 kids meet on 5,000 Beach Blankets!

The inside story of what goes on when the sun's gone down...
the moon's come up...and the water's too cold for surfin'

This is Prof.
Sutwell an
authority on
primitive
customs...
but he's
never met
anything
like this
generation!

This is Ava
her idea of
a vacation is
two weeks in
BOYS TOWN!

This is Marianne,
the Prof's assistant
who can teach a
few things, herself!

BEACH PARTY

This is "Frankie" who
thinks homework
is another way to
play house with
"Annette"

PATHÉCOLOR and PANAVISION

ALSO STARRING
MOREY EVA
AMSTERDAM AND SIX
DICK DALE
AND THE DEL TONES

Produced by WILLIAM ASHER. Edited by EDU RUSOFF. Screenplay by JAMES H. NICHOLSON. Music by LOU RUSOFF. Story by SAMUEL Z. ARKOFF. Directed by LES BAXTER.

WESTERN UNION
1126A PDT AUG 12 63 LA 260
DA 253 D LLR162 LONG PD FAX DALLAS TEX 13 1202P CST
LEON BLENDER, GENL SALES MGR
AMERICAN INTERNATIONAL PICTURES 7165 SUNSET BLVD
HOLLYWOOD CALIF
DEAR LEON:
YOU HAVE A WINNER IN "BEACH PARTY"
WHICH HAS OPENED AT ADAMS THEATRE-EXCELLENT
BUSINESS REACTION. CONGRATULATIONS.
YOUR TRULY
JACK ARMSTRONG
MANAGEMENT CORP.

WESTERN UNION
1130A PDT AUG 8 63 LA271
CTA 245 CT BOAG 11 PD BOWLING GREEN OHIO 8 11P EST
LEON BLENDER
AMERICAN INTERNATIONAL PICTURES 7165 SUNSET BLVD
HOLLYWOOD CALIF
BEACH PARTY OPENS TO RECORD BREAKING GROSSES
THREE TOLEDO DRIVE-INS AND DOWNTOWN HARDTOP
IT'S BEACH PARTY BOGO AND WE HIT THE JACKPOT
CONGRATULATIONS YOU HAVE A BIG TIME WINNER
ARMSTRONG CIRCUIT INC JACK ARMSTRONG
(17)

Hammering Out a Bill

Chicago, Aug. 20.

The nation's copyright experts concluded a week of almost constant conferences and negotiations here united behind the hope they can have a draft revision bill in the hands of Congress early next year.

Buoyed by unprecedented optimism, the private and Government reps moved on several significant fronts to turn their hopes into reality.

Here for the American Bar Assn. meet and special sessions of the blue-ribbon Copyright revision panel, the lawyers generated new force behind the whole scope of revision. At the same time they tried to trash out compromises on two crucial and controversial issues—reversion and for hire—which up to now have been roadblocks on the way to overhauling the 1909 Copyright Act.

Almost upon arrival here last week, the lawyers began a hectic series of conferences and behind the scenes negotiations and by week's end came up with these concrete results:

—a nationwide and broadly representative committee aimed at continuing communication between copyright reps and speeding up efforts at revision.

—seven subcommittees to work out final agreement on language for seven tricky sections in the act.

—a definite agreement to continue meetings and conferences, aside from regularly scheduled revision panel meets in Washington, until a draft bill is readied.

—six compromise proposals on reversion and the agreement to continue negotiations on this provision which has sharply split authors and the motion picture, book and music publishing industries.

—an agreement to follow up negotiations on reversion with parleys aimed at working out a compromise on the "for hire" provisions of the draft bill.

John Peterson's Chore

Generally overlooking these efforts will be John Peterson of Boston, chairman of the Copyright Section of the American Bar Assn.

Heading the ABA panel 304 on revision will be John Schulman of New York and Coast-based Joseph Dubin of Universal Pictures. Vice chairmen will be Morton Goldberg of Gotham and Seymour Bricker of Los Angeles.

The job of these five men will be to mix instigation, innovation and inspiration in strong enough doses to spur the committee and subcommittees to hammer out agreements and draft language for a new Copyright Act.

The seven subcommittees, each with 5-8 members, will work on provisions in the act covering: Government material; penalties (criminal and civil) and infringement; recordings; registration, deposit and notice; duration; rights and ownership.

Commenting on the tasks completed and scheduled, Schulman said: "There hasn't been this much optimism on the chances for revision in 50 years. We have overcome our biggest obstacle—apathy. We are united behind revision and the job now is to keep pushing until we get it."

Despite the advances some broad problems remain. One is to carry the unity and accord within the copyright community to the rest of the legal profession and to a larger public.

Anticipating Technocracy

Another is to draft a revision that won't quickly be made obsolete by technological developments. In this sense, Telstar had a symbolic impact on the corridor colloquy. Schulman and BMI general counsel Sidney Kaye both referred to the satellite in stressing the need for writing a revision draft that can withstand such developments.

As work on revision forged ahead, intensive negotiations were being carried on to compromise the sharply clashing views of owner and user groups on whether copyright ownership rights should revert back to authors after 20 or 25 years use by a film company or book or music publisher.

Leading the talks for the user groups were Dubin, Saul Rittenberg of MGM, and Horace Manges of the American Book Publishers Council. Carrying the ball for owners was Authors League counsel

Irwin Karp. Other lawyers and reps from the U.S. Copyright Office were in and out of the discussions.

6 Compromise Proposals

Six compromise proposals were verbally broached. When those ideas are put into statutory language, the ABA panel will resume negotiations in New York and try by the end of October to hammer out an agreement on substance and wording that will hopefully satisfy authors and user industries alike.

Without agreement on reversion, the chances of a revision bill in Congress could be doomed. In an earlier revision panel meet in Washington user groups and the Authors League traded threats they would oppose any revision bill unless the reversion clauses were tailored to their needs.

If and when the reversion imbroglio is hurdled, the ABA panel will begin negotiations on the tricky "for hire" issue.

The definition of for hire works proposed by the U.S. Copyright Office excluded those written on special order or commission.

This issue runs smack into the reversion tussle since for hire works were not included in the Copyright Office proposals calling for rights in works to revert authors after 20 or 25 years use by film, book or music companies.

Copyright

Continued from page 2

and American Textbook Publishers Institute. Both said they originally favored the plan but moved to a wait-and-see position when the U.S. Copyright Office in June proposed allowing rights in copyrights to revert to authors after 20 or 25 years' use by a film or publishing company.

Spencer Olin of Walt Disney Productions and Elliot Levitas, Walt Disney counsel, both questioned the monopoly aspects of an extended term and expressed doubt that Congress would approve a longer ownership period for authors.

Arguing for a longer copyright ownership were Authors League counsel Irwin Karp and ASCAP general counsel Herman Finkelstein. Both said the life-plus-50 proposal would bring the U.S. into line with European countries. Karp termed extended duration "the primary purpose" of enacting a new copyright law.

Proposals on extending copyrights in existence when the new Act passes Congress brought forth another set of questions from user industry reps.

D.C.'s 75 Years

The Copyright Office proposed giving works at the end of their first term a 47-year renewal. Works in their second term would be given a life of 75 years from the date of registration.

The Copyright Office also proposed any transfers on first or renewal term works be ended 56 years after registration.

Phillip Wattenberg of the Music Publishers Assn. and Saul Rittenberg of MGM charged the transfer termination proposal was unfair to companies investing in copyrighted works.

Karp replied the proposals wouldn't hurt anyone and would benefit authors.

Canada

Continued from page 7

problems, limited studio facilities, climactic conditions—have for many years stalled and stunted the growth of a feature film industry in Canada, particularly because of the proximity to such large production centers as Hollywood and New York whose product ranging from block-buster extravaganzas to bread-and-butter double-feature B pictures were just too much competition.

Now, according to Roberge, there is the possibility of Canada being able to get going in full-length, commercial theatre films, to provide a product that will have a fighting chance on the world markets.

Loew's Theatres Broadcasting Corp. of New York, has been dissolved. Archie Weltman was the filing attorney.

MCA'S 6-MONTHS' NET ZOOMS TO \$7,189,000

MCA Inc. for the six months ended June 30 had a consolidated unaudited net profit of \$7,189,000, equal to \$1.45 per share on the 4,538,770 outstanding common shares, after preferred dividends.

Corresponding period in 1962 brought a net of \$6,631,000 and after the preferred commitment this was equal to \$1.30 per common share. Excluded from the latter figure is a non-recurring item of 46c per common share.

All figures include the MCA interest in earnings of Decca Records.

Budgeters

Continued from page 3

been in the works for some time, the success of "D & L" and "The Balcony" might well have stimulated this sudden spurt of activity.

Currently in production, of course, is "Ladybug, Ladybug," being directed and written by the "D & L" husband-and-wife team of Frank and Eleanor Perry—for United Artists release. "D & L" producer Paul Heller, meanwhile, is prepping the production in Britain of his second "quality budgeter," Argentine director Leopoldo Torre Nilsson's "The Beautiful Family."

Heller reportedly has told friends that as a result of "D & L," financing "has been no problem," which was hardly the case with "D & L," even though it was budgeted in the neighborhood of \$125,000.

"Balcony" director Joe Strick has two projects going, one a film version of Joseph Conrad's "Secret Agent," which would be done in Britain, and the other a film version of Nathaniel West's "Day of the Locusts," which would be done on a "Balcony" scale in Hollywood late next year. Allen-Hodgdon Productions would participate with the Strick-Maddow company, City Films. Broadway playwright Edward Albee, of whose latest play, "The Ballad of The Sad Cafe," Allen is coproducer, has "expressed interest" in doing "Locusts" as his first screenplay.

Reason for all the current excitement in the "quality budgeters"—most of which will be going for well under \$500,000—can be seen in what's happened with "The Balcony." Film was financed at \$150,000, with another \$50,000 due in deferments. Of the \$150,000, \$100,000 was advanced by Continental Distributing, now called Walter Reade-Sterling, with the other \$50,000 coming from City Films and Allen-Hodgdon.

The film premed domesticity in late March and was so strong at the b.o. that Continental reportedly was able to pay back two-thirds of its bank loan within two months of the opening. At the present time, film has taken an estimated \$1,200,000 in domestic rentals (it hasn't opened abroad yet); making it one of the fastest pay-off pictures in history. One source estimates backers should eventually earn 300% to 400% profit on their investment. "Cleopatra," to do comparably well, would have to earn about \$150,000,000!

Another interesting aspect to the "quality budgeter" phenomenon, as it's now taking shape, is that it is no longer being limited geographically. When the first films of the genre were coming out—Morris Engels' "Little Fugitive," "Lovers and Lollipops," etc., and even "The Connection" later, there was an inclination to regard the pic as possible "only in New York." However, the Perrys have worked in Pennsylvania, "The Balcony" was made in Hollywood, and Heller's new pic will be made in London. Other upcoming pic will be similarly spread around the map.

The financing scene, it should be added, is not so rosy for all the indies, especially for those who have not just had an immediate b.o. hit.

One of New York's most prominent "quality budgeter" filmmakers has, in the last 14 months, had two financing deals collapse on him just before the final papers were signed. His acid comment to VARIETY anent what appears to be a boom currently: "I wish you'd do a story about all the people who turned down David and Lisa" when Paul Heller was peddling the completed film." His point: nothing still succeeds like success, and most distributors still show remarkably little imagination and courage when it comes to backing the off-beat.

Bresler, on 'Gidget' Swing, Reports Plans to Increase Picture Output

Minneapolis, Aug. 20.

DURHAM INTEGRATES THEATRES QUIETLY

Durham, N.C., Aug. 20.

All Durham theatres except one agreed to a plan of integration and immediately began admitting customers without regard to race.

The action followed nearly two months of negotiation between theatre owners and members of the mayor's biracial interim committee. It was not immediately known if all theatres actually integrated, but Negro customers were allowed to purchase tickets and enter upon request.

Only one downtown theatre, which was not identified according to a plan agreed upon by operators and members of the special subcommittee on miscellaneous grievances, did not immediately agree to the plan.

Brushoff

Continued from page 5

value while Moscow and Berlin are politically necessary. Mar Del Plata covers the good South American market. But why Edinburgh, which is not even a competing fest?

All these so-called big prizegiving fests primarily work hand-in-hand with major producers from all the countries who choose one entry while the fest can invite from a group of listed pic from each country. FIFPA is trying to cut out shopping around and eliminate the practice of inviting unlisted pic.

This obviously narrows things down for truly independent pic made outside Hollywood or the big product of other countries. It also limits pic like westerns, sci-fi, musicals, etc. which somehow are felt not fitting for fests.

Comedies are more available for festivals although still fairly rare. To provide a wider showcase for the indie producer, a local film exec believes that the many smaller fests can help, especially with the tendency of "specialization" that has been noted this year. This is also endorsed by several American pic execs here.

"After all," said one, "we would like to get a chance to focus attention on the more outstanding pic in general run categories which could help create sales values for them." The new U. S. system of choosing fest films supposedly can send indie as well as Hollywood pic but rarely does, points out another.

It is true that last year Cannes had "Long Day's Journey Into Night" which had no major distributor and was produced in the East. But it did have known players in it. N. Y. indies, however, are rarely sent to compete but do have chances in special sections at Cannes and Venice for first and promising films.

But a secondary fest like Locarno in Switzerland now prizes only initialers. This year an award went to the Gotham indie, "Hallelujah the Hills," and also secured it some needed foreign sales. The Trieste Sci-Fi Fest in Italy, underwritten by the Tourist Bureau and boycotted by the FIFPA and MPEA, gave a prize to a U. S. indie pic, "X-The Man With the X-Ray Eyes," made by American International Pictures.

This specialization allows smaller Yank indies to get into the swim. AIP proxy James Nicholson was at Trieste to collect his prize and to make offers for some unusual sci-fi pic from the Eastern countries that were shown.

Consensus sees a place for the specialized smaller fest to complement the big ones and provide a chance for international airing of exploitation pic. Presumably, these films would go un-noticed if the FIFPA and MPEA manage to cut down fests to a few major events.

It's pointed out that all festivals have to pay dues to FIFPA for fest recognition, and it is odd that the sidelight fests are not invited in and okayed. Most observers feel the expense of sending documentation, delegations and subtitling would be worth it in the long run.

Hollywood producer Jerry Bresler says he's so optimistic over movies-in-theatres' future and confident regarding exhibition's prospects that he plans considerable expansion of his producing activities—something already in evidence at a number of Hollywood studios.

Minneapolis was one of the cities visited by Bresler in behalf of his current "Gidget Goes to Rome" (Col), and he made known during the local visit his confidence that good times are coming for theatres and producers.

"It's definitely apparent in this country, as in England, that more and more people prefer movies in theatres to television for their entertainment," declared Bresler. "This is one reason why film box-office is enjoying its best health in years."

"There's conclusive evidence that this now is happening, including recordbreaking grosses and long runs. And revival of hardtop theatre construction and the increasing rate of ozone building make it plain that my optimism is shared by those willing to risk investment capital."

Bresler points out that outdoor theatres have been playing a prominent part in bringing families back to the boxoffice by eliminating the need for baby sitters. The free parking provided by most locations, more effective showmanship in the selling of screen attractions, the population shift to the suburbs and the mushrooming of shopping centres away from downtown have also helped account for the theatre patronage stimulus, he feels.

Of course, he concedes, producers and exhibitors must be on their toes to compete successfully with the increasing competition from participating and other sports like bowling, golf, big league baseball and professional football as well as from tv. But that's just what "we are," he insists.

Sex Anyone?

Relative to the complaint from some quarters that movies now are overdoing sex, Bresler feels that if such is the case it is up to the public itself to make known its attitude in the matter. Hollywood will only make the kind of picture calculated to attract substantial patronage, he points out.

He doesn't believe that pay tv will have any different effect on the boxoffice from that of free video. For one thing there'll still be the desire for the relaxation furnished by going out, he says.

Bresler isn't one of those Hollywood producers griping about stars' allegedly excessive salary and percentage demands, he says. "Let them get what they can," he says. "Much of what is received goes to the government anyway. But there's a line of demarcation. Producers and directors should also participate in a film's earnings, getting a fair percentage of the money off the top after those furnishing the finances are paid off."

Disney Severs In Germany Via Rank

Walt Disney Productions, which distributes through the J. Arthur Rank Organization in several global areas, is in process of severing its releasing association with Rank in Germany.

Disney company more and more is making like a major studio and wants more immediate supervision of its own product. Consequently this outfit, in breaking with Rank, will set up its own sales organization in Germany. Intimation is that prez Roy Disney feels a greater share of the market in Germany, and elsewhere abroad, is in order.

In any event, the Disney establishment is branching out worldwide. Production unit has its own domestic sales outlet in Buena Vista and its own offices in England, Italy and Japan. Add to these, now, Germany, and the picture is in focus. Disney is musclexing like another one-world major.

Home Entertainment-Subscription TV Merger Negotiations Collapse

Hollywood, Aug. 20. Negotiations for a merger between two feevee companies—the newly-organized Subscription TV Inc. and Home Entertainment Co. of America—have collapsed due to legal complications, according to HECA proxy Oliver Unger.

Original reports had been that Subscription TV was seeking to buy out HECA, but Unger, in confirming negotiations, said the talks were aimed at merger. Unger, also chief exec officer of HECA, said the negotiations were called off because they had "run into legal problems," adding "their lawyers and ours couldn't agree on the legalities." He declined to go into specifics.

HECA-Subscription TV discussions saw Don Royce of William Staats brokerage repping the newly formed STV company. Royce on Friday said they were not now in negotiations, and declined further comment.

Unger owns 47,000 shares of HECA, and it was reported Subscription TV had made offers for his holdings, as well as those of veepee William Sargent, and other stockholders. Unger declined to reveal what price had been offered for his stock. SEC some time ago okayed a 300,000 share stock issue by HECA. Unger said sale of the stock issue had been held in abeyance, because of negotiations with the new feevee company, but they are now proceeding with this and other plans.

Unger said actual beginning of the HECA system in Santa Monica, originally planned for next April, has been delayed due to the negotiations, that he now expects they will begin in September, 1964.

He revealed also a demonstration of HECA's system was held for a Houston group seeking a franchise, that it's likely the Houston franchise will go to this group headed by Leonard Keating, a Texas oil man and financier. A major demonstration will be held in Houston in October, he added.

Negotiations are also under way for HECA franchises in New Orleans and Oklahoma City, the proxy disclosed.

Natalie Wood bought "Run South to Sorrow," original screenplay by Mart Crowley, for her Rona Inc., outfit but won't personally appear in film.

Dave Golding's U Slot

Hollywood, Aug. 20. Vet industry publicist David Golding has been appointed executive in charge of special assignments by Universal Pictures. Golding, who has been heading his own public firm here for the last two and one-half years, assumes his new duties Sept. 3.

In his new post, Golding will be working on special pix and particular aspects of various publicity campaigns. On a freelance basis, he handled Marlon Brando in U's "Ugly American." In the past, Golding has been affiliated with such indie producers as Sam Goldwyn, Hect-Hill-Lancaster and Otto Preminger.

Academy Sets Up Committee Slates

Hollywood, Aug. 20. Membership of 10 special committees of the Academy of Motion Picture Arts & Sciences which will carry on the year-round program of the organization has been disclosed by proxy Arthur Freed. Six committees still remain to be appointed. Committee chairmen are as follows:

Documentary Awards Committee—Norman Corwin, Chairman.

Finance Committee—Fred L. Metzler, Chairman.

Foreign Language Film Award Committee—Roy C. Metzler, Chairman.

Forum and Screening Committee—Geoffrey M. Shurlack, Chairman.

Music Branch Executive Committee—Elmer Bernstein, George W. Duning, Chairmen.

Awards Policy Committee on Rules—Rudi A. Fehr, Chairman.

Awards Program Committee—Steve Broidy, Chairman.

Building Committee—Steve Broidy, Chairman.

General Membership Committee—Richard Murphy, Chairman.

Scientific or Technical Awards Committee—Waldon O. Watson, Chairman.

N.Y. Grix

Continued from page 4

static film. He thinks it does not quite have the feel for the time and is somewhat too self-indulgent. That is why it did not click in the U. S.

Granted there are still certain cultural differences and outlooks that nullify hits of one country in other territories. The American musical is a case in point. It rarely goes abroad except in England. But "West Side Story" broke through which did not mean that musicals were in.

Westerns and gangster pix, on the other hand, as American as they are, are staples and usually successful film fare abroad, a Yank exec notes. And he does not think that the "Leopard's" different spots for Europe and America should be a black mark against festival awards or more international film-making. 20th-Fox has "Leopard" for most marts and it has a mixed American, French and Italian cast.

One source sums it up that films still are a commodity that are hard to predict accurately. Yes, certain spectacles and a "Cleopatra" (20th) can hurdle bad reviews and bad publicity while others cannot. Festival awards have put many films into the big time and revealed new potentials in smaller countries. Others have not been helped. But generalizing is something that comes hard in pegging why one film made it and another did not.

The unspooling fare at the current Venice Fest is being carefully watched. A cheapie Yank indie, "David and Lisa" (Cont), got an award here last year to go on to be a solid grosser in the U. S. and become the first non-Hollywood indie to break into the big grossing sphere.

On the other hand, a British pic "This Sporting Life" (Cont), won two awards at Cannes but flopped in Paris in spite of some excellent reviews. It's felt it either didn't get the right sendoff and handling or French susceptibilities are not quite attuned to this type of drama. But it went on to score in the U. S. and is emerging a grosser though many Yank foreign film distributors were bearish on its U. S. chances at Cannes.

Braden Film Service, Inc. has been formed to conduct a motion picture business in New York. Capital stock is 200 shares, no par value. Gartenberg & Ellenoff were filing attorneys.

New Look For Venice Fest

Continued from page 5

Spain and Japan, with Poland and Czechoslovakia showing one each. If the films which can compete (only) for the best first film effort kudo are included, the Italian total rises to eight, France's to four, the U.S.'s to three, with Sweden an added entrant. Canada shows two out of the running, while the U.S., Italy, and France show one each.

Italy and France have always had the lion's share at Venice, and this year's repetition will no doubt revive the cry that Capnes and Venice traditionally split the festival pie between them. There is no doubt that 1963 is Italy's "festival year"—it has won almost all top events—and that the host country had an overwhelming number of features in the "potential category" for this event (and there will be plenty of howls from excluded Italo candidates), but this will probably not eliminate the beefs from other excluded countries.

The relatively meagre U.S. participation—in number at least—is partly balanced by the larger-than-before British roster, which includes British-made films boasting Yank major release. Spain, with two contestants, is also back in the fest picture after an absence of some years, while Poland, Czechoslovakia, and the USSR, with four films among them, are traditional Venice participants. English-language pix, however, have coveted opening and closing gala spots: UA's "Tom Jones" on the 24th, Par's "Hud" Sept. 7th.

Also likely to raise participant dander this year is the fact that there are 19 competing films (plus eight in the "first effort" class) vying for prime evening screening time. No set rule has been determined to solve this traditional impasse, though rather than resort to a drawing, Chiarini has said he will try to see that every nation has a crack at evening time, with remaining slots resolved by diplomacy—often a tricky affair at festivals. Last year, there was no such problem: 14 competing films for 14 evenings.

Venice films will be screened according to the following schedules (subject to last-minute changes): 9 a.m.; press screening of the afternoon film; 11 a.m.; press screening (again for morning daily papers only) of evening film, 9-10 a.m.; retrospective screenings (for all) of Keaton and Soviet films; 4 p.m.; official afternoon screening; 9 p.m.; both official films of the day (an innovation this year) screened at 2,000-seat openair arena behind fest palace; 9:30 p.m.; evening film screened for the overthrow in the smaller Volpi screening room at the Fest Palace; 9:45 p.m.; official gala screening in the fest palace.

Physical Layout
Physical setup is also changed: all press corps matters are taken care of in Bevilacqua building between the Excelsior Hotel and the fest palace; press boxes, multilingual typewriters, information office, (free) soft drinks are some of the features of the new press centre. Only country or company stands, at which press material is handed out, will remain in festival hall.

Pub-ad activity at Venice looks to set a new free-spending record. Every inch of available poster space was sold (at premium rates) over a month before event started, and posters, placards, window dressings, etc. are currently going up all over the place, especially in front of and surrounding the fest palace and up to the Excelsior Hotel.

Despite initial reelings that the general industry slowdown as well as the new fest director's generally downbeat attitude on freewheeling publicity ventures and sideline highjinks, it looks as though Venice will be pretty lively. The festival has made special arrangements with Alitalia to sky in certain VIPs at preferential rates, a party of 36 comes in via Air France to attend Pierre Caferon's French entry, "Dragees au Poivre," and most other countries and/or participating companies are planning affairs of one kind or another.

Though not being shown, "Lawrence of Arabia" will be spotlighted here by a series of tie-in campaigns, headquartered in an Arab tent pitched on the Excelsior beach, complete with girl attend-

ants to hand out material and pix on Sam Spiegel production, Arab coffee, specially-prepped Motta candy, books, contests, etc. And other similar promotional pitches are in the making to enliven Venice in the two weeks to come.

'Conspiracy' Charged By New Mexico Exhib Via \$1,887,000 Suit

Albuquerque, Aug. 20. A \$1,887,000 suit has been filed in district court here against five film distributors and Frontier Theatres Inc., charging them with conspiracy to monopolize the showing of first-run product in the New Mexico town of Lovington.

Carl E. Henderson, owner of the Troy Theatre in Lovington, filed the suit against Frontier of Dallas, owner of the other two houses in the town; B. L. Haley, manager of the theatres; and these distributors—Buena Vista, Columbia, Warners, United Artists and Universal.

Henderson, who opened the Troy last November, claims Lovington residents did not have an opportunity to see "many Class A films" because of Frontier's refusal to negotiate percentage contracts with the distributors. Henderson says he signed such agreements with the defendant corporations on a competitive bidding basis and introduced first-run films to Lovington.

The suit says the defendant corporations entered into an agreement which permitted Frontier (of Dallas) to lease first-run films on terms more favorable than were available to the plaintiff in violation of the Robinson-Patman Act.

Henderson is asking triple damages for the loss of his original investment of \$41,635, and his weekly profits of \$500 for the next 22 years.

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Film Reviews

Continued from page 6

80,000 Suspects

terest of his understanding wife, played with sensitivity by an unusually warm Claire Bloom.

Yolande Donlan gives verve to the role of the promiscuous wife of Michael Goodlife and, though her part peters out early, she makes considerable impact.

Cyril Cusack has a choice role as an understanding priest and shares one particularly sharp scene in a disinfection room with Johnson. Other roles are played with distinction by Arthur Christiansen (ex-editor of the Daily Express, who again portrays an editor, though his role is cut with some obviousness), Mervyn Johns, Kay Walsh, Norman Bird and Ray Barrett.

Credits for the film include its authenticity and literate script. Discredit is the way that the action is sometimes held up with a spot of pseudo matrimonial sentiment. Johnson and Miss Bloom cope admirably with the situation but there is a feeling that the major job of solving the smallpox problem is being shelved a little irritatingly. Rich.

Dr. Crippen (BRITISH)

Modest reconstruction of a familiar murder case. Sound performances but minor box-office potential.

London, Aug. 9. Warner-Pathe release of a John Cain Production. Stars Donald Pleasence, Coral Browne, Samantha Eggar, James Robertson, Geoffrey Toone, Elspeth March, Olga Lindo, Paul Carpenter, John Armat, Edward Underdown. Directed by Robert Lynn. Screenplay, Leigh Vance; editor, Lee Golt; camera, Nicholas Roeg; music, Kenneth Jones. Previewed at Corner Cinema, London, Aug. 7, '63. Running time, 98 MINS.

Donald Pleasence	Donald Pleasence
Coral Browne	Coral Browne
Ethel Le Neve	Samantha Eggar
Captain Kendall	James Robertson
Justice	Justice
Mr. Tobin	Geoffrey Toone
Lord Chief Justice	Oliver Johnston
Clerk of the Court	Edward Ogden
Mrs. Jackson	Elspeth March
Dr. Pepper	Douglas Bradley-Smith
Chief Inspector Dew	John Armat
Clara Ardit	Olga Lindo
Bruce Martin	Paul Carpenter
Paul Ardit	Basil Henson
Mrs. Stratton	Betty Bascombe
Sgt. Mitchell	Basil Beale
Prison Governor	Edward Underdown
Warder Harding	Ted Cast
Howlett	Ian Whittaker

It could be that the celebrated case of Dr. Crippen, who was hanged in 1910 for the alleged murder of his spouse, is a bit too familiar to arouse much boxoffice. This modest reconstruction by Leigh Vance, which presents the facts, as known, and leaves the audience to decide pro or con the doctor's guilt is a competent but hardly sparkling work.

Robert Lynn's direction is capable but unlikely to exhilarate patrons. But, with some very sound performances in certain instances, "Dr. Crippen" adds up to a modest dualler.

Whether Crippen was misunderstood, or a monster, whether he killed his wife deliberately or by accident, as he insisted to the last, are moot points. But they have been mulled over too often and for too long to create much concern. For this was a far from glamorous case and its essential suburban drabness failed recently to steer a stage musical, "Belle," to any success.

Value of the film is principally in some sharp thesping. Donald Pleasence, as the mild-mannered medico, offers a subtle portrayal which gains involuntary sympathy because of Coral Browne's ostentatious, larger-than-life and vulgarly robust performance as his wife. As Belle, the ex-music hall singer, who nags and humiliates Crippen to a point of loathing, Miss Browne helps give the film most of its vitality.

Story starts in London's Central Criminal Court, with Crippen on trial for murder and Edith Le Neve (Samantha Eggar) arraigned as an accessory. He's found guilty; she's acquitted. The film goes into flashback as incidents leading up to the death of the wife are faithfully and, often laboriously, unwound. Miss Eggar, as the pretty, wholesome young typist with whom Crippen becomes emotionally involved, has an uneven role but takes her limited opportunities avidly.

It's difficult to believe that such an attractive young woman could

be drawn sexually to the faded, nondescript, middle-aged Crippen. Even more difficult to accept is that he could have expected to make his attempted getaway to Canada with Miss Eggar posing as his teenage son. But that, history has it, is what happened.

Donald Wolfitt booms effectively as the prosecuting counsel. John Armat is a bluff, stolid Edwardian detective. Oliver Johnston, Paul Carpenter, Elspeth March, Basil Henson, Geoffrey Toone, Betty Bascombe and Edward Underdown provide useful contributions. James Robertson Justice makes a brief guest star appearance as the skipper of the ship whose suspicion of his two fleeing passengers leads to Crippen's trial.

Settings are unostentatious but adequate. Such technical credits as lensing, editing and music are okay. In short, a workmanlike job which seems unlikely to conjure up much biz. Rich.

L'Inconnue D'Hong Kong

(The Unknown of Hong-Kong) (FRENCH-DIALSCOPE)

Paris, Aug. 19.

Cocinor release of Marceau-Cocinor production. Stars Dalida, Tania Beryll, Philippe Nicaud, features Serge Gainsbourg. Directed by Jacques Poitrenaud. Screenplay, Andre and Georges Tabet from an original by Andre Versini; camera, Marcel Grignon; music, Daniel Gerard. At Marbeuf, Paris. Running time, 85 MINS.

Dalida	Dalida
Georgina	Tania Beryll
Inspector	Philippe Nicaud
Jean	Serge Gainsbourg

Programmer fails to raise its ordinary story to above average heights. Dull direction, playing and trite tale make this entry mainly for domestic use with only grind dualler chances abroad on its exotic Hong Kong setting.

Two so-so femme singers go from Paris to a club date in Hong Kong. They score there, but one is homesick for a Paris lover and tries to blackmail a notorious Chinese gangster to get money for the home trip. She is almost killed. However, the gangster is captured thanks to her friend and her policeman boyfriend.

Though made on the spot, the film rarely gets a feel for Hong Kong's exotic aspects or acquires any added production aspects from it. Girls sing a few nondescript songs as the yarn plods to its telegraphed end.

Dalida, a pop singer, cannot do much with the ordinary ballads she chirps and is inadequate in the thesping. Other players run her a close second.

This story could have been an okay filler with the right directorial snap, smart playing and flair for place, all of which it sadly lacks. Film also reflects tight pursestrings in its generally ordinary production gloss. Mosk.

Siege of the Saxons (BRITISH-COLOR)

Hollywood, Aug. 8.

Columbia release of Charles H. Schneer production. Produced by Jud Kinberg. Stars Janette Scott, Ronald Lewis, features Ronald Howard, John Laurie, Mark Dignam, Jerome Willis, Francis De Wolfe, Charles Lloyd Pack, Peter Mason. Directed by Nathan Juran. Screenplay, John Kohn; Jud Kinberg; camera (Technicolor), Wilkie Cooper, Jack Mills; editor, Maurice Rootes; music, Laurie Johnson; assistant director, George Pollard. Reviewed at Columbia Studio, Aug. 5, '63. Running time, 85 MINS.

People and events were quite remarkable in the days of King Arthur to judge from the goings on depicted in Charles H. Schneer's modest "epic" of that period, "Siege of the Saxons." Heroes, galloping at full tilt with bow and arrow to pick off enemy pursuers, with a smile, feminine females unquestionably accepted while masquerading as boys, and kingdoms won and lost with some of the sloppiest treachery since the Cuban invasion. All these are present.

Presented as straight action adventure film is not intended to be quite as comic as it often turns out to be. The hero, a Robin Hood type played courageously by Ronald Lewis, spends a large part of his time creeping about dark castle passages or popping up at just the right moment to save the day for heroine Janette Scott. Miss Scott plays King Arthur's daughter Kate, who is being robbed of her throne by a usurper.

The siege promised in the title is a short-lived affair at the end of the film in which the English come from behind to down the in-

vading Saxons, thus putting Kate on the throne and, in the bargain, making a nobleman of hero Lewis so he can be a peer and fit consort to the Queen. In events leading up to this victory, Miss Scott is spirited through various woodland adventures by Lewis in the somewhat unconvincing guise of his "brother."

Producer Jud Kinberg wrote the screenplay with John Kohn and the team has come up with about every cliché invented for this type of film. Nathan Juran directed serviceably but with little imagination. Wilkie Cooper and Jack Mills photographed the pic with general effectiveness, although their color lensing is often uneven and sometimes dark. Laurie Johnson has provided some adequate scoring.

"Siege" is playing in New York on a bill with Schneer's epic of another period, "Jason and the Argonauts." Junior members of the family will doubtless dig its period antics but accompanying adults may have trouble controlling an occasional giggle. Tube.

Quebec

Continued from page 3

ness, was that new legislation on film censorship will be introduced at the next session of the provincial legislature, during the fall.

From Arsenault's statement issued at the weekend, it's clear that the government—whose interest in raising cultural values was reflected a few months ago in the creation of a new ministry of cultural affairs—is pursuing the policy of "adult" film viewing for adults, with youngsters permitted to see only "suitable" films under special conditions.

Easy to Enforce

What makes this policy easier to carry out in Quebec than in other areas, i.e., separating the adults from the children in terms of movie-going—is the provincial law in existence for many years, forbidding those under 16 from attending regular film theatres.

After Premier Jean Lesage's Liberal Govt. whipped the National Union Party in the provincial election a few years ago, the writing was on the wall that a change in film censorship was in the offing, and that the stiff policy which had been in effect for years under the NU regime—with the help of heavy pressure from the Catholic church—might soon be replaced.

This has indeed happened, and the Lesage regime has even eased its no-admission-under-16 policy somewhat, by permitting youngsters between 10 and 16 to see certain films, at special times and under special supervision.

One of the main reasons that it has been possible to revise the overall censorship policy—following a lengthy study of the problem by a specially appointed commission where the church views were given full consideration—is the wide following of intellectuals enjoyed by the provincial Liberal Govt.

'Creative Art'

Arsenault emphasized that films are now considered one of the creative arts, and added that the new censorship policy will now be enforced by "men with valuable information in the cinematographic art."

He said the former policy of using part-time censors didn't work out because it often led to "a lack of unity and cohesion in certain decisions of the office, and the absence among the censors of a real interest in their task and an absence on their part of any ambition of perfecting themselves in cinematographic culture."

The betting is that with this "progressive" attitude, viewers will not be deprived of seeing most films coming into the province, no matter how avant garde, esoteric or "adult."

Col. Gets 'Critic'

Columbia Pictures has bought the worldwide distribution rights to Ernie Pintoff's animated short, "The Critic," which spoofs avant garde film shorts. "Critic" is being shown at the current Edinburgh film fest.

Additionally, Col has picked up foreign rights (excluding Canada) to two earlier Pintoff cartoons, "The Old Man and The Flower" and "The Violinist."

Subscription TV Inc. to Apply For Public Stock Issue; Rights To Giants-Dodgers the Key

Hollywood, Aug. 20.

Huge Investment

The public shortly will be asked to invest \$22,000,000 in the new Subscription TV system, according to sources in New York. It's said that \$6,000,000 already has been anted up by Lear Siegler, R. H. Donnelly Corp. and a group of smaller investors.

Stock issue in the amount of \$22,000,000, if approved by the SEC and, of course, if bought by the public, would represent the biggest fiscal grandstand play in the relatively short and so far unhappy history of pay tv. Paramount's endeavor in this field, International Telemeter in Etobicoke, Toronto, has been in operation for several years and the investment to date has been considerably short of \$22,000,000. When (and if) Par makes its move toward actual operation on a large scale in the U.S., chances are this film corporation might also seek public financing.

Stembler to Keynote New England Theatre Owners Convention

Boston, Aug. 20.

John Stembler, TOA prexy, will be one of the chief speakers at the joint convention of the theatre owners of New England and Connecticut, (TONE and MPTOC) Sept. 9-11 at Groton, Conn.

Stembler's acceptance of the joint invite came as the steering committee met Friday 16) to finalize plans. Speakers will include Stembler, James Nicholson, prexy American-International; and top theatre chain executives whose acceptances are now being awaited. Three business seshes will be held this year at the convention instead of the usual one. "New Concepts in the Motion Picture Business" is the theme of the convention.

Meeting at the Griswold Friday 16) to set plans were: Julian Rifkin, prexy TONE and head of Rifkin Drive-in theatres; Carl Goldman, exec sec; George Wilkinson, Jr., prexy MPTOC, Wallingford, Conn. theatres; James Totman, Stanley Warner Theatres, Conn.; Herman Levy, coordinator MPTOC; Albert Pickus, past national prexy; Sperie Perakos, Perakos theatres, Conn.

More than 500 are expected to attend this year's session in Connecticut with a big delegation from New York, Goldman said. Reservations indicate, he revealed, that it will be the largest motion picture convention staged in New England.

BHE STARTS MODEST PRODUCTION SKED

London, Aug. 20.

Major contender for a pay tv franchise, British Home Entertainment Ltd. has sparked a modest production program. Company plans to tape a production of "Uncle Vanya," starring Sir Laurence Olivier (a director of the company), Michael Redgrave, Joan Plowright, Sybil Thorndike and Lewis Casson. Play is currently at the Chichester Theatre.

Tollivision company also intends to can an edition of the 1963 Cambridge Footlights Revue, and "Cambridge Circus," running at the Lyric Theatre, London.

BHE has already completed a feature "an Evening With The Royal Ballet" (comprising "La Valse," "Le Corsaire" and "Les Sylphides" with the Royal Ballet, Margot Fonteyn and Rudolf Nureyev and "Aurora's Wedding" from "Sleeping Beauty" with Miss Fonteyn and David Blair, "The Corsaire" episode, starring Miss Fonteyn and Nureyev, and produced and directed by Anthony Havelock-Allan, will be shown at the Edinburgh festival.

What up to now had been conversation and exploratory passes at pay-tv took a turn for reality when a group, rounded up by Maty Fox, took the first step toward realization. This week Subscription TV Inc., will apply to the Securities & Exchange Commission for registration of a public stock offering. What pulled the ends together was the granting of rights to the games of the San Francisco Giants and the L.A. Dodgers, long talked of and finally resolved.

Involved in the project are Lear Siegler of Santa Monica, Cal., electronics manufacturer, and R. H. Donnelly of Chicago, direct mail and printing house. Brokerage house of Staats Co. will underwrite the issue. Fox is said to have also brought in Texas oil money.

While no one is talking for publication, being restrained by law until the actual offering is made, there have been rumbles that the home show schedule will range from \$1 to \$5. One report had it that operas would go for \$7.50, which is not taken seriously. Understood that a deal is in the works with Sol Hurok for closed telecast, of ballets and concerts. First run pictures are naturally in the prospectus. It's expected that the coaxial cable system will be licensed from Skiatron, with subscribers paying \$10 as a connection fee and monthly service charge of \$4. All of this must be pure conjecture as no one is talking.

It is estimated that it will cost around \$90 to wire each home. It is hopefully predicted that as a starter 6,000 homes will be wired in L.A. and Frisco and that next season's games starting in mid-April will tee up the project.

It is reported that the stock offering of 1,800,000 shares will be pegged at \$12 a share. Fox, with 33% of the total 3,000,000 shares, will be the largest stockholder. Understood that Horace Stoneham, owner of the Giants, and Walter O'Malley, Dodgers owner, will buy at \$3 a share in return for granting the television rights. Same goes for Fox, who swung the deal after three years of negotiations.

L. A. Rams of the pro National Football League is not included in the deal. Pitch was made but the group headed by Gene Autry, owner of the American League L. A. Angels, also owns 49% of the Rams. It would be a package deal if any is made, but it's understood that the Angel management had been approached but stayed out. They apparently have other fee-fee plans. While Home Entertainment, which has plans to wire Santa Monica, is still marking time, another toll outfit headed by Dick Moore, former prexy of KTTV, has not made much noise but is said to be quietly moving toward an announcement of its own.

Free tv of the Giants and Angels games have been rare. Only seven of the Dodger games in Frisco and a few of the Angels road games are televised. O'Malley has often been loosely quoted as "waiting for pay tv."

Dixie Exhibs Meet On 'Project Plan' Selling

Billed as a "project plan" picture by southern affiliates of United Paramount Theatres, "A New Kind of Love" was the subject of a full-day exploitation meeting among the Dixie exhibs and Paramount homeoffice executives in Atlanta yesterday (Tues.). The Par release was produced, written and directed by Mel Shavelson who winged to Atlanta from Hollywood for the conclave.

Idea of such a "project plan" session is to consider a given picture in terms of local bally appropriateness. For example, reps of Wilby-Kinney, Interstate, Texas Consolidated, Florida State and Paramount Gulf joined with Shavelson, Charles Boasberg and others from Par to discuss the overall national marketing approach and divine how this could be best adapted for their immediate areas.

Films Council's Backing of 3d Major Circuit Cheers British Prods., Distribs

By HAROLD MYERS

London, Aug. 20.

The disclosure last week that the Board of Trade Films Council had urged the industry to have another try at establishing a third major circuit in Britain has given encouragement to producers and distributors alike. It is feared that failure to establish a money-making third outlet will, inevitably, result in some cutback in the volume of British film production.

The report of the Films Council was issued just a few hours after Sir Philip Warton, chairman of Associated British Picture Corp., told stockholders that there was no product shortage today, and that his theatres had enough films to carry it through until the end of next year. It is understood that a comparable situation applies on the Rank circuit—and that is what is worrying producers and distributors.

It is a situation that has been evident for some months, and trade attention has been particularly focused on it by the Federation of British Film Makers, which has expressed concern at the time-lag between completion of a film and the availability of a date on either of the major circuits.

As was underlined by the FBFM in its annual report last month, mounting interest charges, which inevitably accrue through these delays, are one of the hidden costs of production that are not reflected on what comes out on the screen.

But they add up to sizeable sums and as often as not, can spell the difference between black ink and red ink on the profit and loss ledger. It is felt that film production is hazardous enough without additional financial risks.

There is hardly a distributor around the town, with the possible exception of those directly linked to the two major chains, who does not face the problem of a backlog of pictures which cannot get circuit playing time. One major estimates that it has at least 16 features on the shelf and modestly reckons that these could yield at least six top double feature programs.

But with the circuits filled, the only alternative in the absence of a worthwhile third release, is to get the best possible terms from independents. It is no secret, however, that such deals yield comparatively little coin, and represent a poor return on a substantial production investment.

The five major trade associations which made an abortive attempt last year to establish a new formula for continuing a third release pattern, are expected to meet after the holiday season next month to consider the Films Council report.

There is a growing belief that the industry will want to act and avoid the veiled threat of Board of Trade intervention, if there is failure to agree. That, at least, has given considerable encouragement all round.

Spain Sets Up 30G In Prizes to Spur More Shorts & Documentaries

Madrid, Aug. 20.

Encouraging the production of short features and documentaries, the Office of the Director General for Cinema has announced a series of peseta-prize contests within its own ministerial realm as well as an array of the other ministries in which the peseta honors reach the equivalent of about \$30,000.

Affecting production during the current year, the Director General will award \$2,500 for the best short feature dealing with a phase of Spanish art and will present an equal amount for a short covering some aspect of Spanish cultural, social and industrial activity.

Within the same ministry, the Director General for Tourism has available \$1,250 for a short that best reveals national tourist highlights. The Director General for Information will head up a short contest dealing with Spanish books.

Five Weeks of Japanese Films Set for London

London, Aug. 20.

A five-week season of Japanese films, featuring the works of Yasujiro Ozu and Kenji Mizoguchi, is to start at the National Film Theatre next Tuesday (27). There will be 15 films in the program, including nine by Mizoguchi.

The season opens with Ozu's "I Was Born, But..." made in 1932, and is followed by the same director's "Tokyo Story," filmed 10 years ago. Among the Mizoguchi pictures selected for this season are "Women of the Night" (1948) and "Sketch of Madam Yuki" (1950).

The Japanese season will be followed by a two-week program of Sergei Eisenstein works, including such classics as "The Battleship Potemkin," "Alexander Nevsky," "Ivan the Terrible" (parts one and two) and "Thunder Over Mexico."

Replica of Santa Fe Village Big Draw At Berlin's '63 Carnival

Berlin, Aug. 13.

One of West Berlin's current top attractions is the third annual German-American Volksfest, a giant outdoor carnival (July 27 through August), at the Berlin Brigade Sports Center, Berlin-Dahlem. Where last year Laramie Town, a reconstruction of an early U.S. western village, was the Volksfest's highlight, the American Southwest with its Spanish-Indian heritage has been selected as the theme for this year's show. A faithful reproduction of the old adobe village of Santa Fe has been constructed to bring to Berliners an accurate picture of life as it existed in this centuries-old town. To make the scene even more genuine, six American Indian boys were especially flown to Berlin for performances of original Indian rites and dances at the Volksfest.

Following the pattern set by last year's popular Volksfest, which drew over 400,000 Berliners, the third annual Volksfest features some 80 carnival concessions, popular entertainment, including variety and quiz shows, appearances by stage and screen stars and concerts by bands and singing groups.

Total attendance climbed to 170,000 in the carnival's first five days. Jose's Cantina in Old Santa Fe proved a favorite rendezvous among hamburger-loving West Berliners. Sales of Mexican-style dishes at the cantina also proved strong.

The Volksfest is annually arranged by local (military) Americans. As Brigadier General Frederick O. Hartel, commanding general, Berlin Brigade, put it, the whole idea of the event is to intensify the friendly relations between West Berliners and the members of the American community in the city.

SWITCH LONDON 'MAD' PREEM TO COLISEUM

London, Aug. 20.

The royal premiere of Stanley Kramer's "It's a Mad, Mad, Mad, Mad World" is to be held Dec. 2 at the Coliseum, and not at the Carlton as originally reported. The preem, which is being sponsored by the Variety Club, will be attended by the Queen and proceeds will go to the YMCA and the Club's own Heart Fund.

It is understood that negotiations for the Carlton, one of 20th's West End showcases, are still going on. But Cinerama experts have encountered technical difficulties in the theatre's conversion which may affect the outcome. Meantime, Cinerama is on the prowl for another West End outlet, presumably to transfer "The Wonderful World of the Brothers Grimm," now at the Coliseum.

Gotfurt Leaves Elstree, To Consult, Freelance

London, Aug. 20.

Frederick Gotfurt is relinquishing his post as scenario editor with Associated British Elstree Studios, which he has held for the past 20 years. He will, however, continue to act as a script consultant and, additionally, will be freelancing.

Gotfurt, who authored several successful German novels and plays, edited a literary periodical in Berlin before the war, and founded an avant garde theatrical society, which staged the first public performance of a Bertolt Brecht play. Two of his novels were filmed at that time, one in Britain and the other in France. He joined ABPC in 1942, and one of his earliest assignments was to script the first Georges Simenon picture made in Britain, "Temptation Harbour," with Robert Newton starred.

Institute Survey Finds TV Not Hurting French Pix as Some Claimed

Paris, Aug. 20.

French Institute of Public Opinion has come up with some more statistics on the state of filmgoing in France today. If some errors are probably part of it, film people are still studying it as cinema attendance falls. Grasping at any straws to get patrons past the wickets is a big priority here.

According to this recent study, tele is not the orge that film reps claim it is. It was found that there was not much difference in picture patronage between those who owned video sets and those who did not. However, those going to films once or several times a week fell to 9% from the 14% of last year while people going once a month rose from 10% to 15%.

Those queried made up a cross-section of the French populace, taking into consideration age, sex, social and economic standing as well as the difference in importance between rural and urban populations.

Outcome of report shows that 20% of those contacted go to film houses more than once a month and one out of every four never go. Of the youth, about 87% are filmgoers, better heeled give 91%, the big city dwellers 85% and the Paris district 82%. Other figures have 11% going twice a month and 24% a few times a year.

Of the types of screen vehicles preferred, love stories and comedies were tied for first place with 19% each. Detective and spy tales came next with 18%, followed by 12% for historical opuses, 4% for westerns, 4% for war pix, 3% on exploration entries and 5% for adventure films while 16% had no definite favorites.

However, filmmakers still feel that tele is a No. 1 menace. Otherwise the poll may have little effect even though more producers may try their hands at comedies and straight love pix.

Nudists

Continued from page 2

never shown until after his death, but was done first in 1955 and a very few times since, the audience at Lawrence being the largest ever to witness a performance.

The play involves an organization called the Pacificans, a Southern California nudist group. The action is set in a 1929 German drawing room to which a German girl has brought her English fiancé to meet her parents, relatives and friends without telling him that her father is president of a pioneer nudist organization. The Englishman is outraged when everyone, including the maid, shows up in the naked for tea.

After a few conflicts, love finally conquers and the lass gets dressed, to the disgust of her family. But the young man is equal to the challenge, for he finally undresses and everything comes to a bare end.

The cast had to give two performances to accommodate all the visitors, and it was generally agreed the presentation was a stark step in drama. Suggestions included possibly doing the play by degrees, skirts only today, possibly shorts tomorrow, maybe the next time bare it all.

International Sound Track

London

Columbia's "Psyche 59" moved into Shepperton Studios last week after two weeks of locations in Rye and Hyde Park. Film is being produced by Philip Haskleton, directed by Alexander Singer, and stars Patricia Neal, Samantha Eggar, Carl Jungers and Ian Bannen, with Beatrix Lehmann as the latest addition to the cast. Britain will be represented by five shorts at the upcoming Cork Festival, including the Hales and Batchelor Moscow prizewinner, "Automania 2,000." Another entry will be "The War Game," produced by Mai Zetterling. A sequence featuring live rats, required for "From Russia With Love," the latest of the James Bond thrillers being filmed by Eon Productions, had to be shot in Madrid, because the British medical authorities refused to allow live sewer rats to be transported through the city. "The V.I.P.'s," the Elizabeth Taylor-Richard Burton starrer, opens at Metro's Leicester Square showcase, the Empire, on Sept. 4. Leading characters in a recent spy trial will be featured in British Lion's "Ring of Spies," now in production at Shepperton. William Sylvester, Bernard Lee, Margaret Tyacke, David Keir and Nancy Nevinson are filling principal roles. Leslie Gillis produces and Robert Tronson directs. Anton Leader, who has just completed direction of his first British pic, Metro's "Children of the Damned," has written a screen adaptation of Christopher Monig's novel, "The Burned Man."

Paris

Japanese pic "Hara Kari," which won a top award at the Cannes Film Fest, opening at three firstruns to sock reviews. Biz is good, if not boffo, due to downbeat aspects of the pic. Jules Engel, U.S. animation producer who did "Icarus Montgolfier Wright," from a Ray Bradbury story, producing a cartoon pic based on noted cartoonist Sime's works. It will keep the macabre comic edge of the newspaper and mag drawings. Peggy Steffans, Yank actress in the U.S. indie "Hallelujah the Hills," which recently topped a top award at the Locarno Fest, through on her way to Scotland before skying to N.Y. for the showing of "Hills" at the Lincoln Center Film Fest.

H. G. Clouzot has picked Serge Reggiani to star opposite Romy Schneider in his "Du Fond La Nuit" (From the Depths of Night), which he begins in April '64 with Columbia backing for worldwide distrib rights. Tale of a jealous man who sees a woman as two persons, one just and tender and the other perfidious, marks Reggiani's return to top roles after a couple of fallow years during which he made pix in Italy. Considered one of the leading actors here, Reggiani somehow did not get good roles till this year when he won awards for a part in a local gangster pic "The Stoolie." He now has three more French pix to go before Clouzot's opus. Clouzot said he picked Miss Schneider because she was one of the few actresses who could pass as pure and a witch at the same time. Andre Cayatte's two features on the same subject "La Vie Conjugale-Francaise" and "La Vie Conjugale-Jean-Marc" (Conjugal Life—French and Conjugal Life—Jean-Marc) will open at two nearby theatres at the same time in the main firstrun sections of Paris Champs-Elysees, Grands Boulevards and Montparnasse—early next season. Each pic has the same story of the breakup of a young couple after seven years of marriage as told from the viewpoint of each one. It may be the first time two such pix were made at the same time and filmmakers are watching the response. Pic, starring Marie-Jose Nat and Jacques Charrier as the couple, should get plenty of attention anyway.

Director Louis Malle, whose latest pic "The Madding Flame" will be the official French pic at the Venice Film Fest Aug. 23-Sept. 7, again saying he is planning to leave Paris, give up his pointless night-life and go in for action films in various parts of the world. "Flame," Malle says, is not autobiographical, but a pic that gives his viewpoint on the aimlessness of certain aspects of life today. A group of new film directors, to do sketches for the just started pic "The Kiss," have mainly picked foreign girls for their leads. So far Leifolia Roman, an Italian-American, Loredana Nusciak, an Italian, and Sofia Turkeli, Scandinavian, have been picked with only one French actress Marie-France Boyer. Most are beginners, like the directors, or have done small parts before. French indie producer Joseph Libsona claims that it is almost impossible for an independent to make a pic pay off these days. Even the 14% aid, over the past 5.5%, is no help if filmgoing keeps falling and only rare pix click. Only the bigger producers with distrib or exhib adjuncts, or property or vidpic helping aid, can make it these days, he opines. It is all due to a dearth of solid new talents. Libsona has one hit "The Girl Chasers" to his credit. Jules Dassin beginning his French-Greek-Turkish-U.S. pic in English "Light of Day" in Istanbul with Melina Mercouri, Maximilian Schell and Peter Ustinov starring. French thespian Anouk Aimee, Daniele Gaubert and Alexandra Stewart to Vienna to star opposite Peter Van Eyck and Lilli Palmer in another screen version of Arthur Schnitzler's play "Reigen" (The Ring). Play was made here some years ago by the late Max Opus as "La Ronde." Alfred Wiedenmann directs.

Rome

Titanus Films and Incei of Rome have reached a distrib-production agreement, with Titanus releasing current and future INCEI product on Italo market; move follows several similar ones here. Mark Forest wound another spear'n sandal epic, "Maciste, the World's Greatest Hero" for Leone Film. Italians spent 5.4% more for film admissions in 1963 than in 1961. Sandra Milo back working on "La Visita" (Ergas) after heat prostration. Brigitte Bardot to star in Andre Cayatte's untitled next pic.

Federico Fellini's "8½" and "Conjugal Bed" are the one-two leaders of Rome's boxoffice stakes; both are Cineriz releases handled by Embassy in the U.S. Atlantic Film involved in a rights hassle over "I Killed Christa Wanninger" pic inspired by recent and still unsolved murder of German starlet on landing of house near Via Veneto. Raffaele Pisu back from location shooting of "Italians—Good People" in Moscow, pic resuming later this year. Tirrenia Studios personnel happier after some time in doldrums now that "Summer Frenzy," directed by Luigi Zampa, starts there soon. 53 Italo productions and coproductions shooting in various areas as of this week. Steve Reeves starts "Sandokan" in Ceylon for Films. Documento producing again after hiatus: "High Infidelity, with episodes directed by Elia Petri, Franco Rossi, Luciano Salce, and Mario Monicelli. "Mondo Cané," which translates as "Dog's World" followed by "Mondo Gatto" (Cineriz) also by Gualtiero Jacopetti and Franco Prosperi, with Dario Sabatello exec producer.

Madrid

Summertime reprise of John Ford's "Stagecoach" is boffissimo at the showcase Palacio de la Musica. Henry Hathaway's opening sequence for Samuel Bronston's "Circus" calls for special effects to capsize a shipwrecked freighter, 240 feet long. While Hathaway is pushing intense preparation, "Circus" star John Wayne heads for Marseilles on the next leg of his Mediterranean cruise. Screenwriter Michael Morris scenting up story material during a holiday swing through Spain to other points on the Continent. Returning four years after his starring role with Christine Kaufmann in "The Last Days of Pompeii," Steve Reeves is preparing for an early start in the Ocean Films coproduction with France and Italy, "Sandokan." TV saddle ace Ty Hardin is setting up shop here to direct and coproduce a trio of Western film features in which he will also star. Conrad Hilton will head up a visiting celeb delegation for the 10th Anni festivities at the Hotel Castellana Hilton next month.

(Continued on page 20)

SPAIN IMPORTS 103 U.S. PIX

Declining Revenue, TV's Competish, Common Mart Among Many Snags Facing the U.S. Majors in Europe

Paris, Aug. 20. If the overall business picture for American majors and French filmmakers looks calm during the summer hiatus, a check of U.S. Continental toppers and local industry points to burgeoning problems in many European markets that should come to a head when the new season starts. These difficulties stem from continuing revenue drops, tv competition, economic changes and the Common Market.

U.S. majors are now more flexible in adjusting to falling b.o. abroad by attempting to balance the drop with hiked vidfilm sales as well as more participation in financing and distributing local product (on home marts and abroad). This type of activity has been primarily limited to France, Italy, Germany and Great Britain.

Yank Continental managers seem to reflect concern with the growing impasse in Belgium over a ceiling on remittances. Fred Gronich, Motion Picture Export Assn. Continental head, is reluctant to comment on the situation. But some sources feel that a recent Belgian law limiting earnings of foreign producers in particular via tax relief to Belgian exhibitors could lead to an explosive situation soon with a possible U.S. and French boycott.

Irks French Producers

French filmmakers are especially upset by the move since they are more dependent on this French-speaking area than the Americans. What it entails is a 20% tax on grosses which will go to Belgian exhibitors and not to producers or distributors. Since producer share is about 20% of overall gross this loses them income when it is based on the lower receipt figure.

The French Centre Du Cinema, the governmental film office, sees a bad precedent here as well as loss of income in a prime market. It is strongly against the Belgian tax since it can make the French industry even more dependent on government aid. It will be fought on a Common Market level, especially since ECM policy is for a gradual cutting of film aid.

Another sore spot is Switzerland, where U.S. majors are being attacked for their increased distribution of Italo, French and, latterly, even German product. Swiss distributors claim they are losing product, and a delegation recently came to France to look for a solution.

But French producers seem opposed to curtailing this U.S. activity since they prefer global Yank handling of their product for needed overseas funds, rather than individual Swiss outlets. The Swiss have also an internal agreement

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Click of Metro's Garbo Pix Revivals at London Empire Cues More Runs

London, Aug. 20.

The record gross at the Empire, Leicester Square, notched by "Ninotchka" in the first week of the current Garbo revivals, was shattered by the second frame with "Queen Christina." Latter grossed \$20,767. In the previous week, the "Ninotchka" take was \$16,884.

As in the case of "Ninotchka," the "Christina" take mounted through most of the week, and the closing night last Wednesday (14) of \$3,912 set a new record.

The Garbo season, initiated by Metro's local topper, Michael Haves, is continuing with "Camille" and is set for two more weeks with "Marie Walewska" and "Anna Karenina." It's planned to have similar revivals in key provincial situations. Metro's toppers in New York, encouraged by the Garbo click at the Empire, are considering further programs in certain European and other foreign territories.

Flamencoing the B. O.

Madrid, Aug. 20.

In a rare display of initiative, a Spanish provincial circuit owner has hit on a novel idea to bring teenagers back to bolster a sagging box-office. The impresario is providing a ballroom and dance orchestra to Sunday cinema clients with no increase in the price of admission.

Spectators are free to do the Hully-Gully or watch the program, as they please. They are also at complete liberty to leave their seats in the hard-top at any moment during the program, go out for a dance and return at will.

According to reports reaching Madrid, two-for-one entertainment is showing lucrative results. The impresario is now planning to install tv sets in his circuit for public use whenever telecasts of major sporting events or bull-fights are scheduled.

Mex Film Strike In Third Week

Mexico City, Aug. 20.

Gregorio Wallerstein, as principal spokesman of the Producers' Assn., and Jorge Duran Chavez, head of the syndicate of unions (actors, directors, writers and technicians) last week hammered out what appeared to be a satisfactory formula for ending the three-week walkout against producers, studios and labs.

But at a ratification meeting top cameraman Gabriel Figueroa denounced the proposed settlement and urged its rejection which was done. Although Figueroa later retracted his denunciation, negotiations are now at a standstill and both union leaders as well as producers are at a loss how to proceed.

Rejection of the Wallerstein-Duran Chavez settlement formula has created more confusion in Mexico's crisis-ridden film industry than any other single factor in recent years. Duran Chavez offered to end featherbedding after the third week of filming, thus cutting technical staffs by half.

Fringe benefits, including retirement funds, were to be postponed for future talks, although it was agreed that an equitable formula should be worked out which would be less than the 30% wage deduction to go into the union benefit funds. Profit sharing under Article 123 of the constitution would be arbitrated by the Mexican government when a detailed formula is arrived upon in the coming months.

Generally an 11% salary increase was agreed upon under the proposed settlement, and this clause was a major point in nearly ending the strike. Some 6,000,000 pesos worth of work was guaranteed.

Col Ups Williamson

London, Aug. 20.

Pat Williamson, ad-pub director for Columbia Pictures, has been appointed to the board, it was disclosed last week by Mike J. Frankovich, chairman of the British company.

Williamson, who's been in Columbia's publicity department all his working life, was named assistant manager of advertising and publicity in 1954 and upped to the top post in November, 1961.

ITALY, FRANCE AS RUNNERS-UP

Madrid, Aug. 20.

Spain will import 216 foreign feature films from quota nations for the coming season with Hollywood product again getting major share of Spanish screen time. The license allocation will bring in 103 U.S. pix 30 each from Italy and France, 24 from Germany and nine from Austria.

The U.S. allocation of 103 represents a considerable boost over the former high of 88 per year. The French, Italian and British quotas remain the same, while the German count is up from 15 to 20 and the Austrian share appears to be unprecedentedly high with 9 licenses.

Fortyone Spanish distributors have already been assigned the 216 import parchments under the Spanish Distributor Assn. "Baremo" breakdown, which was approved last week by the Director General for Cinema, Garcia Escudero. Universal of Spain is a top point-scorer and top recipient of licenses with a total of 11, including five Yank imports: Chamartin, Suevia, Filmmax and Radio Films were next in line with a 10-license quota, each of which included 5 of the coveted Yank entries. C.B. Films (U.A. franchise), Clifesa, Metro and AS Films all garnered 9 licenses each four of them covering U.S. films. Mercurio, Filmayer and Dipensa also received four Yank licenses with total imports limited to eight.

As expected, each of the minor distributors received one Yank license and one license from the German, French or Austrian quota.

The "Baremo" license breakdown does not include imports from Spanish-speaking countries. Spanish linguists can enter without quota restrictions, conditioned only by specific exchange maximums contained in bilateral agreements between Spain and Latin America producer nations.

Spain Ups Prod. Subsidy for Films Plugging Regime

Madrid, Aug. 20.

In what appears to be a wide-scale government effort to balance the socially critical approach taken by a new generation of young filmmakers, with the production of films that espouse the principles on which the present Spanish regime is founded, the Ministry of Information has promulgated two edicts for immediate administrative inception by the Ministry's Office of the Director General for Cinema.

On the one hand, the subsidy classification machinery has been amended to provide additional rewards for those Spanish pix that confirm or inspire current political and moral values. For films receiving the long-established "National Interest" rating, entitling producers to a 50% rebate based on the government's estimated budget cost, film authorities will automatically add 25% to their cost estimate.

Going beyond the "National Interest" classification, film officials have been authorized to fix a percentage from year to year augmenting film cost estimates for product classified "1A" and "1B." In this manner, the 40% and 35% subsidies will become appreciably higher for producers who encompass Spain's moral and political values in their future production programs.

In a simultaneous move, the Ministry of Information revived a script contest for themes related to the Spanish Crusade for Liberation (The Spanish Civil War) capable of popularizing the spirit of

(Continued on page 20)

West End Biz Booming, 'Cleopatra' Wham \$51,000, Garbo Reprise Smash 17G (Record), 'Story,' 'West' Strong

London, Aug. 20.

Welles' Quixotic Film

Madrid, Aug. 20.

Akim Tamiroff is wondering when Orson Welles will terminate "Don Quixote." The American actor, now playing a star role in a French-Spanish-Italian coproduction, "The Black Tulip," said that Welles started to direct a free version of the Cervantes classic four years ago and has been filming it, in odd moments, both in Spain and Mexico.

According to Tamiroff, the "Quixote" producer is Frank Sinatra. The Russian-born actor, who plays the part of Sancho Panza, said he received a letter recently from Mexican actor Francisco Rigueria, who plays Quixote. In his letter, Tamiroff said, Rigueria mentioned that he had just reached the age of 75 and was getting worried about his availability to finish the film.

Dull, wet weather over the holiday weekend, coupled with the arrival of "Cleopatra" on the West End scene, resulted in one of the best weeks of the summer for West End houses. As already reported, the opening week of "Cleo" was complete capacity for 13 performances, with a gross of \$50,923, and the advance currently stands at well above \$100,000.

One of the major surprises, however, was the success of the Garbo season at the Empire, which teed off with "Ninotchka" to set a new house record at \$16,884, though that may be topped by "Queen Christina," which hit a smash \$9,900 in its first four days.

For the rest, the fancy biz was mainly done by the longrunning blockbusters. "West Side Story" had its best week in more than nine months, and grossed a smash \$16,500 in its 76th sesh at the Astoria; "How the West Was Won" was over \$33,000 in its 41st round at the Casino; "Wonderful World of the Brothers Grimm" topped \$8,000 in its fourth Coliseum sesh; "Lawrence of Arabia" was over \$21,500 in its 27th frame at the Metropole; and "The Longest Day" hit a tall \$7,600 in its 43d frame at the Leicester Square Theatre.

Among the conventional attractions, "Tom Jones" continues in fine style with a great \$17,900 in its sixth London Pavilion sesh; "Come Blow Your Horn" grossed a stout \$14,500 in its second Plaza round; and "The Running Man" a solid \$14,000 in its second week at the Odeon, Leicester Square.

Estimates for Last Week

Astoria (CMA) (1,474; \$1.20-\$1.75) — "West Side Story" (UA) (76th wk). Great \$16,500—best week of the year.

Carlton (20th) (1,128; 70-\$1.75) — "Marilyn" (20th) (3d wk). Fair \$4,500 under moderate \$5,000 previous week. "The Young Ones" (WP) (re-iss) opens Aug. 15.

Casino (indie) (1,155; \$1.20-\$2.15) — "How the West Was Won" (Continued on page 20)

W. German Exhibs Getting 428 Pix in '63-'64 Season, 100 Less Than Last Yr.

Frankfurt, Aug. 20.

The new film calendar catalogs for the 1963-64 selling season are out in West Germany, and producers are offering exhibitors 100 fewer pictures than last year. The seven American MPEA members, however, are providing 168 films for the upcoming season, or more than a third of the 428 to be sold to the country's 6,331 cinemas still doing business here.

Most American film-makers are offering about the same number or even more pictures than they scheduled for last year, while the number being turned out by the Germans is down to a new low.

20th-Fox, for instance, which released 19 films in Germany last year, has 16 scheduled for this year; Columbia is up (with its new merger with Bavaria bringing in many German productions) from last year's count of 22 to nearly double, 42; MGM, with 31 last year, is offering 42 this year; Paramount is down two from last year's 16 to 14; United Artists had 26 last year and has 22 for the upcoming season; Universal is up two from 14 to 16; and Warner Bros. down three from 19 to 16.

The Americans last year brought 147 films into Germany. The two most successful German distributors, Constantin and Gloria, are announcing 41 and 20 productions respectively.

With more than a third of the product here, it looks as if the Americans can be assured of walking away with about 35% of the total boxoffice take for next year.

CINERAMA NOW TALLIES 8 THEATRES IN BRITAIN

London, Aug. 20.

The Theatre Royal, Manchester, is to go Cinerama under a deal made last week by Pat Spellman, Cinerama's general manager in the U.K., and Gordon Buxton, representing the theatre. The pact will bring the number of Cinerama sites in Great Britain to eight.

Three provincial Cinerama theatres are skedded to open next month, two in Birmingham, one on Sept. 14 and the other on the 30th, and in Glasgow Sept. 26. There will be an opening in Newcastle Oct. 21, and negotiations are underway for a ninth Cinerama house in Cardiff.

As exclusively reported in VARIETY, the Carlton, Haymarket, one of 20th-Fox's two West End showcases, is also to be converted to Cinerama before the end of the year, making three London theatres available for the medium. The others are the Casino and the Coliseum.

3d Israeli Music and Drama Fest Artistic Click Despite Dischords

By JOSEPH LAPID

Tel Aviv, Aug. 20. The Third Israeli Festival of Music & Drama ended here on a dissonant quarrel between the Government Tourist Corp. sponsor of Festival, and the Israel Philharmonic Orchestra, one of the participants.

The Festival, which lasted for nearly a month, lost probably more money than the \$80,000 provided for that purpose. Festival organizers accused the Orchestra of organizing tours of pianist Artur Schnabel and singer Richard Tucker right before the Festival started, thus emptying prospective audiences' pockets. To add insult to injury, the Philharmonic Orchestra called the concerts "The Rubinstein Festival," thus preempting the "Festival" title. (Unfortunately, appearances of dancers Margot Fonteyn and Rudolph Nureyev, were announced during the Festival, for the week following it, keeping away more people. Thus the Festival was "sandwiched" between programs of great public appeal.)

The Orchestra accused the Festival of underpaying the orchestra's appearances and overpaying guest conductors and soloists, thereby "ruining" the Israeli market. Zvi Haffel, director of the Orchestra explained that great Jewish musicians, like Rubinstein, play gratis for the Philharmonic and nobody ever received more than \$500 for an evening. The Festival, however, pays more and spoils Israel's "reputation" as a low-scale country.

However, losses notwithstanding, the Festival was artistic success. Pianist Rosalyn Tureck, the Stern-Istomin-Rose chamber trio, The New York "Pro Musica" group presentation of Sir William Walton's "Feast of Belshazzar" with composer conducting, a concert performance of Beethoven's "Fidelio" with William Steinberg conducting, appearance of Indian dancer Shanta Rao and of American actress Agnes Moorehead drew fine reviews. Among singers who appeared in *Fidelio* were Jan Peerce, Joy Clements, Dezzo Ernster, Howard Fried and Paul Ukena.

In the wake of the Festival an international congress of musicians and musicologists opened in Jerusalem. The congress, titled "East and West in Music," is accompanied by concerts on rare Asian and African instruments. Among participants are famed Hungarian composer Zoltan Kodaly and Italian composer Luigi Dallapiccola.

End of Aussie Winter Cinema Season Finds Biz Holding Up Well

Sydney, Aug. 13.

With the Aussie spring just around the corner, the end of winter cinema biz is holding up nicely. Showmen generally anticipate buoyant trade through the spring-summer period. A check coast-to-coast shows that the U. S. product is playing a majority of the theatres.

"The Birds" (U) opened strongly here as did "PT 109" (WB). Both are figured for solid runs. "Madame" (MGM) is also reported powerful on start.

Blockbusters have enjoyed remarkable runs with keen showmanship helping. "Guns of Navarone" (Col) will notch over 34 weeks here. "West Side Story" (UA) bows out shortly after a 62-week run. Strong starter on the heavy train is "55 Days at Peking" (BEF). Standout newcomer is "How West Was Won" (MGM), which after 32 weeks, continues on. "Muttiny on Bounty" (MGM) wound up with 28 stanzas.

Current marquee shows "Hud" (Par), "Mondo Cane" (Indie), "Bon Voyage" (MGM), "Loudest Whisper" (UA), "L-Shaped Room" (Lion-REF) and "Kingdom and the Beauty" (WB).

Metro's "VIPs" prems Sept. 5 on blanket coverage. 20th-Fox will bring in "Cleopatra" next December.

Bogarde Rolling 'Fright' As His Initial Production

London, Aug. 20.

Actor Dirk Bogarde is turning producer and his first picture under his Bendrosie Film Productions banner is expected to roll in Australia before the end of the year. Joseph Losey, who recently directed Bogarde in "The Servant," has been signed for the project. The cast, apart from the star, will be entirely Australian.

London Grosses

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(Robin-MG) (41st wk). Smash \$33,000.

Columbia (Col) (740; \$1.05-\$2.50) "Heavens Above" (BLC) (12th wk). Fancy \$9,800.

Coliseum (MG) (1,795; \$1.20-\$2.46) "Wonderful World of the Brothers Grimm" (Robin-MG) (4th wk). Wham \$22,400.

Curson (GCT) (500; \$1.75-\$2.50) "Divorce Italian Style" (20th) (8th wk). "Dylan Thomas" (BLC) (8th wk). Lively \$5,600 or close. Previous week over \$6,100.

Dominion (CMA) (1,712; \$1.45-\$4.20) "Cleopatra" (20th) (1st wk). Alltime house record of \$50,923 for 13 performances at upped admission prices, with capacity at every show.

Empire (MG) (1,330; \$1.70-\$2.15) "Queen Christina" (MG) (re-iss) (1st wk). Heading for great \$18,000 or close, after surprise \$9,900 opening weekend. In ahead, "Ninotchka" (which launched the current Garbo season) set new house record of \$16,884. "Camille" (MG) follows Aug. 15.

Leicester Square Theatre (CMA) (1,375; \$1.05-\$2.80) "The Longest Day" (20th) (43d wk). Stout \$17,600, best week for some months.

London Pavilion (UA) (1,217; 70-\$1.75) "Tom Jones" (UA) (7th wk). Likely \$17,000 or near. Smash \$17,900 previous week.

Metropole (MCA) (1,394; 70-\$1.75) "Lawrence of Arabia" (Col) (27th wk). Big \$21,500.

Odeon, Haymarket (CMA) (600; \$1.05-\$2.80) "55 Days at Peking" (Rank) (4th wk). Heading for sturdy \$9,000 or close after fine \$9,800 for third round.

Odeon, Leicester Square (CMA) (2,200; 70-\$1.75) "The Running Man" (BLC) (2d wk). Lively \$14,000 or near after hefty \$19,500 opening sesh.

Odeon, Marble Arch (CMA) (2,820; 70-\$1.75) "Doctor in Distress" (Rank) (3d wk). Average \$8,500. Hit \$11,500 previous sesh. "80,000 Suspects" (Rank) opens Aug. 15.

Piazza (Par.) (1,889; \$1.05-\$2.20) "Come Blow Your Horn" (Par.) (3d wk). Heading for solid \$13,500 after \$14,500 previous week. "Elephant Walk" (Par.) (re-iss) tentatively set to follow Aug. 22.

Rialto (20th) (529; 70-\$1.20) "30 Years of Fun" (20th) (6th wk). Neat \$5,600. "Dr. Crippen" (WP) follows Aug. 15.

Ritz (MG) (430; 70-\$1.05) "Four Days of Naples" (Gala) (m.o.) (4th wk). Neat \$3,800. "Jason and the Argonauts" (BLC) prems Aug. 15. Studio One (Indie) (556; 50-\$1.20) "Flight of the White Stallions" (Disney) (1st wk). Lively \$5,500.

Warner (WB) (1,785; 70-\$1.75) "PT 109" (WP) (3d wk). Steady \$8,900. Over \$12,500 previous week.

International Soundtrack

Continued from page 18

Madrid

O. W. Fischer arrived from Germany to team with French film actress Claude Farrer in a Spanish-French-German coproduction, "Queen of the Night" . . . Gene Tierney and Dan Dailey are expected soon to star in a Yank-Spanish coproduction, "The Panther Woman" . . . Sir Carol Reed is fingering the script for his upcoming movie version of "Oliver," while spending a holiday at Marbella on the Malaga coast . . . Curt Jurgens, Maurice Ronet and Folco Lalli are currently filming "The Glorious Pariahs," dealing with the French Foreign Legion and Far Eastern adventures, under the direction of Henri Decoin—using Spanish underbrush and seashore location spots . . . Handwriting on the wall: reported negotiations between an American distrib operating company in Spain and Television Espanola for the sale of 100 1943-53 film features for tele exposure has local exhibs in a high dither.

K.O. Profumo LP

Continued from page 1

Townesley, a director of the diskery, "We are very jealous of our good name."

The record, now, is up for grabs. Newley's deal with British-Decca gave him the right to peddle the disk elsewhere if nixed. A previous platter satire, "That Affair" (Indie Surprise label) was a freak bestseller.

Cyd Charisse's 10G Pay May Halt 'Intrigue' Film

Madrid, Aug. 20.

Release of the Spanish-Italian coproduction, "Intrigue in Rome," starring Cyd Charisse, Hugh O'Brian and Alberto Closas, will be held up indefinitely until the Hollywood distaff star receives \$10,000 still outstanding for her acting services.

The salary arrears was revealed by Tony Martin, husband of Miss Charisse, during his short stay in Madrid last week. He said "Intrigue" footage will not come out of the cans until final payment is made.

The film had a mishap early in production when John Gavin bowed out over script rewrite differences and was replaced by Hugh O'Brian.

British Lion's Richmond Named Aide at Com'l Div.

London, Aug. 20.

After five years as ad-pub director for British Lion, Theo Richmond is joining that company's commercial and documentary film division—Littleton Park Productions—as exec assistant to managing direct Ronald Spencer. His appointment follows his recent first production assignment as assistant to John and Roy Boulting on "Heavens Above."

Littleton Park, formed less than three years ago, is based at Shepperton Studios, and its board includes Sidney Gilliat and Roy Boulting. It is among the leaders in the field for tv commercials. Richmond's appointment is effective on Monday, Sept. 9.

Subsidy

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the "Crusade" within Spain and outside its borders. The Ministry has put aside 1,000,000 pesetas for five main prizes, starting at the equivalent of \$5,000 for the winner and offering sums of \$4,000, \$3,250, \$2,500 and \$1,750 to the runners-up.

The script contest was first started in April 1962, but petered out when government film authorities agreed that insufficient scripts had been submitted to make it a contest and that the quality of those submitted were below expectations.

Rubinstein

Continued from page 1

is directly across the German border, and is expected to attract hundreds of German music lovers with special bus and train tours, just as did his concert in Nijmegen, Holland, last spring. And Milstein, who has not performed in Germany since 1932, has set his first concert for that country for October 1964. He has appeared regularly, however, at the Salzburg Music Festival, which is attended by nearly as many Germans as Austrians.

Inside Stuff—International

Argentine director Leopoldo Torre Nilsson, on a recent Paris stop-over for a screening of "The Terrace," reported that he had at first resolved not to acquiesce to Berlin Festival demands that he cut a sequence from the pic, official Argentine entry at the fest. The fest people asked him to eliminate a two-minute seg showing an anti-Semitic incident perpetrated by a group of young Argentine muggs, on the grounds the scene might incite further anti-Semitic incidents in Germany. Nilsson said he found it strange that West Germany, and especially Berlin, which has tried to atone for the horrors of Nazi racism, should be so touchy about a film scoring this type of bigotry in another country. He finally agreed to the cut, said the director, when many Argentines, who had come to Berlin for the fest, asked him to do so, and when it appeared the film might not be shown at all if he stood his original ground.

The so-called Starometer, a regular survey among German film theatres concerning the popularity of film stars, brought the following results in the foreign field: Sophia Loren most popular foreign star with German cinemagoers, followed by Doris Day, Shirley MacLaine, Audrey Hepburn, Elizabeth Taylor, Gina Lollobrigida, Ingrid Bergman, Brigitte Bardot, Deborah Kerr and Kim Novak. In the male category, Rock Hudson was the winner, with Burt Lancaster, Cary Grant, Tony Curtis, Anthony Perkins, James Stewart, Gregory Peck, John Wayne, Charlton Heston and William Holden in the following spots.

Many Issues Face U.S. Majors

Continued from page 19

limiting producer percentages which is working against them. The MPEA has tried to intervene and act as a buffer.

Prevails Elsewhere

This situation is paralleled in other Continental countries and the Near East. The majors are determined not to give in and insist on protecting their rights to handle foreign as well as American films.

As one U.S. exec put it, "We are no longer the exclusive producers and distributors of U.S. films, for today companies have to be international and make films in any language for which there is a market."

"But this is not to be confused with American runaway production for it is simply a new earmark of the international film picture. The earnings on foreign investments in pictures, and their handling, are important in bolstering business abroad as well as a source of funds for remittance to American home bases."

Spain seems somewhat calmer now with good business although licenses for American films are still somewhat limited in regard to the market potential. The main problem is a private one which finds Columbia Pictures being discriminated against due to Spanish feeling that a film being made by Fred Zinnemann in France, "Behold the Pale Horse" (Col), may be anti-Spanish.

Most observers feel that Spain should wait till it sees the film and not make hasty moves against the company making it. For this represents an attempt to censor films in production.

Trouble in Italy

Trouble is also brewing in Italy, where some exhib cartels in key cities have decided to limit film rentals. Yank companies will probably unite to fight this move, but the lucrative Italo income is making the problem a touchy one. So far no definite step has been taken but Yank reps apparently will take a near-future stand against it, especially since big U.S. product is due.

In France, the main concern appears to be the crisis-laden local industry itself. Trouble in finding financing, a shortage of new talent and declining filmgong on the domestic front are making producers extremely bearish. What they need are foreign marts which are eluding them of late. This has brought them closer to Yanks for production coin and improved distribution for needed income.

Even on increase in local aid is not much help if boxoffice keeps falling, it is felt. Recent drop in the South American markets also hurt the French. What is feared is a return to more protectionism and more stringent quotas which could hamper U.S. films here.

Eye W. Germany

French and U.S. film reps are also watching the attempts of the West German industry to get mandatory governmental film aid to put it on a par with ECM partners Italy and France. This could swell coproduction.

But German exhibs are opposed until they get needed tax cuts. French are extremely concerned since West Germany is their top foreign market and a production

crisis there could also affect them. affect them.

Rise of tv and tax reforms may create some problems in Scandinavia, but they are not considered serious as yet. Algerian confiscation of French theatres, abandoned after independence, has brought attention to this market's moves in the near future. Smaller countries may also show some remittance or percentage problems.

And the eventual fate of Britain's entrance or not into the ECM offers another problem as to whether a final coproduction deal will be set up between Britain and ECM members. All these matters have had MPEA head Gronich, headquartered in Paris, on his bicycle for talks with film and governmental representatives of all the aforementioned countries.

MPEA

Continued from page 3

arranged for the remittance of some portion of the blocked account. In recent years, he persuaded the Japanese government to gradually reduce the percentage of earnings held back.

Earlier this year, the Japanese agreed to cease the blocking of film rental receipts, and to liquidate the balances remaining in the accounts. These are the funds just received.

The MPEA notes, however, that this does not completely eliminate all blocked funds in Japan. Next on the MPEA calendar is what is described as "a determined effort" to obtain permission to remit large accumulations of dividends from the Japanese subsidiaries of MPEA companies which are due the parent companies and which also are blocked.

Brazilian Victory

The (now unsuccessful) effort to reimpose price controls in Brazil was also to be accompanied by sharp reductions in admission prices. In view of the tremendous devaluation of the Brazilian cruzeiro in the last year, such a move would have been disastrous for both Brazilian exhibs and the MPEA distributors. Despite the fact that the cruzeiro has dropped so sharply in relation to the dollar, U. S. film company dollar take from Brazil has actually gained somewhat in the last year, due to a huge increase in the number of theatre admissions, plus the removal of price controls.

In New Zealand, exhibs, in winning the removal of ticket taxes on all seats costing 55c or less, gave the government a promise not to increase the price of those seats for the next six months. Thus though present price levels will be maintained on the cheaper seats, the total amount now will be retained by the exhib and distrib.

The practical effect of the concessions won in New Zealand will be to preserve the present admission price structure in provincial, county and suburban cinemas, while enabling city firstruns, where the bulk of film receipts are earned, to raise prices on their higher priced tickets. Latter continue to be subject to a ticket tax.

WRITERS & CELEBS' COLD WAR

Skelton the Winnah in All-Media Poll

Here's how TvQ's Top 15 all-media personality poll for '63 comes out (only John Wayne made the list among non-tv performers):

Red Skelton	(CBS)	50%
Irene Ryan "Hillbillies"	(CBS)	47%
Lorne Green "Bonanza"	(NBC)	46%
Walt Disney	(NBC)	45%
Dan Blocker "Bonanza"	(NBC)	45%
Buddy Ebsen "Hillbillies"	(CBS)	44%
Bob Hope	(NBC)	43%
Michael Landon "Bonanza"	(NBC)	42%
Andy Griffith	(CBS)	41%
Walter Brennan "Real McCoys"	(CBS)	41%
John Wayne	(non-tv)	40%
Pernell Roberts "Bonanza"	(NBC)	40%
Shirley Booth "Hazel"	(NBC)	40%
Donna Douglas "Hillbillies"	(CBS)	39%
Fred MacMurray "My 3 Sons"	(ABC)	39%

Coming Up: Some Fancy Bidding For TV Grid Plums (NFL, NCAA)

In the midst of a three network race for sports supremacy, the two top football plums are up for grabs next year and no one's guessing which network will cop them or for how much.

Sports programming, the popular events with the public and affils, has developed into such an inter-network scramble that the price of rights has been spiraling with the years. At what point the price becomes economically unfeasible still is as uncertain as picking the winner at Saratoga.

Standing over the shoulders of the networks in their bidding is the hot breadth of pay-tv. Toll tv has taken over the heavyweight title bouts and the Dodgers and other clubs are looking towards tee-vee as their potential bonanza.

Another competitive factor is Sports Network, the regional operation which has grown strong enough to take over the Bing Crosby golf tourney.

CBS-TV today is the most heavily sports programmed network, with about 320 hours per season. In terms of gross, sports provides roughly \$25,000,000. In terms of shelling out licensing fees for tv rights, production costs for certain shows, etc., the sports programming budget runs to near \$13,000,000.

No small dimension in measuring the value of sports to a network is the goodwill engendered with affils by a solid sports outing. Good sports programming attracts spot dollars, as well as attention on the local level.

Bill MacPhail, v.p. of sports at (Continued on page 40)

Parke Levy's MGM 'December Groom'

Hollywood, Aug. 20.

Parke Levy, who has had a string of his own tv successes on CBS-TV, has joined MGM-TV on a firm one-year deal to develop his own property, "December Groom," and other comedies. "Groom" will be a sequel to his long-run "December Bride," now in syndication.

Levy had a tentative deal with Paul Ford for the "Groom" lead but he won't leave N.Y. so others will be auditioned. Levy's last comedy, which he owned with CBS, was "Pete and Gladys."

RCA SLASHES PRICE ON TINT TV SETS

RCA has announced a new low price for a color tv receiver with the Radnor, an ebony metal table model with 21-inch screen, going for \$449.95 (dealer's option) compared to the previous low of \$495.

Besides the new low for the table model, which cuts under the previous low for similar models in force since 1956, company has recently introduced lower prices for other sets in the '64 line. This includes a tab of \$895 for a combo with color tv and FM and AM-FM stereo radio and a stereo phono.

BUT WHO'S BEING UNFAIR TO WHOM?

By DORA ALBERT

Hollywood, Aug. 20.

A tv star who rose to prominence in the past year, Jim Drury, no longer gives interviews to writers. Vincent Edwards of Ben Casey fame gives very few interviews, and complains about many of the articles printed about him. Carol Burnett is interview-shy, particularly since her marriage to Joe Hamilton. Even when she gave an interview to a nationally known columnist she did so on condition that he ask her no personal questions. Jane Fonda, one of the most articulate of the younger actresses, has decided not to be articulate for publication any longer, because she didn't like the way interviews she had given—especially one to the Saturday Evening Post—turned out.

There's a cold war going on between writers and celebrities—the hottest cold war ever fought between them. In this peculiar war, no one is certain what roles the pressagents are playing; some of them are combatants; some are the celebrities' allies; some are mercenaries, fighting purely for financial gain, and a few are peace-makers.

What started the war in the first place? Economic necessity. With printing costs mounting and the circulation of some magazines dropping, national consumer magazine editors found that placing a star's picture on the cover and running a dramatic story about him helped faltering circulations. Some editors believe that if the articles are unfavorable, this helps circulation even more.

Are magazines unfair to celebrities? The better magazines are dedicated to building up stars, rather than destroying them. Frequently they turn down ideas that are highly destructive.

Many of the national magazines begin with a preconceived idea, and use only material that helps to bear out what they are trying to prove.

Some celebrities have legitimate beefs, sometimes against a single magazine, sometimes against several magazines.

Jim Drury had a good excuse for being angry at a writer for a national consumer mag. After he and his producers had rolled out the red carpet for this writer, he wrote an article called "The Virginian—Who Needs It?"

"Magazines—who needs them?" was Jim Drury's reaction. He decided to give no more magazine interviews. But the writers weren't losing much. During an interview he had given Eunice Field, a reputable writer of long standing and western editor of TV Radio Mirror, she asked about his marriage. "No comment," he said. "It's a matter of public record," she reminded him. "Nothing is fact unless I say it's fact," he replied. He added, "I'd better like what you print or you'll be sorry."

She quoted his exact words; the article has been reprinted from TV Radio Mirror many times. Mrs. Field has not regretted reporting their conversation accurately.

Press Agent's Role

A few celebrities feel that married or not, they do not wish to talk about their marriages. If they say this graciously, reporters will accept their decision. An ungracious attitude on the part of a celebrity usually leads to an unfavorable public image.

In the battles between writers and celebrities, the most ungallant figures are sometimes cut by some of the press agents. The Hollywood Women's Press Club is rendering a public service to writers when each year it names the actor and actress who have been voted least cooperative with the press. Often these nominees are reduced to tears; many of them had no idea that they were so unpopular with the press. Who guarded them from that unpopularity? Very often their

(Continued on page 40)

Huntley-Brinkley Scores 1-2 Punch In TvQ's 1963 Home-Test Polling; Skelton Top All-Media Personality

The Real Thing

London, Aug. 20.

Over the weekend producer Peter Luke, director Philip Savile and actor Christopher Plummer planned to Denmark to scout out the ground for preparation of a unique BBC-TV Show. It is the production of "Hamlet" from Kronberg Castle, Elsinore, which will be mounted by BBC-TV and taken by the Eurovision network.

Program, involving some three units, will be made by BBC in association with Danish tv. At the moment there is no transmission date fixed.

Elmer Lower As ABC News Prexy; Shifts From NBC

In one of the more spectacular administrative "raids" of the year, ABC chieftain Leonard Goldenson this week negotiated the switchover of Elmer W. Lower from NBC to helm the ABC News operation. He becomes president of ABC News, Special Events and Public Affairs, succeeding to the post left vacant several weeks ago when Jim Hagerty was moved upstairs to become the corporation's "image man."

Thus ABC, in its acquisition of Lower, moves into serious contention for news laurels in the highly competitive three-network race. As one of the "big four" in Bill McAndrew's administrative camp at NBC, the high regard for Lower is unquestioned. Particularly in the politico arena of national election coverage, Lower in his four years at NBC, both as director of news and public affairs and since '62 as v.p. general manager of NBC News, played one of the key roles in the swingin' NBC news operation.

Prior to NBC, Lower spent six years at CBS News, where he was director of operations. His five-year ABC deal reportedly calls for \$40,000 a year base pay plus AB-PT stock options.

Since the Hagerty switchover, there had been considerable speculation as to who would get the nod as his successor, with a number of names tossed into the speculative hopper.

'Wagon Train' Reruns Bump Dick Clark Aft. Show; Goes Full Hr. Sat.

Dick Clark's "American Bandstand," longtime across-the-board afternoon show on the ABC-TV web, has now been set for a one-hour layout on Saturday afternoons at 1:30 p.m., starting Sept. 7. Shift of the show was dictated by the necessity to make room for the reruns of the "Wagon Train" series, running under the "Trailmaster" title.

Clark's show, now going into its seventh year on ABC-TV, has been sold to American Chicle, Block Drug, Chesebrough-Pond's, Dr. Pepper, General Electric, Sweets Co. and Waterman-Bic Pen. The format, which has featured teenagers dancing in the studio to the pop disk hits and Clark's interviews with pop singers, will be retained. It'll again be originating from Philadelphia with Joe Novenson as producer and Ed Yates directing.

Chet Huntley and David Brinkley, both as individuals and as a team, made it a Mexican standoff for 1-2 honors among tv's newsmen by amassing a popularity score of 37% each in the 1963 edition of the Performer Popularity Study which is conducted approximately every two years by TvQ. This is a division of the Home Testing Institute with the survey determining audience awareness of popularity of tv, motion picture and other performers. NBC news team bested their CBS hot-rival opposite number, Walter Cronkite, who was next in line with a score of 28%.

TvQ's all-media survey, encompassing 507 performers and personalities, is in essence an overall index of the relative appeal of a performer, each being rated by more than 2,000 respondents representing a cross-section of the national population. One of the basic measures is the "Popularity Score" which shows the percentage of all persons interviewed who consider a performer to be "one of my favorites."

Rated No. 1 of the Top 15 all-media personalities is Red Skelton. Of the 15 performers ranked, a total of seven, or nearly half, were made up of three in CBS "Beverly Hillsbillies" and four in NBC's "Bonanza." (The only non-tv actor represented was John Wayne, although he's rather extensively exposed to tv audiences via his theatrical product.)

Among newsmen, analysts and interviewers, here's how the Top 15 Pop Score came out:

Huntley-Brinkley (NBC)	37%
Walter Cronkite (CBS)	28%
Doug Edwards (CBS)	20%
Sander Vanocur (NBC)	12%
Frank Blair (NBC)	11%
Chas. Collingwood (CBS)	11%
Frank McGee (NBC)	10%
Ray Scherer (NBC)	9%
Howard K. Smith (ABC)	9%
Eric Sevareid (CBS)	8%
Ron Cochran (ABC)	7%
Harry Reasoner (CBS)	6%
Robert Trout (CBS)	6%
Alex Dreier (ABC)	6%

An interesting recap in the TVQ survey was the average popularity score by performer type, which may reveal a contemporary trend also in category popularity. The best average percentage, 26, was put together by male performers in western series, as a group. Others with 15% or above were: female performers in situation comedies, 22; male performers in situation series, 21; hosts, emcees and announcers (nighttime), 20; actors in general drama series, 19; actresses in same category, 18; female performers in westerns, mysteries and adventure series, 17; panel show members, male and female, 17; male performers in mysteries and adventure series, 16; male musical performers and groups (tv and non-tv), 15.

Levathes Back On Madison Ave.

Peter Levathes, onetime veepee and director of media and tv at Young & Rubicam and recently exec veepee of 20th Century-Fox in charge of tv and film studio operations, has joined Maxon agency as a senior veepee and general exec.

Levathes was replaced at Fox when Darryl F. Zanuck was named president last year. Richard Zanuck, the prexy's son, took over the studio operations.

Levathes will report to exec veepee C. Terrence Clyne, ex-tv chieftain at McCann-Erickson, who joined Maxon a couple of years ago after a shakeup in the McCann tv setup.

British TV to Yock It Up With Key '63-'64 Berths Going to Comedy

London, Aug. 20.

One clear fact emerging from the fragmented information coming in from small sides of the business is that, in the coming fall season, both networks are putting a lot of faith in comedy shows. And while neither web has any shows locked in so tight that they could not be switched at the drop of a hint of the opposition's line up, it seems fairly safe to state at this point that many of the key berths of the week have gone to the yocks.

At the weekend, for example, the independent schedulers seem to have slotted as many comedy shows as they could without drastically upsetting the "balance" of evening programming, required by the Independent Television Authority.

On Saturdays, Associated Television is airing the half-hour "Charlie Drake Show" in the 8:25 p.m. spot. This is preceded by the ATV vidfilm "Sentimental Agent," a show with a light comedy touch. Later on Saturday night, Bernard Braden returns with his humor show "On The Braden Beat." ABC-TV is re-airing its "Comedy Bandbox" on Saturdays, prior to "Sentimental Agent."

BBC-TV's returning satirical smash "That Was The Week That Was," is once again expected to be allotted its latenight Saturday berth where it will oppose Braden.

ABC-TV introduces on Sunday afternoons a new comedy show called "Life And Al Read," featuring the w.k. northern comedian. Later on Sundays, after the dramatic cycles, ATV is screening "Beverly Hillsbillies" in London. ATV shows "Hillbillies" in the Midlands at 7:15 p.m. on Mondays where it takes over the close of anchor from Granada's "Coronation St." which shifts to 7:45 p.m.

Also on Mondays, Associated-Rediffusion is plumping for another run on its "Dickens & Fenster" outing from 6:15 p.m. ATV is bringing in "The Phil Silvers Show" from Tuesday, Oct. 1 at 7:15 p.m. thus handing yet another comedy show a vital berth where it must capture the big, joining audience.

On Wednesdays, A-R is mounting a new comedy starring Leslie Phillips called "Our Man At St. Marks" which moves into the 9:25 p.m. slot from the end of September. The station's "Dickie Henderson Show," set for 7:45 p.m. on Thursdays, is coming in for yet another round, this time with a format change, but the same leads.

Friday on the commercial web so far has no firm comedy series scheduled but the indies are prepping series with such artists as Arthur Haynes, Morecambe & Wise, David Kossof & Peggy Mount, Jimmy Clithero and others.

Regional companies with enough coin to invest in program production—such as Scottish Television—are also on the comedy bandwagon. STV has now secured eight slots on the indie web for its yock "Francie And Josie" first edition of which topped STV's rating list last time out.

Canada Coin For Liz Taylor Spec

CBS-TV, which has a working relationship with CBC of Canada, has sold two upcoming specials to CBC. They are "Elizabeth Taylor's London" and "Calamity Jane," starring Carol Burnett.

Chemstrand, the same sponsor in the U. S., is underwriting the Canadian tab for the "Liz Taylor" show, too.

Bob Jamieson, who wears the double hat of v.p. of CBS-TV sales of Canada, Ltd., and director of station clearances in the U. S., reports the best year ever for the '63-'64 season on CBC. In its relationship with CBC, CBS-TV has a kinship which approximates that of an affiliate in some respects. It's the only one of the three networks which enjoys such a relationship.

Four new advertisers will be riding the "Ed Sullivan Show" on CBC next season. They are Studebaker, Beecham, Seven-Up, and Quaker Oats. One of last year's

(Continued on page 35)

Four Star Pacts Gries, Naar on CIA Series

Hollywood, Aug. 20.

Four Star prexy Tom McDermott signed director-writer Tom Gries and producer Joseph T. Naar to turn out a 60-min. series based on Edward S. Aarons' books dealing with the exploits of a fictional CIA agent.

Four Star acquired 18 Aarons tomes in the deal with Gries and Naar. Each of the books, published by Gold Medal, has the word "Assignment..." in the title, dealing with fictional CIA agent Sam Durrell's spy activities around the world.

Project is aimed at the 1964-65 season. Pact with Aarons has a unique clause giving Four Star rights to all future tomes and use of the central character. Aarons is now penning his 19th book in the series. Tomes have been published Scandinavia, Latin America and the Far East.

\$3,500,000 Sales Spurt for ABC-TV 'Burke's Law' SRO

ABC-TV made another sales spurt last week, wrapping up over \$3,500,000 of business over a spread of almost two dozen clients. In the process, "Burke's Law" achieved SRO status when Lever Bros. decided to buy up all the available minutes in the show. Lever also picked up some minutes in "Channing."

Ballantine has come into the Jimmy Dean and Jerry Lewis show, while Schlitz Beer bought time in "Wagon Train," "McHales Navy" and "Burke's Law." Dodge has also added to its schedule with additional buys into the web's first two kickoff weeks for its new fall schedule. Carter Products and Sara Lee, among others, also came in for various scatter buys during the fourth quarter.

In the daytime area, Lorillard has again renewed its campaign for Spring cigs on the ABC-TV web, increasing last year's tv outlay of \$750,000 to \$1,000,000 this year. General Foods, which put ABC-TV into the daytime biz several years ago by buying 60 minutes a week and then anking the web, has returned with a buy of 12 minutes a week.

Somebody Goofed In Failing to Delete Hope Cracks on JFK Family

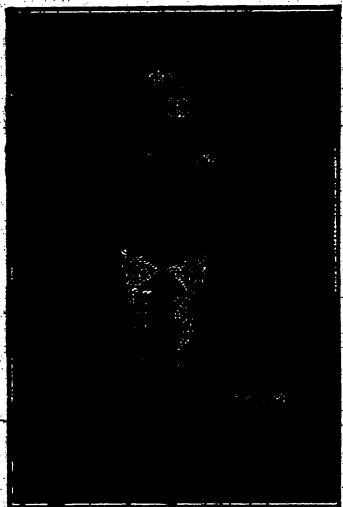
Hollywood, Aug. 20.

Bob Hope and Britain's Associated Television both apologized for a three-month-old Hope spec shown in England Wednesday night, in which the comedian joked about the size of the Kennedy family. ATV issued an on-the-air apology for not deleting the jokes about the Kennedy family, in view of the recent death of President and Mrs. Kennedy's infant son.

Hope explained "this show was released in the U.S. May 15—just three months ago, when it was learned that all the Kennedys were expecting. The British broadcasters are supposed to edit these shows and delete anything inappropriate or untimely. Somebody over there goofed—and I am sincerely sorry and shocked by it."

ATV announcer said, "we very much regret certain untimely references which occurred during the program. As soon as the program was imported to this country, it was scrutinized by ATV executives and approved for showing. Between this vetting (scrutinizing) and the screening of the program, the death of the Kennedy baby occurred. The fact that the joke was not removed from the program was an oversight on our part for which we have apologized."

About 40 protests were received from viewers.



JACK BARRY

Now producing five pilots for CBS-TV—Paramount TV Production Development program

Affils Pitching In As ABC-TV Preps A Major Campaign

ABC-TV is launching its 1963-64 season with the biggest ad-promotion campaign in the web's history. Supplementing the web's effort, moreover, will be local affil campaigns closely coordinated with the network's. Groundwork for the joint campaign was laid down to 250 station promotion managers and general managers at a meeting in Hollywood last June by Mike Foster, ABC v.p. over press information.

Donald Foley, ABC v.p. over advertising, claims that the web's ad campaign will be the heaviest in the industry for the new season. Foley pointed out that most of the affils also are planning special newspaper supplements of their own for the week starting Sept. 15 when all of ABC's shows will preem. Supplements include such sections as the 12-page tabloid set by WFAA-TV, Dallas, and the WFIL-TV special section in the Philadelphia Inquirer.

In another tack, KMSP-TV, Minneapolis, is to be a major participant at its state fair, now current, promoting the ABC schedule as well as highlighting specific shows. One example: they're passing out play-type \$100,000 checks in connection with the web's "100 Grand" quiz show. KOCO-TV, Oklahoma City, is also exploiting the local state fair for the same end.

WPTA-TV, Fort Wayne, is pitching with skywriting ads while WAST-TV, Albany, is coming up with a mammoth parade and autograph party at the largest shopping center in the area. WOKR-TV, Rochester, is participating in a mailing to 200,000 homes, 70% of the Rochester market, by local merchants, five pages of which will be devoted to the ABC lineup.

Several of the affils are also running contests featuring prize trips to Puerto Rico and Hawaii.

4 Star, NBC Lawyers Dickering on Settlement In Robt. Taylor Bumping

Four Star legal execs have been in New York the last several days, huddling with NBC-TV's legal brass in an attempt to settle the financial ramifications of the web's cancellation of the Robert Taylor hour, the Four Star production built around Health, Welfare & Education department gumshoes. Final settlement is expected this week.

NBC cancelled the show before season's preem, slotting "Temple Houston," a lawman oater, in its place. Four Star and the network had a firm 13-week contract, and with five shows in the can, between \$500,000 and \$1,000,000. Mutual interests, present and future—including the daily NBC daytime quiz, "People Will Talk," produced by Four Star—have kept the dealings reportedly very friendly.

One possibility, however dim, that's been bandied is a January slot for the show.

Mike & Mike—They Look Alike

Strange things are happening these Monday nights at 7 on the NBC and CBS television flagship stations in New York, where Mike Wallace has been in competition with himself. For it's at 7 o'clock that Mike Wallace appears on WNBC-TV narrating the filmed "Biography" series, while at the same time he's commenting (live) the news for WCBS-TV.

While the two Mikes obviously look alike, strangely enough two entirely different personalities seem to be projected, so that it's the "old Mike Wallace" competing with the "new" In contrast to the Wallace of the "Biography" series, now in a summer rerun cycle, where he's stilted and loaded with the stereotyped, cliché phrases that today typifies old-hat tv, Wallace as a newsman has developed a naturalness and a more easygoing style that makes "the other Wallace" pale in contrast.

Spelling's 63—Count 'Em—63 Star Names in Eight 'Burke's Law' Segs

Los Angeles, Aug. 20.

"I don't want fresh faces. I want people who have proven themselves—faces and names that people outside of Hollywood want to see."

Thus producer Aaron Spelling explained, this week, his use of so many guest stars in the segments of "Burke's Law," the teleseries he's producing at Four Star for ABC-TV.

"My main beef with Hollywood," he continued, "has been that they discard their stars like old shoes. In Europe a star remains one for years. Some of the people we call stars today are done so only because they get big salaries. It's talent and personality that makes a star and the ones that have talent and personality don't lose them even if their salaries drop."

"We go through some strange cycles, too, in films and tv. One year, you can't have a hit without a star, the next year the studios and networks say they'll make their own. It's a vicious cycle."

Asked whether he's in danger of running out of guest stars on "Burke's Law," Spelling said, "We've used 63 star names in eight shows and, of the ones we asked, only two turned us down. And this is with no repeat performances. There are many names that we have in mind and I'm confident they'll go along with us."

Asked what he would do about his contract with Four Star when it expires, the writer-producer said that, at this stage, he didn't know. At various times he has considered doing an indie film under the banner of Caron Productions, owned by himself and wife Carolyn Jones. He believes that if Four Star comes up with something interesting, however, he'd stay there.

"There's little chance that I'd tackle too many different things. I'm one hell of an exec producer. If I'm doing a series I have to live with it 24 hours a day."

When asked his opinion on present trends in tv programming

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Brit. TWW, WWN Talk Up Merger

London, Aug. 20.

The highly successful and fiscally spruce independent TWW, which serves South Wales and West England, has offered to merge with WWN, the local outlet serving the part of Wales not covered by TWW.

Move, which is still on the "secret list," is, of course, subject to approval by the Independent Television Authority. Government-appointed body which administers the commercial network. It follows approaches by WWN board members to TWW top brassers in order that a deal could be struck between the two stations.

WNN shut down production in June with the reluctant okay from ITA because overheads became too great in comparison with income. Station, formed largely at the instigation of the Welsh Nationalist Political Party, was enforced by ITA to program some 10 hours a week of Welsh interest programs.

Strain of such high production on a small unit proved too much and resulted in TWW providing gratis, many of the Welsh language programs WNN showed. Lack of support from advertisers necessitated WNN becoming virtually a "switching station" that fed its 1,500,000 plus viewers programming from the network only.

ABC-TV's '1492'

Barcelona, Aug. 20.

An ABC film unit turned cameras last week in Barcelona aboard models of the boats that carried Columbus to American shores.

Shooting in the Barcelona harbor followed location filming in Granada, Salamanca and other parts of Spain for an ABC program feature, "1492," recapturing historic landmarks existing at the time Columbus set forth to discover the New World.

CBS Six Months Net Income Hits Peak \$19,370,017

The best six month profit in the history of CBS was recorded, with the company reporting net income of \$19,380,017 and sales of \$273,276,969.

Comparable results for the first six months of 1962 were \$14,587,720 and \$253,135,149, respectively. Current earnings are equivalent to \$2.11 per share compared with \$1.59 per share (adjusted for stock dividend) earned in the first six months of 1962.

Net income of \$19,370,017 for the first six months of '63 does not include a net gain of \$1,499,014 on the disposition of certain real estate. This gain was credited directly to retained earnings during the second quarter of '63.

Company stated that latest available indices show that advertising revenues of the tv industry in the first quarter of '63 were approximately 10% above those of the comparable period of '62. Advertising revenues of the major print media (magazines, newspapers, business papers) rose less than 2% above their 1962 first quarter levels.

In addition, the rate of growth of tv revenues, once expected to level off, continues to increase. For 1962, and thus far in 1963, the rate is substantially higher than for 1960 and 1961. In fact, it even exceeds the rapid rate of growth during the '57-'59 period, CBS stated.

The report went on to say that CBS Radio revenues are substantially up and it expressed confidence that the industry-wide trend for network radio will continue upward.

At its August meeting, CBS board of directors declared a cash dividend of 35 cents per share on the company's common stock, payable Sept. 13, 1963, to stockholders of record at the close of business on Aug. 30.

20TH'S KARZMAR DEAL ON SIX VIDEO SERIES

Twentieth Century-Fox has entered into a deal with Karzmar Productions under which the latter company will develop and produce a minimum of six tv series for 20th-Fox. Karzmar, an independently financed company, will be aiming for the 1964-65 season.

Leonard Karzmar, prexy of the indie company, said the deal with 20th-Fox involves the optimum arrangement under which his company will be able to create autonomously with the added advantage of studio cooperation and know-how.

TENNESSEEEVEE: THE POT BOILS

CBS-TV's 'Premiere Showcase'

The Irving Mansfield-produced "Talent Scouts" on CBS-TV will get a change in format for its closing stanza on Sept. 17. As a matter of fact it will be turned into a big star-studded "Premiere Showcase" featuring all the web's upcoming new personalities: Danny Kaye, Judy Garland, Phil Silvers, Bea Benaderet, Ray Walston, Van Heflin and Glynis Johns. It'll be pre-taped at CBS Television City in Hollywood on Sept. 13. George C. Scott involved in "East Side West Side" filming in Gotham, may fly out to the Coast to participate. Present planning, too, is for Red Skelton to put in an appearance. Skelton kicks off his '63 series earlier in the evening—8 to 9.

Idea for the all-star "trailer" was sparked by conversations between CBS press info v.p. Charles Steinberg, Sid Garfield and Mansfield, who will produce the special.

On the social side, CBS is plotting a post-program reception and buffet at TV City for the participating stars, plus show's host Merv Griffin. Party details are being firmed up by the network's West Coast Press Dept.

Swezey Quitting as Code Chieftain; 'Not a Job to Make a Career Of'

Washington, Aug. 20.

Robert D. Swezey is quitting as chief of the Radio and Television Code Authority Oct. 5 when his contract expires, he has informed National Assn. of Broadcasters prexy LeRoy Collins.

Swezey called the post "a prickly industry assignment" which should be passed on periodically. It's not the kind of job to make a career out of, he observed. The job paid \$40,000 a year.

Swezey, with long industry experience behind him, had the tough problem of trying to save face for broadcasters after Collins' famous "ban the butt" speech. He also juggled other hot potatoes and continually viewed industry self-regulation differently from Collins.

In his letter accepting Swezey's resignation, Collins spoke of the times they have been eyeball to eyeball, rather than eye to eye.

"Differences between us," Collins wrote, "in the interpretation of appropriate course and speed have reflected sincerity of purpose and have been without rancor or personal animosity."

Also made public was a letter Swezey wrote to all members of NAB's Radio and Television Code Review Boards. Swezey said: "I am particularly appreciative of the free hand which Gov. Collins has given my administration even at times when he and I were unable to see eye to eye on a particular policy or procedure."

Swezey said he has not firm plans for what he will do after Oct. 15.

He ran WDSU-TV, New Orleans, for 11 years and served briefly in the Eisenhower Administration as a special assistant to Labor Secretary James Mitchell before taking the Code assignment. Prior to those experiences, he was executive v.p. and general manager of Mutual.

Collins called Swezey's decision to step out "a source of regret to all of us here at NAB."

Swezey will have meetings of both the Radio and Television Code Boards before his Oct. 15 departure.

Radio Affils To NBC: 'We Dig You'

NBC radio network affiliates committee had a fat-and-happy cat session last week at the Highlands Inn at Carmel, Calif., with peace and harmony reflecting from radio's general resurgence and the networks' corner on 43.3% of the gross revenues going to NBC, CBS and ABC (Mutual is not tabulated) according to BAR totals.

Only statement out of the session was a pat on the back from committee chairman Lyell Bresmer (KFAB, Omaha) for "the progress the network has made and the unquestioned leadership of NBC in programming and sales."

Things are that good with radio that William McDaniel, exec veepee in charge of the network—

(Continued on page 30)

FUTURE OF HENRY AS FAVORITE SON

Washington, Aug. 20.

Tennessee politics is boiling vigorously in the wake of the death of Sen. Estes Kefauver (D-Tenn.), once one of the nation's foremost television personality in addition to other accomplishments. Kefauver's passing means there will be two U. S. Senators elected in Tennessee in 1964.

The name of FCC Chairman E. William Henry, who is from Memphis, has entered the speculation of possible Senate candidacies, although there is currently no reason to regard it as more than "talk." Leading Tennessee Democrats in Washington express the personal opinion that 1964 is "too early" for Henry to try a statewide campaign.

Henry was virtually unknown outside Memphis before his 1962 appointment to FCC and his subsequent elevation to the chairmanship in 1963. Coonskin politicians say that if Henry went directly from a high appointive Washington job into a stateside Democratic primary for the U. S. Senate, he would be inflicted with the "Kennedy sent him" label. This, it is said, would be resented by many voters.

Better strategy for Henry, according to the Tennessee polls, would be a return to his Memphis law practice for a period before trying for statewide office. This all presumes that Henry is politically ambitious for himself. He is never known to have said so, privately or publicly.

Another obstacle for Henry in the Senate maneuvering is that Rep. Ross Bass (D-Tenn.), who once wanted to be a professional actor but gave up the idea, seems almost certain to run for the Kefauver seat. Bass is a close personal friend of President Kennedy and a faithful supporter of Kennedy bills in the House.

Bass and Henry would eat damagingly into one another's support in a Democratic primary.

Tennessee's other Senate seat will also be at stake. The term of Sen. Albert Gore (D-Tenn.) expires in 1964. It is considered unlikely by Tennesseans here that Henry would try to take on Gore. Gore usually goes along with the White House on the important roll calls, although only last week he deviated on the Domestic Peace Corps Bill when his vote was ended. The Kennedy Administration won that by an eyelash, without Gore.

Gore has some important Tennessee broadcasters in an uproar. A delegation of top tv men from the state came to Washington a couple of weeks ago to lunch with the Tennessee Congressional delegation. The broadcasters asked the lawmakers to put what heat they could on FCC to prevent any stiff new rule on over-commercialization from being imposed.

Gore spoke up, saying, in effect, "Nothing doing."

Gore said there are too many commercials on tv today, in his opinion, and FCC should take strong steps. He said he had turned on the 11 p.m. news the night before and "heard only about two minutes of news out of a 15-minute program."

A problem for Henry or any other Democrat laying out a political future in Tennessee is that it is a border state showing signs of becoming more Republican all the time.

The Republicans boast that they have a good chance to take both U. S. Senate seats in 1964.

'LIZ TAYLOR IN LONDON' TO GET BBC-TV RIDE

London, Aug. 20.

BBC-TV has picked up the "Elizabeth Taylor In London" show, produced for CBS in this country by Norman Baer and Phil D'Antoni of Television Production of America Inc.

Show, scheduled for exposure on CBS on Oct. 6, has not been slotted by BBC as yet.

Goldenson, Sarnoff and Stanton Nix Collins' Bid for Off-the-Record Meet on TV Advertising Problems

CBS Pacts 'Gilligan'

New Sherwood Schwartz half-hour comedy project "Gilligan's Island" has won a pilot coproduction deal with CBS-TV. Deal makes it a three way partnership arrangement between the web, Gladasya Productions and United Artists Television.

Schwartz has completed the pilot script and is now preparing to cast the film in Hollywood for the '64-'65 season.

The three television network heads have rejected a proposal by NAB prexy LeRoy Collins that they all participate in an off-the-record "no holds barred" meeting of the minds, together with a group of representative advertisers and agency people, in a serious effort to resolve the mounting difficulties that pertain to television advertising. Collins alluded to the "even more serious threats that we are now facing of unwarranted government incursions."

The vetoes by the three network heads were basically for the same reasons. NBC board chairman Robert Sarnoff's was unequivocal. CBS corporate prexy Frank Stanton, expressing the fear that such concerted action might have anti-trust repercussions, did however, agree to attend a meeting with Collins and the other two network chieftains provided such a meeting were only exploratory and would not encompass any sort of understanding or agreement affecting any network's freedom of action in the area of tv advertising. Each participant, he further suggested, should be accompanied by his organization's representative on the NAB TV Code Review Board.

Leonard Goldenson, president of American Broadcasting-Paramount Theatres, declined the invitation, but did weigh the alternative of meeting individually with Collins, if the other network chiefs concurred in such an arrangement.

Collins Communique

In his letter to the three network toppers, Collins pointed out: "For some time I have felt that we have had a serious need for closer liaison and planning to cope with problems and opportunities inherent in television advertising which vitally affect the whole future of the medium. Without attempting to be specific, I think you will agree that there are indications on the present scene that television advertising is running into mounting difficulties which, unless intelligently resolved, can lead to a serious reduction in the attractiveness of the medium for advertising purposes—as well as even more serious threats than we

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Insurance Inst. \$2,050,000 Buy On CBS Election

Institute of Life Insurance has picked up one-quarter sponsorship of CBS' 1964 election package, with the remaining three quarters available. Price per quarter being quoted is \$2,050,000 gross.

CBS election package consists of a pre-Republican convention program, outlining issues and personalities, slated for July 12, '64, Sunday, from 6:30 to 7 p.m.; full gavel-to-gavel coverage of the Republican National Convention, San Francisco, Monday through Friday, July 13-17; a half-hour pre-Democratic convention program on Sunday, Aug. 23, at 6:30 p.m.; full gavel-to-gavel coverage of the Democratic National Convention.

Also four half-hour post-convention "profiles" of the major candidates (Republican and Democratic) for the Presidency and Vice-Presidency, to be broadcast Wednesday, 7:30 to 8 p.m., starting Sept. 16; a one-hour pre-election program previewing the issues, candidates, and trends, for early evening Sunday, Nov. 1; election returns starting at 7 p.m., Tuesday, Nov. 3; and a one-hour post-election analysis, Nov. 4, from 7:30 to 8:30 p.m.

All told, it's estimated that the outlined schedule will account for an estimated 62 hours of air time. Bill Leonard again will function as exec producer of the now established CBS News Election Unit. Again the Vote Profile Analysis Center, which proved so effective in '62, will be utilized. Slated to play prominent roles in the election coverage are Walter Cronkite, Harry Reasoner, Eric Sevareid and Charles Collingwood.

In 1962, Leonard had a consultant staff made up of Theodore White, author of "The Making of the President," and Meade Alcorn, former chairman of the Republican National Committee. Similar men are expected to be added for '64 coverage. Pollster Louis Harris continues as consultant.

BOB HOPE PACTS BRITISH GAGMAN

London, Aug. 20.

Comedy writer Dennis Goodwin, who has scripted many local video and radio shows, has pacted with Bob Hope to join his staff of seven writers on Sept. 1. He is the first British gagman to pen for Hope on any sort of permanent basis.

Goodwin, however, has worked on Hope material in this country providing the star with "local color" gags in addition to writing scripts for radio shows, etc.

Initially, Goodwin has elected to stay with the Hope team for three months on a contract that allows both Hope and Goodwin chance to opt out after that period.

CBS, IBEW's New Round of Talks

Fresh round of negotiations between CBS and International Brotherhood of Electrical Workers on a new contract is due to start in Washington later this week.

Last negotiation session was held in Hollywood, with both parties described as far apart. IBEW's old contract with CBS, covering about 900 radio and tv technicians employed by the network and its o&o's, expired July 31. Union is operating on a status quo pending agreement on a new contract.

Issues involved include a shortened work week, seniority status, automation and hiring policies.

M of O Digs Considine; Going Steady 13 Years

Marking the 13th consecutive year of their relationship, Mutual of Omaha Insurance Co. is again picking up the tab for "On the Line With (Bob) Considine" on ABC Radio for another 52 weeks starting Sept. 31.

The show bowed on ABC Radio as a five-times-a-week five-minute feature last year, but was heard in a different format on the Mutual web under the same sponsorship. Over 300 ABC Radio affils carry the show.

Kintner Taking No Chances, Orders Beef-Up on 'Pressman-Ryan Report'

With a showdown battle on news supremacy shaping up (Huntley-Brinkley vs. Walter Cronkite) the pre-game jitters are on at NBC all the way down to local, where network prexy Robert Kintner ordered a shape-up of the WNBC half-hour "Pressman-Ryan Report" before taking off on his European junket.

Prime reason for Kintner's concern (the prez has earned the titles of "The Managing Editor" and "The Bell Ringer" for his memo and constant red-phone interest in the news operation) is that locals Pressman and Ryan will lead into the expanded Huntley-Brinkley report, and either way CBS plays it (Cronkite against the locals or H-B), a strong local entry is a must.

With due respects to Pressman, whose on-the-scene persistence made his 15-minute early night show the most talked of in town, the expansion to a half hour has left the segment without a marked style or concept—two elements of the Huntley-Brinkley operation that have meant success (and two reasons why NBC exec producer Reuven Frank has been pulled off special projects back on the H-B show to insure consistency in the stretch to a half hour).

As anyone who has ever been connected with broadcast news knows, a half hour is a lot of news especially local—and a bum news day can mean a bum script. And the "Pressman-Ryan Report" has had its sagging days (it's a safe bet the half-hour shows will present similar problems all around).

Anyhow, initial move in the "beef-up" of "Pressman-Ryan" was an increase in budget. Show had been operating with two writers, Bill Percival and Bob Toombs, who also worked as assignment editors. There's now an assignments editor on a rotation basis out of the network pool. A regular will probably be assigned following vacations.

Ken Donahue has been the show's regular producer, but recently other NBC news execs have been looking in, including James Harper, manager of syndication, a newsman of long experience at the network and in wire service.

This week the show gets a regular overseer with Dick Kutzleb returning from vacation. Kutzleb has been manager of local radio news, but now appears marked for broader responsibilities on the local scene. Burroughs (Buck), Prince, a vet with the network and current manager of local news is reportedly up for a new assignment contingent on a meeting in the near future with NBC news brass. So far any changes in the show have been elementary—"tinkering" with the set and, apparently, a greater use of film. But developments may be rapid. The managing editor will surely be ringing bells upon his return.

'Let's Go to the Races' Gets a Mpls. Tryout' As Schwimmer Entry

Minneapolis, Aug. 20. A new 30-minute television program scheduled to make its nationwide debut on local Time-Life's independent, non-network WTCN-TV at 8 p.m. Sept. 12, with this area its testing ground and a super-market chain here its sponsor, will be titled "Let's Go to the Races."

It'll combine televised horse races and sponsor prizes of a kind not yet determined for participating viewers. Each week there'll be shown five races filmed last winter at Tampa's Sunshine Park and the supermarket stores will make available racing cards for viewers wishing to compete for the prizes.

Cards will contain slots for win, place and show. In the slots there'll be numbers and if those correspond to those of the show's winning horses the viewer will receive a prize. A jackpot will go to the possessor of a card containing all five winners.

Walter Schwimmer, Chicago, the show's packager, says the No. 1 prize will total \$500 a week.

Gorilla Bites Gabber

Washington, Aug. 20. WTOP radio's Gregg Oliver is probably the first announcer bitten by a guest—a three-year-old gorilla.

Oliver was at the Washington Zoo taping a segment for his talk and interview show "Interview Central." Seated on a zoo bench between the gorilla and a chimpanzee, Oliver was interviewing the gorilla's trainer and zoo director Dr. Theodore Reed.

Suddenly the gorilla, named Tamoka, ripped Oliver's shirt and began chewing Oliver's arm.

When the gorilla was pulled away, Zoo director Reed's only reaction was to ask: "Is Tamoka okay?"

Although the bite wasn't serious, Oliver had some trouble explaining the story to his station bosses. Fortunately a team of Curtis Publishing photographers, doing a piece on Oliver, could verify the incident with pictures.

Zugsmith 'Big 60' NTA Distrib Deal

Hollywood, Aug. 20. Package of six Albert Zugsmith productions, all post-'58's, originally released by MGM, has been acquired for tv distribution by National Telefilm Associates.

Package, titled "Big 60" includes "The Big Operator," a Paul Gallico story, starring Mickey Rooney, Jim Backus Mel Torme and Mamie Van Doren; "Platinum High School," with Rooney, Dan Duryea, Terry Moore; "High School Confidential," "The Beat Generation," "Girl's Town," and "Night of the Quarter Moon."

Present plans call for immediate tv distribution with possible theatrical release at a later date through NTA. The pix have been in theatrical release as late as 1962.

'Bat Masterson' Sales

"Bat Masterson" has been sold in 20 additional markets by Economee, the rerun division of United Artists Television.

The 20 stations bring total sales to 115, according to Economee. New deals include WAVY, Norfolk, Va.; WLW-I, Indianapolis; WTVN, Columbus; WKJG, Fort Wayne; KTVT, Fort Worth; KLLY, Spokane; and WHEN, Syracuse, N.Y.

Mpls. Stages Mock Trial to Prove TV Camera Access Can Be Painless

Minneapolis, Aug. 20. Minnesota Broadcasters Association and the Northwest Broadcast News Association collaborated in television and radio coverage of a mock trial staged at the National Association of Claimants Counsel's 17th annual convention here.

They did this because it afforded "a welcome opportunity to prove again, as we have done before, that we can televise trial proceedings in a manner so unobtrusive that our presence scarcely will be noticed," it was explained by Sherman K. Headley of CBS-affiliated WCCO Radio, a Minnesota Broadcasters' past president.

"We hope this demonstration will take us one step closer to the day when we will have complete access to the courts," says Headley. "To those millions who never before have been in a courtroom, tv, if only given a chance, can show them what actually happens at a trial in a manner more accurate and realistic than any other medium. This would create more public respect for our judicial system."

In this regard it's pointed out that under Canon 35, which the American Bar Association adopted years ago, cameras and micro-

MCA as O'seas Distrib On 'Music of the '60s'

Hollywood, Aug. 20. "Music of the 60s" will be distributed in foreign markets by MCA-TV, according to Charles H. Stern, exec producer of the series.

The shows which are included in the package are one-hour tv specials with Percy Faith and the Christy Minstrels, Les Baxter and Stan Kenton. MCA-TV already has sold the package of three shows to ATN, Australia.

Stern is presently shaping up plans for future productions with other artists who will be featured in the series.

Shahn's 60G Suit Vs. NTA, M'media

Ben Shahn and Robert L. Leslie filed suit in N.Y. Federal Court against National Telefilm Associates and Metromedia, Inc., for damages of \$60,000.

Complaint claims plaintiffs created an original drawing which was used with their permission in a book called "The World of Aleichem." The book of drawings was prepared for and distributed and sold with a playbill for the off-Broadway stage play of "Aleichem."

Suit charges that the plaintiffs without authorization used the drawings for promotional purposes in connection with the vidversion of the play.

\$2,500,000 Embassy Gross for 35 Pix In TV

Embassy Pictures has grossed more than \$2,500,000 in its first six months of sales on its pix group of 35 cinematoms.

Jonny Graff reports sales to 60 stations. Group, which includes 17 pix in color, includes such titles as "Hercules," "Attila," "Fabulous World of Jules Verne" and "Jack the Ripper." Wherever facilities permit, telecasting has been in color, Graff adds.

'Cartoon Classics' Sales

Fourteen additional sales on "Cartoon Classics" have been racked up by Radio and Television Packages, producers and distributors of the series.

New deals include WISC, Springfield, WICD, Danville, WCHU, Champaign, Ill.; WNAC, Boston; WHYN, Springfield, Mass.; WFTV, Orlando, Fla.; KTVU, San Francisco; KARD, Wichita, Kan.; KCKT, Great Bend, Kan.; and KOMC, McCook, Neb.

Package now numbers 340 subjects.

How the O&O's Line Up on News

In the upcoming battle of the half-hour news shows between NBC-TV and CBS-TV, here's how the five NBC o&o's and some of the competition will schedule their early-night news blocks:

WNBC-TV, New York, will have the "Pressman-Ryan Report" with Gabe Pressman and Bill Ryan from 6:30 to 7 p.m. with the expanded "Huntley-Brinkley Report" following from 7 to 7:30 p.m. WRC-TV, Washington, will run the local show, "News Four—Washington," from 6 to 6:30 (anchorman yet to be named). Huntley-Brinkley will go at 6:30. Report is the CBS station, WTOP-TV, will run a local show from 6:30 to 7, and Walter Cronkite's half-hour from 7-7:30.

KNBC-TV, Los Angeles, will have a 45-minute local block, starting at 5:45, with 15 minutes of headlines, sports and weather, then winding with the half-hour "Jack Latham News," which also features newsmen Elmer Peterson, Cecil Brown and Bill Brown. H-B will come in from 6:30 to 7. CBS' KNXT will have an hour local show at 6, then Cronkite from 7 to 7:30.

WRCV-TV, Philadelphia, will have a local show from 6 to 6:30, featuring Vince Leonard, and H-B at 6:30-7, with the whole hour called "NBC News." CBS' WCAU will air a local show from 7 to 7:30, with Cronkite leading in from 6 to 6:30.

WNBQ-TV, Chicago, will schedule the local "NBC News—Chicago Report," from 6 to 6:30, with H-B leading in from 5:30 to 6. Len O'Connor will anchor. CBS' WBBM will have Cronkite from 5:30 to 6 with a local half hour to follow.

Despite Political Unrest, Fremantle Sees Spurt in Latino TV Activity

Do-It-Yourself Rating

Cincinnati, Aug. 20. WCKY has initiated a service gimmick for advertisers "who have lost confidence in AM ratings."

A monitoring device developed by the L. B. Wilson station's engineers enables out-of-town callers to call collect and "hear and evaluate over the phone any radio program in the area during a working day."

Knoxville WATE In IBEW Dispute

Knoxville, Aug. 20. WATE-TV has been charged with unfair labor practices by the International Brotherhood of Electrical Workers. Knoxville local filed the charges before the National Labor Relations Board, prompted by a dispute over the firing of an employee.

A spokesman for NLRB said the charge takes precedence over an earlier petition the union had made asking that the station hold an election to determine if employees want to be represented by the union.

NLRB field representatives have already been to Knoxville to study the complaints. Station Manager W. H. Linebaugh said he had no comment on the dispute. The union seeks to represent some 18 cameramen, floor men, film technicians, film directors, artists, photographers and building maintenance men. The union already represents the WBIR engineers.

TV BOWS IN JAMAICA

1st Anniversary of Independence Marked By Preem of JBC

Kingston, Aug. 20. Television came to Jamaica on Aug. 4, on the eve of the first anniversary of the island's attainment of independence. To mark the event, the government decided to introduce tv, and granted a franchise to the Jamaica Broadcasting Corp. to provide the service.

JBC-TV took the air at 6 p.m., with appropriate opening ceremonies. American participation in Jamaican TV is represented by NBC, which forms part of a consortium set up to build and operate the station. George Graham, v.p. of NBC, came to the island for the opening ceremony.

Among U.S. offerings in JBC-TV's four-hour (6 p.m. to 10 p.m.) seven-night schedule are "Naked City," "Hennessey," "Bonanza," "Jazz Scene U.S.A.," "Dennis the Menace," and shows starring Rosemary Clooney, Dick Powell, Jack Benny, Tom Ewell and Lucille Ball.

Jamaicans have taken to tv as they do to cricket and rum. An estimated 10,000 sets are already in use, and the figure is expected to double by the end of the year.

General increased tv activity in Latin America, despite political uncertainty in some areas, was reported by Wilbur Freifeld, Fremantle International v.p., who recently returned from a Latino tour.

Freifeld reported that in Caracas which has three commercial and one government station, a fifth station, which will be privately owned, will be on the air in six months. In Bogota, the headquarters for the second Colombian network will start transmitting in September. Like the first network, he said, it is government owned, but sells commercials.

Sales were concluded by Freifeld in Mexico, Venezuela, Dominican Republic and Puerto Rico.

Venezuela's tv network, VeneVision, signed for Official Films' second year production of "Biography" which, like the first year, is being dubbed in Spanish by Fremantle. Deal on first and second year production of "Biography" is pending in Puerto Rico.

VeneVision also signed for the "World Series of Golf," which is being played at the Firestone Country Club in Akron, on Sept. 8 and 9 and carried in the U. S. on NBC. (Golf show also has been sold by Fremantle in Manila, Philippines.)

Renewals for a number of series, including "Hopalong Cassidy," "Cartoon Classics," and "Big Fights" were concluded in Venezuela. In the Dominican Republic, the Spanish-dubbed version of "Canadian Mounted Police" was sold for telecasting over station HIN-TV. In Puerto Rico, the First National City Bank of N. Y. branch signed for "Almanaque" to be telecast over WKAQ-TV four days a week.

In Mexico, Freifeld signed contracts for a daily live program, details of which will be announced shortly.

Two-Coast Spread on BBC's Dozen Dramas Acquired By RKO-TV

RKO General pact with BBC for 12 of the British web's dramas for airing this fall on WOR-TV, New York, airing on KHJ-TV, Los Angeles.

Included among the plays, which will be edited to 90 minutes for presentation here, are Tolstoy's "Anna Karenina," starring Clare Bloom, Sean Connery and Albert Levien; Ibsen's "Ghosts" with Katina Paxinou and Paul Rogers; Sheridan's "School for Scandal" with Joan Plowright and Felix Aylmer; Shakespeare's "The Winter Tale" with Robert Shaw; and Strindberg's "The Ghost Sonata." Other titles are "The Alchemist," "Wuthering Heights," "The Rivals," "She Stoops to Conquer" and "The Second Mrs. Tanqueray."

Deal was set by WOR-TV program manager Ivan Reiner with BBC and Peter Robeck as U.S. agent. Reiner has made several trips to England for talks with commercial outlets also, but no further deals have been set. BBC pact calls for the dozen titles and others as they become available.

TV'S SAVVY GLOBAL PEDDLER

Ideal Toy's \$30,000,000 Budget

Ideal toys will launch in January what will be one of the biggest tv campaigns yet from a toy maker with a \$30,000,000 syndication spread for four Hanna-Barbera cartoons slated to run in 157 markets twice a week on a year-around basis for five years. Ideal's ad agency Grey met yesterday (Tues.) with station representatives to outline the massive buy which will call for two half-hours a week in each of the 157 markets. Company wants late afternoon time slots for the animated shows. Company will be pitching both Ideal's regular line of toys and merchandising the cartoon characters, which are now being worked up. Screen Gems will distribute.

Campaign will be in addition to Ideal's current network participations in kid shows.

WNBQ in 'Sight Unseen' Sale of 26 'Dateline Chi' Segs to Bank

Chicago, Aug. 20.

It took three years to do, but WNBQ has finally come up with a fulltime sponsor for its ambitious series of weekly documentaries, "Dateline: Chicago." Uptown Federal Savings, previously a spot buyer, inked with the NBC station for a skein of 26 "Dateline" opuses, all purchased sight unseen off a tentative list of subjects and on the basis of the series' performance on last season's schedule.

Actually this will be the second year in which the documentary series breaks even or shows a small profit, for although it was sponsored only on an occasional basis last season by another savings and loan firm, Home Federal, it managed to come out in the black ink. Home Fed. initially had contracted for eight episodes on a pick-and-choose basis after screenings, but by the time the season ended it had underwritten twice that number.

"Dateline" last season was slated at 9:30 p.m. Monday nights, but with the network taking that prime time back from the stations it'll go into the 10:15 p.m. period Sundays opposite local feature film and after the late newscast.

Uptown's buy points up WNBQ's sponsors. In the past two years, new status with local bluechip measuring only the first seven month period, the station has realized a 46% increase in local business and now writes about one-third of its total business with local accounts. Other blue-chippers include Continental Illinois Bank, First National Bank, Bell Savings, Commonwealth Edison, People's Gas, Dewey's Beer, Rambler Dealers and a number of soft drink bottlers. The increase in local biz is taken as recognition by local advertisers of WNBQ's improved appearance in the market since the FCC hearings here.

Among the topics for the upcoming skein of "Dateline" entries is a rather immodest one on the NBC News operation in Chicago. It might be called a "house documentary."

WNBC-TV Luring Lotsa Bank Coin

Banks are getting to be even more important as bankrollers of local television, as signified by two new financial institutions picking up NBC-TV shows and a third client increasing its budget.

Bankers Trust, via Donahue & Coe, has pacted for a prime-time schedule of 20-second spots on the NBC New York o&o, the first video campaign for the bank.

Amalgamated Bank of New York has bought participation in "The Sander Vanocur Report," Saturdays, 6:30 to 6:45 p.m., and will bankroll the Frank Field weather report from 11:10 to 11:15 p.m., on alternate Sundays. David Mendelson Assoc.'s is agency.

Chase Manhattan has added to its year-round WNBC schedule with the buy of a half sponsorship in "Meet the Press," Sundays from 6 to 6:30 p.m. with Ted Bates the agency.

Other banks on the station are First National, Chemical Bank, New York Trust and the Bowery Savings Bank.

That's No Ill WIND

Chicago, Aug. 20.

Radio station WLS flouted a tradition last Sunday (18) when it invited the news director of its chief rival, WIND, to take part in the 30-minute news panel, "Pinpoint," on which FCC Commissioner Robert E. Lee came up for a grilling. WIND's Frank Goerg accepted the offer and went on the WLS air sans fee as a panelist with a newspaperman and a downstate Illinois station manager.

Goerg was identified three times in the program, and that meant three plugs for his station by the competition. He says he does not know why he, rather than someone from WLS's own news department or from a less competitive station, was asked to participate.

Douglas Blasts N.Y. For 'Ruining' Syndie Market

Hollywood, Aug. 20.

"New York is ruining the syndicate market. They beat prices down to such a low level that nobody wants to do business with them." This scathing indictment of Manhattan's three indies was levelled by Jack Douglas, one of the foremost independent syndicators with 10 series on the air (counting "America!" coming up).

"Granted that syndicators are at the mercy of indies," said Douglas, "but there's such a thing as dealing fair. Since ABC became a network power and one of N.Y.'s seven stations went over to educational, the remaining unaffiliated stations have as much as told me 'we'll call the price.' I was offered \$500 for 'Across the Seven Seas' and laughed at them. They came back with \$750 and I walked out. You've got to sell N.Y. to sell the rest of the country. If you don't the buyer will ask why?"

"I'll say this for Coast buyers. They've maintained a decent price level and a first run of a syndicated show at \$2,200 is not unusual." Long a critic of syndicators, whom he claims make a deal for 40% and after all the charges are tacked on it comes to better than 50%, Douglas has made a deal with CBS Films for distribution of his 90-minute golf special, "The Golden Tee." Deal calls for 40% and, according to Douglas, "will shave that figure when all the fringe benefits are accounted for. I can live with 40% and they are also nice people to deal with."

Douglas, who has accumulated independent wealth from travel shows, which he pioneered, takes an odd stance for a syndicator and sides with the networks in the abolition of option time. "If it is carried out the way the FCC has decreed it could ruin the whole business and that goes for us, too. What hurts the networks hurts the entire industry. It's preposterous to think that a local station

(Continued on page 30)

HE'S GOTTA KNOW ALL THE ANSWERS

By MURRAY HOROWITZ

The growing sophistication of the foreign market virtually has doomed the global peddler of yore, the type who had as his tag, "Have Film, Will Travel," and little else to offer.

The savvy demanded today by a foreign sales exec is as equal to his domestic cousins. From Tokyo to London, broadcasters have grown up and they're day and date with tv developments in the U. S.

Major film companies today have a network of sales agents and offices throughout the world, feeding the world buyers up-to-date information on what is being offered and what product is upcoming. It's an estimated \$55,000,000 biz, with growing potentials, and no company with a continuing supply of product to sell is taking any chances of being caught napping in the ever keener competitive race.

When a British bill is being considered which would affect the import of American tv programs, a John McCarthy, of Television Programs Export Assn., rushes to London to press the case of U. S. program suppliers. When legislation in Brazil, considered crippling to U. S. exporters, is considered, Bill Fineshriber, chairman of the tv committee of the Motion Picture Export Assn., alerts MPEA member companies of what MPEA's man in Brazil is doing to block such legislation.

It would be difficult indeed for the "have film, will travel" loner of years ago to operate in today's sophisticated, well-organized climate. Of benefit, too, is membership in MPEA or TPEA, the two American industry organizations promoting the increased sale of U. S. tv programs abroad.

The well travelled foreign sales exec is well known abroad. They include Lloyd Burns, Screen Gems; Manny Reiner, Four-Star; Dick Dinmore, Desilu; Ralph Baruch, CBS Films; Abe Mandell, Independent Television Corp.; Paul Talbot, Fremantle; et al. In most instances, it's a far cry from a one-man operation, though. For the most part, sales execs don't come into a market for a few days and then run out, dissolving contacts until the next trip.

Current practice is to have either offices or sales agents in key areas of the world. Some of the American exporters try to get into native production activities, Screen Gems, CBS Films, and ITC in Canada, and MCA in Australia for example. Big beef of broadcasters in foreign markets is that they buy from us, but we don't buy from them.

Fremantle, the Talbot org, solely devoted to distribution in the foreign field, handles the product of foreign producers, as well as American programs. Australia's "Terrible Ten," penned by N. Y. Times roving columnist Brooks Atkinson during a visit to England,

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WCAM Bans Ciggie Ads

Camden, N.J., Aug. 20.

The municipally-owned radio station WCAM has decided to halt advertisements for cigarettes. General manager Doug Warren made the decision because of evidence connecting smoking with lung cancer.

WCAM stands to lose \$13,000 yearly from cigarette commercials, Warren said. "But the decision is a moral thing with me. I have had several friends die of lung cancer." Warren gave up smoking some 20 years ago.

Warren said he had been given leeway by Mayor Alfred R. Pierce, nominal head of the station. New policy is in line with station's "family label" image.

Station Balks at Reading of King Letter, Negro Minister Quits Series

Greensboro, N.C., Aug. 20.

After being told that reading a letter from Dr. Martin Luther King was not appropriate to a devotional program, the Rev. A. Knighton Stanley, a local Negro minister, withdrew from what was to have been a series of six 15-minute programs on WFMY-TV.

In his appearance Monday, Stanley read from Dr. King's "Letter from Birmingham City Jail," and announced that he would devote the remainder of his programs to a discussion of the letter.

Following the program, WFMY-TV program director Jack Markham suggested to Stanley that the content of his presentation was not in keeping with the devotional nature of the program. Stanley told Markham that he would think the matter over.

Meanwhile, Gaines Kelly, general manager of WFMY, had discussed Stanley's appearance with the Rev. W. E. Wiseman, chairman of the Radio and TV Committee of the Ministers' Fellowship, who had arranged for Stanley to conduct the series.

Wiseman told Stanley that he didn't think the series devoted to the King letter was "the proper thing to do. It's really designed to be a devotional program, a service to shut-ins," Wiseman said.

Monday night, Stanley sent the following telegram to "Program Director, WFMY-TV":

"It was my hope that Greensboro was ready for the type of presentation which I gave on the tv devotional program Aug. 5. Repercussions would suggest not."

"Dr. King's letter from Birmingham City Jail is one of the best theological statements of our day. I appreciate and respect your position in regards to this matter and agree that this reading may well do more harm than good. But as a minister of the Christian gospel at this particular time in history, I must be prophetic and speak relevant (sic) truths; since my personal commitment to the public is irrevocable, I hereby resign from re-

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Reade-Sterling's 122 Rank Features Many New to TV

Walter Reade-Sterling, taking another big step forward in pix distribution, has acquired 122 J. Arthur Rank features for tv and theatrical re-release.

Walter Reade-Sterling culled the entire J. Arthur Rank library for the selected titles and according to Walter Reade-Sterling prexy Saul J. Turell, they represent the "gold" of British motion picture production.

The pix include some of the latest Rank films, as well as many of the modern classics from the Rank Organization's library. Many of the new films have never been on tv, including "Sir Alec Guinness' "Oliver Twist," "Sapphire," "The League of Gentlemen," the Lill Palmer drama, "Conspiracy of Hearts," and several of the "Doctor" comedies in color, among them "Doctor at Large" and "Doctor in Love."

These first-run films, plus some of the more recent films released by Walter Reade-Sterling's theatrical film division, will form a new "Cinema 90" package. This will follow into release the current "Cinema 70" package, which to date has grossed more than \$3,000,000 in sales.

In addition to the first-run product, the Rank group includes Guinness' big hits, "Lavender Hill Mob," "Kind Hearts and Coronets," "Man in the White Suit" and "The Promoter." Also "Hamlet," "Red Shoes," and Somerset Maugham's "Trio" and "Quartet."

'GIRL TALK' GETTING 2D YEAR RENEWAL

ABC Films, which gambled on syndicating live five-day-a-week talk show for women last season, is renewing "Girl Talk" for another year.

A gab session with femme celebrities emceed by Virginia Graham, "Girl Talk" was sold into 31 markets during its first year. ABC Films prexy Henry Plitt reported that 17 markets, including the five ABC o&o stations, have already renewed for the second year. In addition, the full Canadian Broadcasting Corp. lineup has been set to carry the show.

Taping of the new series starts Aug. 27 with Monty Morgan as producer and Bob Delaney as director. It's a 10:30 a.m. show on WABC-TV, N. Y.

20th's NBC-TV Pix Put In Syndication

The group of 46 20th-Fox films shows over the past season on the NBC-TV Saturday and Monday movie nights, have been placed into syndication by 20th Century-Fox TV under the "Century II" title. NBC-TV's first year of "Saturday Night At The Movies," comprising 30 titles, are being sold under the "Century I" tag.

The "Century II" package has already been sold in 18 markets, including WABC-TV, N. Y.; WGN-TV, Chicago; KTLA, Los Angeles; WLWD, Dayton; WBRC-TV, Birmingham; KMSP-TV, Minneapolis; WMTW-TV, Portland, Me.; WSM-TV, Nashville; KTVB, Boise; KONA-TV, Honolulu; WDAU-TV, Scranton; WBTV, Charlotte; KCRA-TV, Sacramento; WTVJ, Miami; WLOS-TV, Asheville; WPRO, Providence; WKBW-TV, Buffalo; and WTEN, Albany.

Lahr Wants 500G For 'Yogi' Voice Imitations

Bert Lahr is suing Kellogg Co., Screen Gems and Hannah-Barbera Productions in N.Y. Supreme Court, alleging that the audio voice character Snagglepuss in "Yogi Bear" cartoon, imitates, simulates and mimics Lahr's vocal style.

Lahr in his suit is seeking \$500,000 damages.

"Yogi Bear," produced by Hanna-Barbera, is distributed by Screen Gems, which sold the show to Kellogg on a national spot basis.

GROUP W MEANS HISTORIC PRECEDENT

A Broadway opening on television

This fall television audiences in Boston, Baltimore, Cleveland, Pittsburgh, and San Francisco will share with the opening night theatre audience in New York an unprecedented excitement. On opening night, all five stations of Group W—Westinghouse Broadcasting Company—will present a telecast of the William Hammerstein-Michael Ellis production of "The Advocate," a new play by Robert Noah, starring James Daly. "The Advocate" has been selected by the American National Theatre & Academy for presentation this October at the ANTA Playhouse. ■ For the first time a telecast will coincide with the actual opening of a play on Broadway. ■ Here is an event of major significance to the theatre and to television. It is the result of a joint venture without precedent in broadcast and theatrical history. For Group W particularly, it is a journey into an exciting area...one that represents a new source of programming for television.



BOSTON WBZ-TV
NEW YORK WHNS
BALTIMORE WJZ-TV
PITTSBURGH KDKA-TV
CLEVELAND KYW-TV
FORT WAYNE WQOW
CHICAGO WNDZ
SAN FRANCISCO KPX

WESTINGHOUSE BROADCASTING COMPANY

TV-Radio Production Centres

IN NEW YORK . . .

Timetable on new CBS skyscraper: Not to be opened until Christmas '64.

Sessue Hayakawa, Japanese film star, signed for rare tv appearance on season's preem episode of CBS-TV's "Route 66" Sept. 27. . . Carl Tillmanns, CBS-TV v.p. and general sales manager, back from Wisconsin fishing trip. . . CBS News producer Warren Bush vacationing at Cape Cod. . . Judson Laire, who played poppa in "I Remember Mama," signed for running lead on "The Edge of Night." . . CBS Radio announcer Hal Simms and family heading for Nantucket vacation starting Friday (23). . . Danny Kaye has signed Jackie Cooper, Jose Ferrer, Gene Kelly, Terry-Thomas, Gwen Verdon and Robert Morse for guest appearances on his CBS-TV show. . . Joseph Cotton and Noah Berry inked for a two-part story on "Great Adventure." . . CBS Radio on Monday (19) inaugurated a "Great Debate" series dealing with the issues and developments surrounding the U.S. Senate debate and final vote on the partial nuclear test ban treaty. . . WJRD Radio, Tuscaloosa; KRLL Radio, Lewiston, Ida.; and WLOH, Princeton, W. Va.; have signed affil deals with CBS Radio. . . Thomas E. Cunningham named radio and tv sales manager of United Press International. . . Orbit Productions has been awarded a contract by USAI-TV to produce several foreign language versions of the "Living Books" series.

NBC-TV has upped the print order to 700,000 for Star Time, the magazine promoting the fall season that's available to viewers for 25c on a write-in offer. As of this week, 500,000 requests had been received with the air promos offering the mag still running 83% in daytime or fringe. . . Nigerian Broadcasting Corp. chairman Dr. J. T. Ayorinde visiting NBC International. . . "Jazz Scene, USA," hosted by Oscar Brown Jr., preems Oct. 4, 9:30 to 10 p.m., on WOR-TV. Twenty-six week series will feature Anita O'Day, Big Miller, Nancy Wilson, Stan Getz, Cannonball Adderley, Earl Hines, Stan Kenton, Shelley Manne, Shorty Rogers and others. Producer is Jim Baker. . . Jane Morgan, touring in "The King & I," took time between engagements to videotape a "Play Your Hunch" stanza. . . Edith Hamlin named casting director for CBS-TV's "Defenders." . . George W. Goodman, pubaffairs director of Negro station WLBI is the new chairman of the education committee for New York's Protestant Council. . . NBC-TV program veep and National Academy of Television Arts & Sciences Mort Lerner announces a meeting of the Acad's trustees in Beverly Hills Sept. 13 to 15. . . "Match Game" casting director Diane Hoffacker wed Richard Janaver, radio director recently in Elizabeth, N. J. . . Steve Labunski, v.p. and general manager of WMCA, chairmanning the special project committee formed by the N. Y. State Broadcasters Assn. to spark its public service activities. . . Buddy Hackett taped several of his WNEW Radio shows in advance before taking off for Hungary this week to appear in a film. . . Douglas Cramer, ABC-TV director of program planning, authored "Whose Baby Are You," a comedy now being staged at the Pioneer Playhouse in Danville, Ky. . . Marvin L. Shapiro elected a v.p. of Television Advertising Representatives. . . Frank Marth tapped for CBS' "Secret Storm" for several weeks. . . ABC science editor Jules Bergman's book on flying, "Two For The Sky," is set for early publication. . . ABC-TV programming v.p. Ed Sherick and daytime programming chief Armand Grant to Hollywood this week. . . Marlon Ayer, No. 1 secretary to Leonard H. Goldenson, AB-PT prexy, back from a Canadian northwest trip.

IN HOLLYWOOD

Tom Harmon's contract ran out at KTLA and Stretch Adler gave him his liberty. The ex-grid great is still doing his sports reports on ABC. . . Danny Dark, out of St. Louis, signed in at KLAC for a three-hour daily disk session. . . Al Krivlin didn't expect such a Hollywood welcome when he barged in from Kansas City to head up Metromedia's KTTV. Some wag at the station changed the "coming attractions" sign facing the freeway to read, "Welcome to Hollywood and KTTV, Al Krivlin." . . Dorothy Kelly ended her long association with John Guedel Productions and moved over to KTLA as production assistant to Jack Barry, who is up to his eyeballs in pilots. . . NBC's Mort Werner inspecting all the completed new season product to carry out prexy Robert Kintner's orders to single out the strongest episodes. Before he took off on his tour of the European news bureaus, Kintner set the pattern, "lead with our best shots." For example, the seventh show of Metro's "The Lieutenant" series will break first from the barrier. Revue's first two-hour feature film will be "Johnny North," based on Ernest Hemingway's "The Killers," and Werner will have a hand in the casting. . . Local tv stations (not the net outlets) are having tough sledding through the summer but the fall looks bright. . . Warren Hull back to host two John Guedel pilots, "One False Step" and "Jump to Conclusions," both quizzes. . . Betty Hutton straining to get back on tv and CBS-TV's program developer, Hunt Stromberg, straining just as hard to devise a format suitable to her talents. Meanwhile she'll make the guest rounds and may show up in a special.

IN CHICAGO

Alabama Gov. George Wallace cancelled his scheduled appearance on last Saturday's (17) "At Random" on WBBM-TV but asked for another invite. . . Wolf Dechtermann returned from Sweden last week where he was gathering material for John Weigle's new UHF'er, WCJU, which is supposed to begin telecasting this fall. Dechtermann, who's an administrator at Columbia College, will be station's production director. . . Packager Walt Schwimmer moves his offices to the Wrigley Bldg. on Sept. 3. . . Les Crystal will be supervisor of WNBQ's news unit for the new 30-minute news strip at 6 p.m. He'll have two writers working with him. . . Del Clark and his spouse Suzy doing a live noon hour show from the Orrington Hotel in Evanston for the Skokie station, WRSV-FM. . . Frank Parker, sitting in for Thom Sherwood this week, winds up WIND's guestar promotion for vacationing deejays. . . WBBM-TV bought the "Leave It To Beaver" off network chapters for the fall. . . Lee Phillips' documentary on the Illinois State Reformatory for Women, titled "Cry In Darkness," slotted by WBBM-TV for Sept. 4 after the late newscast. First Federal sponsors. . . WNBQ's "Dateline: Chicago" entry next Monday (26) will be on Evanston's centennial. . . WIND did a sound documentary over the weekend on venereal diseases. . . Sig Sakowicz lining up entertainers to perform for the military at Guantanamo Bay in December. . . Bud and Jim Stewart returned to WBKB after a month in Africa shooting footage for their syndie series, "Safari!" . . Legit singer Robert Weede will be guest artist on WNBQ's "Artists' Showcase" on Sept. 1. . . WAAF hosting clients and friends at Tenthous Music Theatre next Tuesday. . . WBBM-TV's Susan Shaw will be "sweetheart" in the Community Day Parade of suburban Addison next month.

IN LONDON

Playwright Arnold Wesker to introduce scenes from his award winning play "Chips With Everything" on BBC-TV tonight. . . ABC-TV's clickaroo pop disk series, "Thank Your Luck Stars," which is rivaling BBC-TV's "Juke Box Jury" for early Saturday ratings, reached 100 editions this week. . . Granada-TV running the rest of its "Bulldog Breed" comedy late night on Tuesdays. Series was bumped after a faulty start early in the season. . . Iver Mills, formerly an interviewer with Ulster-TV, joins Southern-TV next month. . . New radio play

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DuPont Entry in Fall To Depict Life & Times Of A Pageant Winner

Fort Worth, Aug. 20.

Following her coronation Saturday (3) night, "Miss Texas" became the "star" of a television show and will be on camera constantly for most of next month.

Cameraman for the DuPont "Show of the Week" began filming at the Miss Texas Pageant on Thursday. They will follow the winner through the "Miss America Pageant" at Atlantic City in September.

The program will have films of Miss Texas' talent number from the pageant; scenes from her hometown life; her preparation for the trip to Atlantic City and what happens to her at the Miss America Pageant.

The Texas Pageant was selected because it is one of the best staged in the country, according to Fred Freed, writer-producer for the show.

The hourlong show will be aired on NBC-TV later this fall.

Irwin Allen, 20th In 'Voyage' Series

Hollywood, Aug. 20.

Motion picture producer Irwin Allen will make his vidpix debut with a 60-min. vidseries, "Voyage to the Bottom of the Sea," based on a 20th-Fox film he produced in 1961. It will be a coproduction deal with 20th-Fox TV.

ABC-TV has already manifested interest in the project, a sci-fi series which is about a glass submarine, a floating experimental lab. Allen won an Oscar in 1953 for a sea story, "The Sea Around Us," documentary. Irwin Allen Productions and 20th-Fox TV are partners in the new venture, aimed at 1964-65.

Allen scripted the pilot, and he will also produce and direct it. Pilot will go before the cameras in October or November.

ABC-TO-SG FOR REINHEIMER, CHASE

Peter Reinheimer, eastern sales manager for ABC-TV for the past year, has switched to Screen Gems as national sales manager.

Reinheimer, working under John H. Mitchell, v.p. in charge of sales for the production syndication firm, will concentrate on SG's seven network series during the 1963-64 season.

Another ABC-TV exec, Stanley Chase, director of program development, has also moved over to Screen Gems as eastern production exec. Ron Kaiser, east coast studio rep for SG for the past six months, has been named assistant to Chase.

Durante to Headline

*Sullivan Kickoff Show

Jimmy Durante will be Ed Sullivan's opening-of-the-new-season headliner on the Sept. 29 show. He displaces Danny Thomas who, for the past several years, held that kickoff spot but, for personal preoccupation reasons, couldn't make it. Sullivan will key the Schnoz's fall hoopla to his new Warner Bros. album, "September Song."

Durante plays the Allentown (Pa.) Fair Sept. 17-18 and then comes to New York for rehearsals.

Brennan's 'Tycoon'

Hollywood, Aug. 20.

Danny Thomas' vidfilm production company has made a deal to b.r. a new vidseries, "Tycoon," created by Charlie Isaacs, and to star Walter Brennan. As set up, it's an even three-way partnership involving Thomas, Brennan and Isaacs.

Producer-writer Isaacs will roll the half-hour situation comedy pilot, aimed at 1964-65, next October, at Desilu Oliver. Sheldon Leonard, Thomas' partner in his many vidactivities, will direct.

Isaacs formerly was producer of "The Real McCoy," in which Brennan starred for six years. Brennan doffs the hillbilly garb of "McCoy's" to assay role of a tycoon in the new project.

Epitaph for Expanding Festivals: 'A TV Plaque on Both Your Houses' —On Other Madison Ave. Fronts

By BILL GREELEY

NBC 'BRISTOL COURT' 90-MINUTE COMEDY

Trend to longer shows is assured continuance into the '64-'65 season with the announcement from NBC-TV and Revue of a project that will allot three half-hour, interlinked situation comedies together into a 90-minute spread.

In development over the last year for the '64-'65 schedule is "90 Bristol Court," a weekly comedy series that will concern three families living in a Los Angeles Beverly Hills string of eight bungalows with a swimming pool. Each family will be the center of related half hours. Recurring events from segment to segment will tie the three episodes together.

Writer-producer is Joseph Connelly ("Leave It To Beaver").

World TV Fest Gets Whopping 'Count Us In'

London, Aug. 20.

Britain's first World Festival of Television, being staged in London from Nov. 26 to Dec. 4, by the British Film Institute in conjunction with the Independent Television Authority, BBC and the Independent Television Companies Association, is garnering world wide support.

According to one of the organizers, of the 500 entries sought for the fete, there has been a 50% acceptance already with a further 25% assurances of intention to participate once certain technical difficulties have been overcome.

So far as showing of entries is concerned, it is planned to build a temporary extension of the London National Film Theatre in which tv monitors will be installed. Similarly, vidcreens will be set up in the theatre itself, the big theatrical screen being abandoned for the duration of the fest.

Owing to an accommodation problem, at the moment only two delegates from each competing organization is being officially invited, others being put on a waiting list. The way it is scheduled to work, there should be some 250 delegates from overseas countries and around 500 local video executives attending the fete.

While the tv festival is non-competitive, it is designed to showcase all forms of television involving product from small vidnations as well as large. There will be four sessions of screenings each day. And shows will be on the three main line standards—625, 525 and 405 lines.

London Agencies

London, Aug. 20.

Britain's Smith-Warden agency formed a new limb—Smith-Warden-Willametz—with a group of French creative and marketing men headed by Jacques Bouet-Willametz. . . Norman Prouting, ex-W. S. Crawford exec, joins Lintas International Advertising in October as senior film and tv producer. . . Organizers of this year's Cork Film Fest have arranged a tv award scheme to take place on the first three days of the fete. . . Extensive promo for two new cigaret brands expected to break here soon involving the giant Senior Service company and Churchmans. BBDO is handling the SS campaign—due to spark in September—and Young & Rubicam is helming the other. . . Sir Harry Pilkington, whose committee issued a scathing attack on independent video in this country, has okayed an ad campaign for his Glass company—in 32 foreign countries, including the U.S.

"Bullwinkle" producer Jay Ward has sent out an announcement pointing out that there's a film festival in Cannes, a film festival in Venice, a film festival in San Francisco — "But there's never been one in Coney Island UNTIL NOW!!" Jay Ward's Coney Island Film Festival will be held Sept. 12, and it no doubt will be as zany an event as his New York Parade and Plaza Hotel Picnic, all in the interests of his NBC-TV cartoon show, "Bullwinkle," which returns for its third year this fall.

If Ward hands out statues or certificates, it will probably be the ultimate in recognition and leave no film maker of any kind without some kind of a prize. There is nearly a "plaque on every (film) house" now, and if Ward doesn't take care of the straggling losers, the third International Film Festival in New York Oct. 8-10 should. This year the International meet at the Barbizon Plaza Hotel has extended prizes to cover foreign and domestic pubaffairs shows, actors in commercials and vidtaped shows as well as commercials and industrial shows.

Fest promoter Herbert Rosen, however, figures his blurb contest, for instance, is more discriminating than some he could mention that have endless product categories and some kind of bestowment for virtually every entrant. He has seven categories in industrial films and six in commercials, and prizes are only given to first and second choices.

Rosen also boasts that his judges are not judging their own works. There will be three panels of judges in the International this year, headed by Karl A. Barleben, dean, New York Institute of Photography (industrial films); Frederick Jacob, manager, Editorial Information Service, National Educational Assn. (pub-service video shows); and Harry Wayne McMahan, consultant (commercial).

Other judges will include Dr. E. Ray Nichols, exec director, University of the Seven Seas (the academic touch); Lou Schneider, international business editor, Bell-McClure Syndicate; and Peggy Dilts, communications editor, Scholastic mag.

For industry folk who don't want to subject their works as prey to the above roster (most entries in this fest come from commercial film companies), there will be a big exhibit and three days of demonstrations of equipment, new products, seminars and lectures. The Audio - Visual Exhibit is housed in three halls at the hotel; and Rosen reports that last year it attracted 3,200 visitors.

Voice of Ford

Dave Garroway will be "the voice of Ford for 1964" with the tv personality doing a yearlong series of radio and video commercials, beginning with the intro of '64 models in September.

E. F. Laux, general marketing manager of the Ford division, says Garroway was selected because "he is a car enthusiast from way back—someone who knows and appreciates automobiles and can talk about them from first-hand knowledge."

Garroway has reportedly owned as many as 20 cars at a time. His first, at age 13, was a Model T Ford.

ABC-TV, DESILU SET 'JOE SENT ME' DEAL

Hollywood, Aug. 20.

Agreement has been reached between Desilu Productions and ABC-TV on a co-production deal for "Joe Sent Me," half-hour situation comedy, for the 1964-65 season. Series was created by Cy Howard, and Desilu production chief Jerry Thorpe will supervise production.

Desilu is also plotting another Howard-created comedy for season-after-next, "My Uncle Louie," Hostenanny-comedy vehicle.

"WABC-TV HITS A HOME RUN WITH BABE RUTH'S STORY"

By Frank S. O'Neil, N.Y.—Ray Gardella

AN EXCEPTIONALLY GOOD TV DOCUMENTARY, DUCKING FEW OF BABE'S PLAYBOY LEGENDS, WHICH APPARENTLY WERE TRUE.

By Frank S. O'Neil, N.Y.—Frank O'Neil

IN THE THEORY THAT A GREAT DEAL OF MISFAITH AND INACCURATE INFORMATION HAS BEEN PASSED ALONG ABOUT BABE RUTH, CHANNEL 7 SET OUT TO PRESENT A MORE ACCURATE PICTURE OF THE GREAT BASEBALL PLAYER. THE COMBINATION OF TALENTS THE PROGRAM HAS AN OUTSTANDING SUCCESS.

By Frank S. O'Neil, N.Y.—John P. Shanley

THE BEST THING OF ITS KIND EVER DONE ON THE BABE.

By Frank S. O'Neil, N.Y.—Bob Considine

WABC-TV PRESENTS A STUDY OF THE MAN BEHIND THE LEGEND WHICH, FOR FAITHFUL REPORTING, AFFECTIONATE HONESTY AND A LEVEL OF LITERATE EXCELLENCE, SETS A TELEVISION RECORD AS VALID AS THE BABE'S 70-HOME RUNS IN 1917.

By Frank S. O'Neil, N.Y.—Red Smith

WABC-TV'S HOME RUN HIT THE FIRST TIME AT BAT IS NOT EASY. "BABE RUTH: A LOOK BEHIND THE LEGEND" WAS THE FIRST OF MANY SPECIAL PUBLIC AFFAIRS PROGRAMS WABC-TV WILL PRESENT THIS SEASON. IT DREW AN 18.1 ARBITRON AND A SHARE OF AUDIENCE AGAINST THE COMPETITION AND IT WON HIGH PRAISE FROM BOTH THE PROFESSIONAL ARBITERS OF GOOD TV AND GOOD SPORTS REPORTING. IT DID SO BECAUSE, UNLIKE THE BABE'S HOME RUNS, IT RUN WITH MINDING STEPS AND NOT WITH MINDING WORDS.

BABE RUTH: A LOOK BEHIND THE LEGEND

A TV DOCUMENTARY
A TV DOCUMENTARY

WABC-TV 



Babe Ruth

The drawing, Babe Ruth—by Robert Riger for the SPORTS ILLUSTRATED portfolio on THE FIVE IMMORTALS; ©TIME Inc.

* The data used herein are estimates from N. Y. area overnight Nielsen and Arbitron ratings for August 16, 1963. They are subject to limitations of sample size and other qualifications which are available on request.

Foreign TV Reviews

OUTLOOK EUROPE
With David Dimbleby
Editor: Jack Ashley
45 Mins., Mon., 8:25 p.m.
BBC-TV, from London

Whilst BBC-TV's pubaffairs skein, "Panorama," rests, six European countries have been invited to give an outside view of Britain, and their own interpretation of world events. Briskly emceed by David Dimbleby, a chip off the old Richard but without, as yet, his stolid poise, the opener was given to Sweden. It was fitfully interesting, but seemed to lack a clear definition of its aims. Thus the material swung between the two countries, and no theme emerged. It would have been more coherent if the Britain-through-Swedish-eyes motif had been more diligently pursued.

This was intriguingly represented by a survey of sex education in Britain, carried out by Swedish reporter Bo Holmstrom. He clearly showed the chaos of ignorance that afflicts the subject. School-teachers were inclined to leave it to parents, claiming a crowded curriculum. Parents confessed to their embarrassment with the facts of life, and the point was effectively rammed home with statistics about the high rate of illegitimacy, one girl in three wedding when she was pregnant.

One Swedish item, over-belligerently conducted by Michael Barrett, contrasted the happy workers of Swedish shipyards with the unrest at home. A pair of Irish workers with jobs in Gothenburg described the lack of union demarcation there, the greater amenities, and they were reinforced by remarks from employers who had no fear of British competition.

A Swedish film about Red China completed the program. This had novelty value and might have had impact in a different context. Jack Ashley edited smoothly, and later segments merely need a firmer direction. *Otta.*

A LITTLE BIG BUSINESS
With David Kossoff, James Maxwell, David Langton, John Cater, Charles Lamb, Joyce Marlowe
Producer: Peter Eton
Director: Graeme McDonald
Writer: Paul Jackman
30 Mins., Thurs., 7:30 p.m.
Granada TV, from Manchester

The half-hour playlet—tv equivalent of the short story—has been in short supply. While "Bootsie and Snudge" take its summer siesta, Granada TV is helping to fill the gap with an assortment of trifles, variously, and interestingly, cast.

"A Little Big Business" was typical, an agreeable time-filler. David Kossoff was the founder of a furniture factory who had handed over business control to his son (James Maxwell) whilst he portered about in a corner as a carpenter. But he was still chairman of the board, and he exercised his control to prevent his son closing down his tiny workshop in the interests of expansion. Upshot were some gently humorous scenes, with Kossoff quietly sticking to the rule-book whilst the other board members fruitlessly fumed and fretted.

In his familiar vein as the kindly, old-fashioned, and philosophical Jew, David Kossoff gave an endearing display, and was well supported by James Maxwell. Graeme McDonald nicely directed Peter Eton's production, and Paul Jackman's script though flimsy, served its purpose with neat touches of character. *Otta.*

TONIGHT
With Cliff Michelmore, Derek Hart, Alan Whicker, Fyfe Robertson, Trevor Philpott, MacDonald Hastings, Christopher Brasher, Julian Pettifer, Brian Redhead
Editor: Peter Batty
39 Mins., Mon., 6:50 p.m.
BBC-TV, from London

Back from its summer vacation, BBC-TV's pioneering magazine program resumed its five-nights-a-week slot with anchormen and reporting staff unchanged. The formula, which is loose and highly permissive, should be maintained under its new editor, Peter Batty, who has grown up with it. There were minor differences in presentation for the opener—the brand-image of goldfish has gone—and more reports from overseas were indicated. Fyfe Robertson is sending stuff from San Francisco, Trevor Philpott from France, and Alan Whicker from Switzerland—and the

travel element may be overdone, although the filmed reports are spaced out, so that no more than two occur in any single segment. The opener began slickly with a round-up of odd news items given by static members of the team, and subsequent subjects were neatly assorted. A retired top cop was quizzed about police informers, in the news over the recent \$7,000,000 rail snatch. Disney film of lemmings drowning themselves in bulk was introduced for no good reason. The responsibilities of Sir Theobald Mathew, who decides on legal prosecutions by the Crown, were outlined, and an open-air folk-song—a regular ingredient—was provided by Robin Hall and Jimmy McGregor.

It was all agreeable stuff, and the only acrid note was introduced by Alan Whicker. His report from Switzerland showed a loss of urbanity from previous efforts. He contrasted the neutral history of the people—whom he described as reaching "a high level of mediocrity"—with their passion for rifle-ranges. The tone was too acid and unsporting for the fair-play attitude of the show.

Cliff Michelmore, invariably normal and placid, linked superbly, and middle-aged spread was conspicuous by its absence. *Otta.*

AS EAGLES FLY
With Shaw Taylor
Producer: Stephen Wade
Writers: Derek Dempster, John Ashby
45 Mins., Wed., 9:45 p.m.
Associated TeleVision, from London

Cursorily recounting the story of flight from Bleriot to the jet age, this stolid documentary lacked a well-defined purpose and its commentary clutched at clichés like a drowning man at straws. It posed one or two pompous questions about the inspiration of air pioneers, but failed to answer them. It talked in terms of "man" instead of "men," and the result was inevitably diffuse and platitudinous.

Some interesting film of World War I aircraft combat was its most notable feature, but the program, after glancing at innovators like Frank Whittle, showed R. A. F. tyros in training without injecting much novelty into the stereotyped material. Although it claimed NATO cooperation, no insights were vouchsafed, and some of the tactical judgments made by the scripters were either obvious or arguable.

Stephen Wade produced competently, smoothly assembling the available film. The soundtrack voice of Ewan Taylor was also inflationary, emphasising the windy speculations of a commentary that might have been brought down to earth by a few facts and figures. *Otta.*

READY, STEADY, GO!
With Keith Fordyce, David Gell
Director: Bill Turner
30 Mins., Fri., 7 p.m.
Associated-Rediffusion, from London

Beamed straight at the teen-bracket, this new skein promises sufficient frenzy and noise to reach its target. The initialer was deliberately itsy-bitsy, implying that adolescents could not concentrate for more than a 30-second stretch, and the cellar-club setting, with kids twisting in various stages of delirium, made a busy background for Bill Turner's fast-moving direction.

The emcee chore was shared by Keith Fordyce and David Gell, who trailed mikes through the crowd, stumbling over personalities. The latest waxings of such popular local groups as the Beatles gave backing for the amateur terpsers, and band-leader Joe Loss picked a couple of them as top twirlers, awarding LPs as prizes.

Billy Fury, who's big in the charts with "In Summer," delivered it, and the instrumental group of Brian Poole and the Tremeloes also guested with their raucous "Twist and Shout." Pat Boone, introduced by a clip from his "Main Attraction" movie, dropped in to plug his latest activities, and Chris Barber publicized a local jazzfest. It was also revealed that Joyce Blair was the chantooste, disguised as Miss X, in the "Christine" disk, and the gal took a coy bow.

A further movie clip from Dis-

JO STAFFORD SHOW
With Bob Hope, James Darren, Polka Dots, Lionel & Joyce Blair, Kenny Powell, Jack Parnell Orch
Producer: Bill Ward
Writers: Marilyn Kelth, Alan Bergman
60 Mins., Sun. (18), 9 p.m.
PROCTER & GAMBLE
CBS-TV (tape)
(Leo Burnett)

Of a series of shows taped by ATV in London by Jo Stafford, CBS-TV picked the one in which the singer, in company with Bob Hope and James Darren, saluted the Academy Award winning songs for a special Sunday night (18) slotting in the U.S. It was a safe choice.

The Oscar-songs format is far from being a new angle but a thrush of Miss Stafford's superior quality makes the winners all worth hearing again. In addition, she surrounded herself with some topflight production trappings (Lionel Blair's choreography and Tom Lingwood's designs, among them) to give the hour lotsa spark. If she could just unwind a bit and appear less aloof as she works her way through the songbag everything would have been just dandy.

Veteran Hope and neophyte Darren gave her some okay vocal support and Hope offered an okay change of pace with a snappy patter routine that covered the familiar Bing Crosby and tv western grounds. Darren seemed a bit overawed by being in the company of such pros as Miss Stafford and Hope but his vocalistics managed to come through with a youthful appeal.

The Polka Dots gave Miss Stafford some fine harmony support that brought back memories of The Pied Pipers, and Jack Parnell laid down a solid orch beat all the way. *Gros.*

MY NAME IS MR. X
With William X, Bob Huffaker
Producer: KRLLD News
Director: Leigh Webb
30 Mins., Sun., 4 p.m.
KRLLD-TV, Dallas

This interesting, offbeat interview with William X, local minister or administrator of the Dallas Mosque of the Black Muslims, is the first Texas tv exposure of the organization and made a neat coup for the KRLLD news staffers.

Interviewed by newsmen Bob Huffaker in the local Mosque, Mr. X, whose last name was Adams before he changed it in accordance with the custom of the sect members, denied the group advocates violence. He declared integration as "an olive branch, a token, a pacifier given to the so-called Negro; the wise white man knows integration will destroy either one or the two of us. I'm for separation. Under our 400-year tenure under the white man here, he has given us only evil."

Under Huffaker's gentle probing, William X prefaced most of his answers with the phrase, "Honorable Elijah Muhammed says" or "has taught us." He referred to the Chicago-based leader of the sect which has been accused of advocating black supremacy. Unsmiling but affable, the local leader promptly answered questions in a frank manner, claiming "we do not teach black supremacy, nor do we teach it. We feel the white man is an enemy. He has shown use in these 400 years he is really not our friend."

In claiming the Muslims are not violent, he said the belief was that God—or Allah—would provide the punishment, saying "God has always destroyed the slave masters. He did say, however, that 'retaliation against aggression' is permitted. The Dallas Negro stated that 'we obey all laws and regulations of they do not conflict with our religious beliefs.' The cult, he claimed, was not only designed after the Islamic religion of the Arab-speaking countries, but actually was a part of it since Elijah Muhammed was permitted to make a holy pilgrimage to Mecca."

Mr. X asserted the group wants land assistance from the white man, but also wants to exist apart from him. "The white man has shown that he does not love the 20 million Negroes. No one loves a beggar. We've been under surveillance always in this country, but we obey the laws and the Dallas police chief can tell you we cause no trouble. Do I love the white man? Under the white man

(Continued on page 39)

INTERNATIONAL BEAUTY SPECTACULAR
With Lorne Greene, Byron Palmer, others
Producer-Writer: Richard Gottlieb
Director: Selwyn Toubner
60 Mins., Fri., 10 p.m.
PHARMACRAFT LABORATORIES
NBC-TV, from Long Beach, Cal.
(Papert, Koenig, Lois)

The International Beauty Spectacular seems to have been created specifically for television audiences. It carried a cold air of professionalism in all departments. The gloss with which this layout operated seems to have taken out the warm amateurism and the excitement of young hopefuls striving for a major leap into bigtime. Many of the contestants are models in their native countries. There are gimmicks, such as parade in native costumes, talk superimposed over the bathing suit parade, the formalized type of beauty of the girls, and the strict adherence to western standards in the selection of the girls. Few of the girls, even those from the Far East seemed to carry the native tang of their respective countries.

The air of cold professionalism was further attested by the voice of Miss Austria, one of the runners-up, which seemed to convey the strict business approach of the entire arrangement. She stated that once taxes are taken out, and she shares her cut with her manager, she will not get too much even if she wins the \$10,000 pot.

The show also seemed to judge the face value of the girls exclusively. Little attempt was made to probe for any depth such as an evaluation of intelligence of talents.

The winner, Miss Iceland, seemed a logical choice, and perhaps represented a search by the judges for a degree of freshness.

Lorne Greene, headman in the "Bonanza" cast was the confederer, and performed smoothly with only occasional references to his teleshow. Byron Palmer handled the beauty parade section. Toward the end the sound conked out, but few values were lost. *Jose.*

BABE RUTH—A LOOK BEHIND THE LEGEND
With Horace McMahon, narrator
Producer: Howard Cosell
Director: Roger Shope
Writer: Roger Kahn
30 Mins., Thurs. (15), 8:30 p.m.
SHELL OIL
WABC-TV, N.Y.

Old sports buffs are getting tv support for that old cliché that "they don't make 'em any more like they used to." A couple of weeks ago, ex-heavyweight champ Joe Louis was spotlighted in a two-hour show on WNEW-TV, and now Babe Ruth, the home-run champ, has come to bat in this half-hour portrait, timed to the 15th anniversary of his death.

This half-hour stanza didn't allow the scope for a rounded portrait of Ruth as either man or legend, but this show did manage to provide a glimpse through a string of anecdotes, some amusing and some touching, related by some of Ruth's close associates. On hand to tell stories about Ruth's prodigious abilities as a ballplayer and his self-destructive appetite for life were former teammates Waite Hoyt, Joe Dugan and Leo Durocher. Additional reminiscences were provided by Ruth's widow and Larry McPhail, the boss of the Dodgers who gave Ruth his last job in baseball. Roger Maris also put in an appearance to apologize for breaking Ruth's record in an elongated season of 162 games.

This show indicated that the film record of Ruth must be very scant. Only a couple of newsreel clips of Ruth in and out of uniform were used in conjunction with some still photos. More pictures would have speeded the show's pace.

Without the pictures, this portrait had to bank on the talk which was uneven. Hoyt, a great pitcher in his day, showed himself to be a masterful raconteur about some of Ruth's capers. Dugan, a frank worshiper of Ruth, helped to recover the giant dimensions that Ruth had during his heyday. Durocher's comments were brief and Ruth's widow only made a conventional tribute to her late husband.

Horace McMahon handled the narration in ruggedly effective style appropriate to the show's theme of athletic glory and tragedy. *Herm.*

VNE: THE TRUE STORY OF LOWELL SKINNER
With David Schoenbrun, reporter-narrator; Allen Dulles, Sen. Keaneth Keating; Albert Biderman

Producer: Jack Lynn
Director: Al Kassel
120 Mins., Sun. (18), 9 p.m.
WNEW-TV, N.Y. (vidtape)

Lowell Skinner, one of 21 U.S. Army men captured by the enemy in Korea, one of the handful of men who refused to return to the U.S. under terms of the armistice, told his story Sunday (18) night on WNEW-TV.

What he told was a partial story, the true story of why he chose not to go home, but to remain in China, marry a Chinese girl and then, after 10 years, decide to return home, appears still untold. He gave some reasons, indicated others more by inference than by frankness, but when he seemed to be sweating under the glare of the cameras, when the questions seemed to come too close, he pleaded "It's personal, I'd rather not talk about it."

Skinner said "I personally don't like all the publicity." What prompted him to expose himself as much as he did before the cameras wasn't explained. Did he want to justify himself before the public? Was he seeking a job? Did he need the money to get out of Hong Kong to the U.S., in order to fulfill his expressed wish of seeing his old folks in Akron? Or, did it betoken Skinner's sense of drama, despite the laconic, unruffled front he tried to maintain?

To pierce the heart of such a man more than 75 minutes before the cameras was needed. David Schoenbrun, for all his talents, couldn't do it. Probably, only after an exhaustive study, encompassing Skinner's life and times, could the inner man be exposed and his actions more fully understood. What the viewer was offered was more of a one-dimensional portrait, with hints of other things.

Skinner said he chose to go to China rather than be repatriated because he was intellectually interested in the country and its system. He was curious. He did not realize how his actions would be condemned in this country, he said. His role in the prison camp was left open to question. Yes, he said, he was called a "progressive," but so was anyone who read a book, he said. Details of his life in China were interesting some facets, charming. Still the question persisted, "Why did he choose to become a man without a country?", not on the obvious level, but on an inner level.

It was good to have Schoenbrun back. This special outing was his first since leaving the vineyards of CBS News. He played many roles during the interview, that of a social worker, that of a reporter, that of an interrogator, that of a scolding uncle, and of an understanding listener. His questions filled in detail after detail but the "true story" escaped him because of his subject.

The remainder of the program was devoted to interviews with Senator Kenneth Keating, former CIA chief Allen Dulles, and Albert Biderman, a psychologist associated with the Army. Purpose of these interviews was to put the Skinner story into a broader perspective. They added very little to the program, which at the point of their entrance already was overlong.

Program was repeated Monday (20) night on WNEW-TV, N.Y., and telecast on other Metromedia stations. *Horo.*

IN SEARCH OF A SOLUTION: CIVIL RIGHTS
Producer: Martin Weldon
WOR-TV, N.Y.

New York Gov. Nelson A. Rockefeller kicked off this series of civil rights quickies that will feature local and national leaders' opinions on the current domestic crisis.

RKO General is scheduling the series on all stations with several exposures slated for each segment. Rockefeller premed on WOR-TV Monday (19) from 8:54 to 9 p.m., and the stanza will be aired three more times this week.

Aim is to have the leaders lay on some ideas on how to resolve the civil rights problem, and some may be presenting cogent views. The New York Governor, however, let off the usual political aspirant type steam with a pep talk for the snappy work of his legislature and a hurrah for fair employment practices. *Bill.*

Spelling

Continued from page 22

and changes in length of shows, Spelling laughed and said that he has been something like the prophet without honor.

"I wanted to do a series several years ago—"The Unknown"—based on the supernatural. Nothing doing. What are they doing now? "Outer Limits." I made a pilot—"Third Platoon"—for Paramount. Everyone said 'Who wants war stories?' I took it all over town and I had so much faith in it, I said it should be a 60-min. show. The laughs just got louder. What's with today? Just count the series with a war background.

"I tried desperately to expand two of our 'Dick Powell Theatre' segs to 90 mins. They just roared. 'Now, when I want to do a two-hour anthology series, I'm told that I'm just publicity grabbing. But I believe that with a decent budget and if we can still get some of these fantastic casts we could do it. Even the feature films are doing the 'guest star' bit.

Spelling's reply to a query about the public reception he expects to get with "Burke's Law" as a regular series, said, "Going from an anthology to a detective show has been a challenge to me. We'll try, in 'Burke's Law,' to restore glamour and sophistication to the scene. Our characters and situations have to be bigger than life, their faults and virtues must also be bigger than life."

"We'll cater to the adult viewer primarily—the show is so sophisticated that I don't think the kids will know what we're talking about. We'll use plenty of sex, but sophisticated sex. And the series is completely lacking in violence. All our crimes are committed before the show starts. You'll find us quite shy, also, on fights and gunshots.

"There's opportunity on the series for some new talent, never fear. Supporting Gene Barry's elegant detective, we have a new kid, Gary Conway, who plays a human encyclopedia, but with charm. He's sensational. And the writing is terrific—no clichés, no fast summing up at the end. It's less of a whodunit than a how-d-he-did-it? The alert viewer will find clues planted right through the story so that he may be able to discover the villain before Burke does. It's hard to find a good mystery writer who can also write comedy lines and vice versa, but I think we've found the right people. Even the macabre, when treated lightly and with taste, can be funny. We're not worrying about any objection on that score."

Douglas

Continued from page 25

can compete in programming with what the network feeds. It could spell the ruination of the syndicate business, too, although it is claimed that it opens the door to us. I don't think so."

With still a few shots left in his gun, Douglas blasted away at syndicators who load up stations with off-network shows. "The viewers have clearly indicated that they don't want them, that they want shows that are new and fresh," contends Douglas. "Either that or the ratings are cockeyed. Look at the ratings, any of them, and the network flops lag badly behind games or soaps in the daytime and fresher competition at night. I've talked with station owners and they're so loaded with the second network runs they haven't room for anything else. But that day is fast disappearing. In a matter of two years those fat residuals will pass away. Color will obsolete the b. and w.s. and at the rate the peacock is flapping, to quote Gen. David Sarnoff, there will be more color sets sold in three years than monochrome. What then, little black-and-whites?

"Programmers, who have loaded up on off-network shows, are turning away salesmen. Accountants have moved into the picture and called a halt to the reckless spending. With the surge of color, the days of the black-and-white off-networkers are numbered, domestically, at least. Of course there'll always be an overseas market for the network rejects. Old pictures (features) are always a good bet and a good one with names will clobber the competition."

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

Indianapolis

• STATIONS: WFBM, WISH, WLWI, WTTV.

SURVEY DATES: MAY 17 - JUNE 13, 1963.

WFBM Total Area Homes: 999,000
Metro Rating: 19
Share of Audience: 35

MONDAYS 7:30-9:30

Program: MONDAY NIGHT MOVIE

- May 20 "MARDI GRAS"
Pat Boone, Tommy Sands
Sheree North, Gary Crosby
1958, 20th Century-Fox, 20th Century-Fox TV
- May 27 "THE ENEMY BELOW"
Robert Mitchum, Curt Jurgens
Doug McClure, Kurt Kreuger
1957, 20th Century-Fox, 20th Century Fox TV
- Jun 3 "THE BRAVADOS"
Gregory Peck, Stephen Boyd, Joan Collins
1958, 20th Century-Fox, 20th Century-Fox TV
- Jun 10 "HEAVEN KNOWS MR. ALLISON"
Robert Mitchum, Deborah Kerr
1957, 20th Century-Fox, 20th Century-Fox TV

WFBM Total Area Homes: 47,800
Metro Rating: 8
Share of Audience: 28

TUESDAYS 5:00-6:30

Program: FRANCIS FARMER

- May 21 "NEPTUNES DAUGHTER"
Red Skelton, Esther Williams
1949, MGM, MGM-TV
- May 28 "PLEASE BELIEVE ME"
Deborah Kerr, Robert Walker, Peter Lawford
1950, MGM, MGM-TV
- Jun 4 "BATTLE CIRCUS"
Humphrey Bogart, June Allyson, K. Wynn
1954, MGM, MGM-TV
- Jun 11 "INCENDIARY BLONDE"
Betty Hutton, A. de Cordova, B. Fitzgerald
1954, Paramount, MCA

WISH Total Area Homes: 47,800
Metro Rating: 8
Share of Homes: 30

TUESDAYS 5:00-6:00

Program: EARLY SHOW

- May 21 "A STAR IS BORN" (Part II)
Judy Garland, James Mason
1955, Warner Bros., Seven Arts
- May 28 "HELL'S 5 HOURS"
Stephen McNally, Colleen Gray
1958, M&A Alexander
- Jun 4 "OPERATION PACIFIC"
John Wayne, Pat Neal
1951, Warner Bros., Seven Arts
- Jun 11 "THE EASY WAY"
Cary Grant, Betsy Drake
1952, Warner Bros., Seven Arts

WISH Total Area Homes: 35,700
Metro Rating: 7
Share of Audience: 29

WEDNESDAYS 5:00-6:00

Program: EARLY SHOW

- May 22 "INSIDE THE WALLS OF FOLSOM PRISON"
David Brian, Steve Cochran
1951, Warner Bros., Seven Arts
- May 29 "ROAR OF THE CROWD"
Howard Duff
1953, Allied Artists, Allied Artists TV
- Jun 5 "JOHNNY ROCCO"
Stephen McNally, Colleen Gray
1958, M&A Alexander
- Jun 12 "TALL MAN RIDING"
Randolph Scott, Dorothy Malone
1955, Warner Bros., Seven Arts

WISH Total Area Homes: 38,300
Metro Rating: 7
Share of Audience: 31

THURSDAYS 5:00-6:00

Program: EARLY SHOW

- May 23 "JUST AROUND THE CORNER"
Shirley Temple, Joan Davis
1938, 20th Century-Fox, NTA
- May 30 "THE BIG CIRCUS"
Victor Mature, Red Buttons, Rhonda Fleming
1959, Allied Artists, Allied Artists TV
- Jun 6 "TALL STRANGER"
Joel McCrea, Virginia Mayo
1957, M&A Alexander
- Jun 13 PREEMPTED

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Webb Nix Collins

Continued from page 23

are now facing of unwarranted government incursions.

"If you share this apprehension, would it not be a good idea to get together a group of advertisers, selected by Peter Allport, of representatives of advertising agencies from the membership of the 4 A's, representatives of the networks, of TvB, and of NAB, for an off-the-record, 'no holds barred' discussion. While the exchange of knowledge and ideas would be quite informal, I think pertinent questions should be raised and preparation made by various persons of conspicuous competence to lead discussions in specific areas.

"Out of such a conference might come some agreement for future specific concerted effort. On the other hand, the result might be agreement that little or nothing can be done by the interested parties acting in concert. Even if this latter is the result, however, I think the fact that some of these matters will have been talked out by intelligent and responsible people who are directly concerned will prove of substantial value.

"NAB will be glad to 'host' any such meeting."

Stanton in his rejection of the proposal pointed out to Collins that while CBS was no less concerned about the state of tv advertising and no less sensitive to public criticisms, he did not believe such a discussion could possibly result in the desired progress. In fact he expressed the belief that it could lead to a setback. He further suggested that such a procedure would compromise CBS' principle of being solely responsible for what is broadcast over its facilities, whether commercials, news or entertainment.

It was Stanton's contention that such an off-the-record meeting could seriously endanger the prestige of the Code Authority and adherence to the Code. And as a practical matter, he added, the mere size of such a meeting would make a "no holds barred" discussion impossible. Yet even so, he continued, there would be no representation from the stations as such, to which most viewer complaints are directed because of the traffic in and around station breaks.

The results of any such meeting as outlined by Collins, he concluded, would be disappointing and possibly damaging.

In some quarters fear was expressed, for all of Gov. Collins' lofty intentions and protestations that he doesn't wish to intrude but merely to be helpful, that he may seek to use such a conference to project his own considerable ideas about tv advertising into the proceedings. Broadcasters are all too mindful of the "ban the butt" controversy; his reviewed pitch for the magazine concept on advertising, etc.

NBC Radio Affili

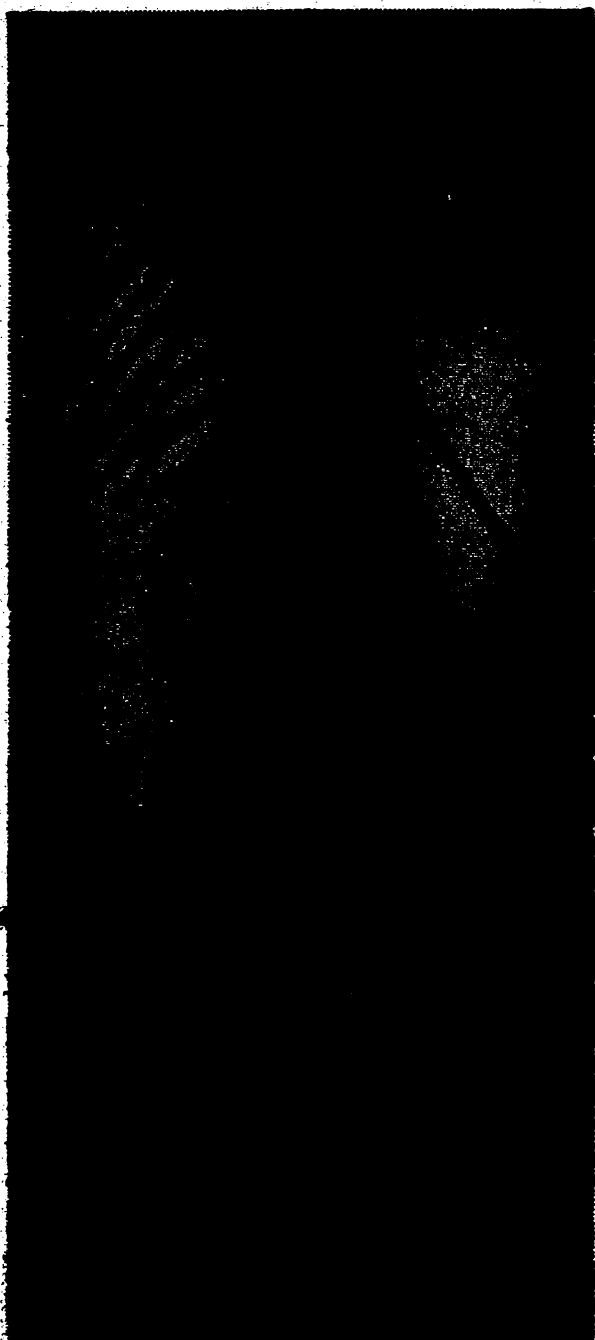
Continued from page 23

with an eye to the firmer economic status of radio stations in the smaller markets—has said NBC may be expanding the affiliate roster in the near future (many locals in secondary markets are having their best year in national spot revenues in a decade or more).

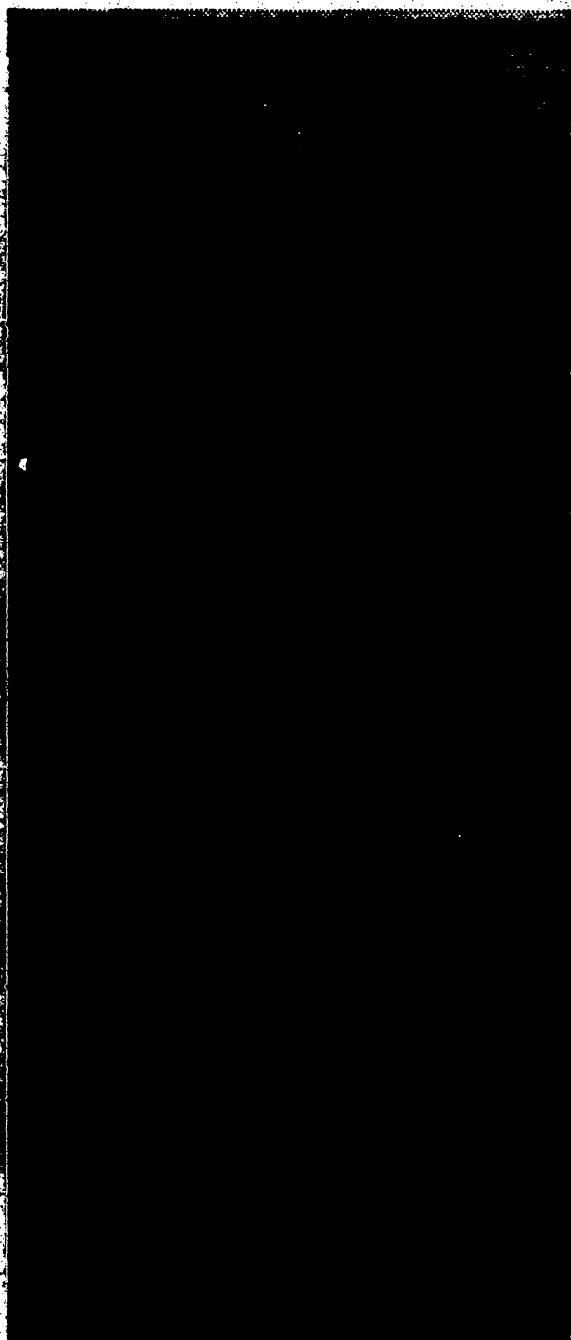
McDaniel reviewed for the committee recent innovations in the web's weekend "Monitor;" the adding of David Wayne as Saturday morning host; Mel Allen taking over now as "the voice of 'Monitor' sports;" and Johnathan Winters joining the "Monitor Comedy Time" lineup.

Network officials attending besides the exec veepee were Miss Marion Stephenson, administrative veepee; Robert Wogan, veepee, programs; Robert Hitchens, director of sales planning; and Ludwig Simmel, manager, sales service. Station relations toppers Tom Knode and Don Mercer were also on hand.

Committee members besides the chairman included John Tansey, WRVA, Richmond; Thomas Carr, WBAL, Baltimore; Thomas Barnes, WDAY, Fargo; Les Biederman, WTCM, Traverse City; Gustav Brandborg, KVOO, Tulsa; Rex Preis, WOAI, San Antonio; Bob Kelly, KCRA, Sacramento; and Robert Rich, WDSM, Duluth.



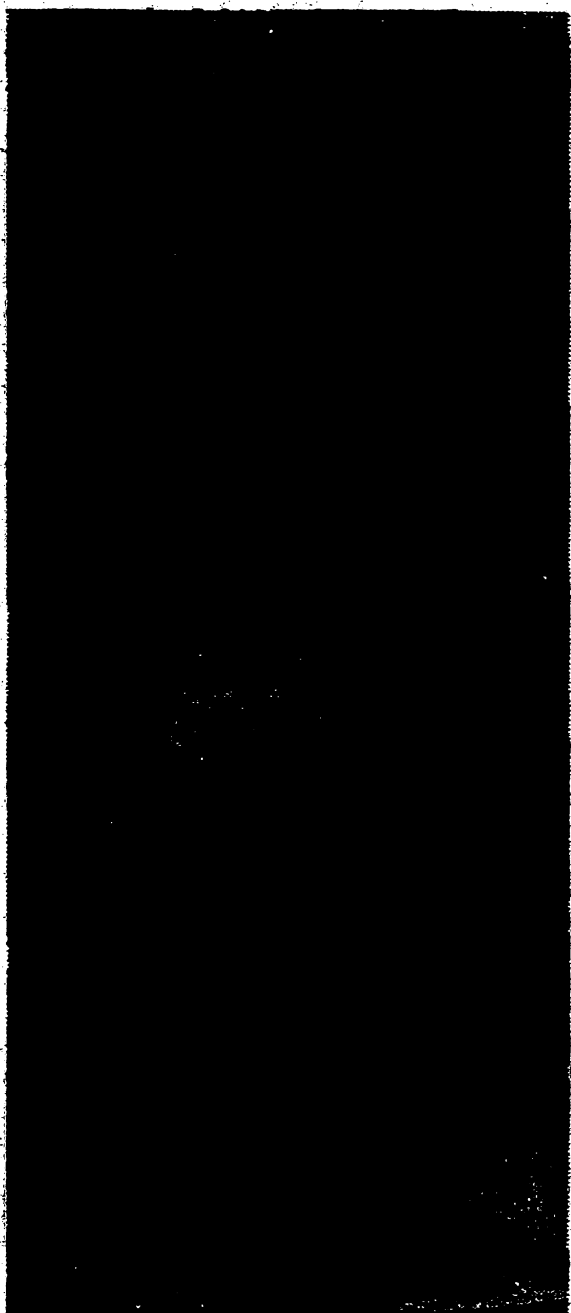
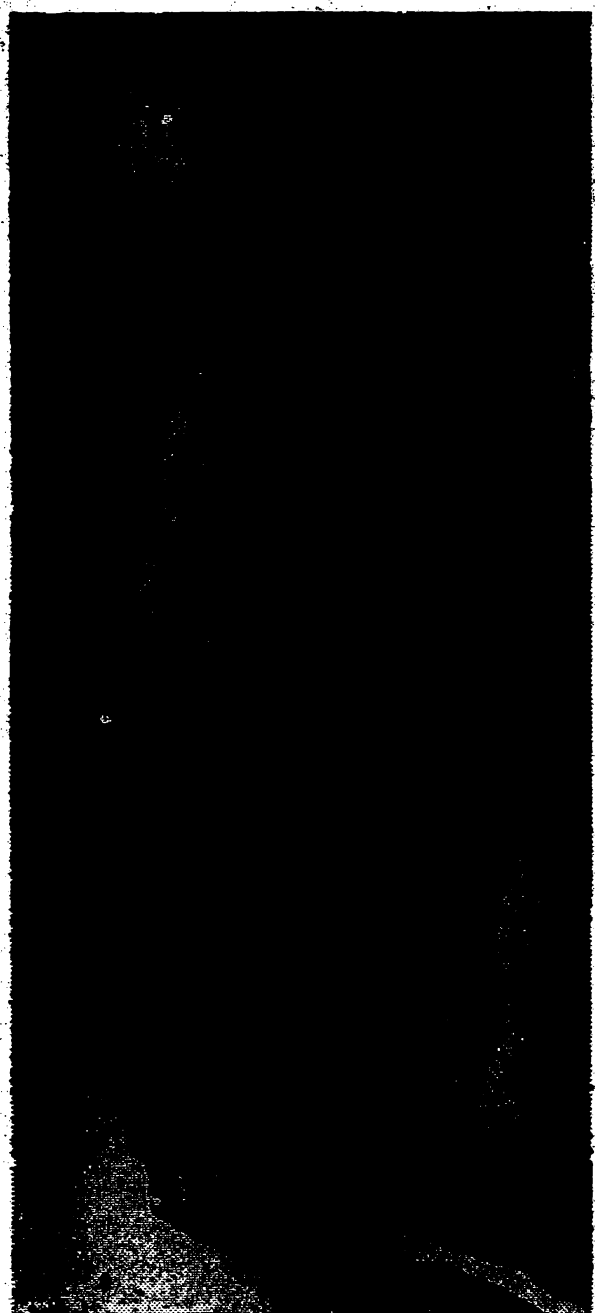
the triumphs . . .



the tragedies . . .



the truth **FILE**





of World War II as seen through the eyes of the fighting men



Here at last is the story of World War II, told by the men who were there on both sides of the BATTLE LINE. This is war in the words and deeds of men who fought the battles — retold for the first time. Years of research were spent in finding the surviving combatants of World War II's most important campaigns... Pearl Harbor, The Bismarck, The Kamikaza, and U-Boat raids, Salerno, Iwo Jima, Stalingrad... these men — Allied and Axis — now come before camera to tell you of these shattering events. The background for their words and deeds is the world's finest war film footage — devotedly, painstakingly collected by producer Sherman Grinberg. WAR FILM NEVER BEFORE SEEN — much of it locked behind the Iron and Bamboo curtains — film depicting war in all its truth — war as it was — stripped of its pomp, glory and pageantry — war as it was fought by the men who were there on both sides of the

on both sides of the

BATTLE LINE

Narrating each of the 39 half-hour episodes is Jim Bishop, popular historian and author of "The Day Lincoln Was Shot" and "The Day Christ Died." During World War II Jim Bishop, as War Editor of Colliers, had access to the key stories of the day. Yet because of official secrecy and wartime censorship, much of this vital information could not be transmitted to the public. Now at last this popular correspondent can reveal information that tells of some of the early staggering defeats that all but destroyed the Allied and American Armed Forces... information that puts in its full perspective the courage and determination of the fighting men who ultimately won victory. Jim Bishop, with his first hand knowledge, historic perspective and insight of the human spirit weaves this unprecedented series with the exactly right blend of compassion and understanding.

OFFICIAL FILMS INC. 724 FIFTH AVENUE NEW YORK 19, N.Y. • PL 7-0100 

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

CINCINNATI

STATIONS: WLWT, WCPO, WKRC. SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.	Top Competition	Sta.	Total Homes
1.	Beverly; Julie-Carol	WCPO	174,800	31	1.	M-Squad (Fri. 10:30)	WKRC	MCA	91,600	20	J. Paar; Revolution	WLWT	122,500
2.	Bonanza	WLWT	166,500	33	2.	Across the 7 Seas (Wed. 7:00)	WLWT	Crosby Prod.	72,400	18	News Fogarty; Spts; Wea	WCPO	47,100
3.	Red Skelton	WCPO	166,300	35	3.	True Adventure (Thurs. 7:00)	WLWT	Teledynamics	71,200	20	Sugarfoot	WKRC	42,600
4.	Andy Griffith	WCPO	149,500	25	4.	Wyatt Earp (Sun. 6:00)	WKRC	ABC Films	40,600	6	Meet the Press	WLWT	36,800
5.	Sing With Mitch; BB	WLWT	146,800	30	5.	Sugarfoot (Thurs. 7:00)	WKRC	Warner Bros	40,000	7	True Adventure	WLWT	71,200
6.	Sat. Night at Movies	WLWT	144,900	23	6.	Death Valley Days (Fri. 7:00)	WKRC	US Borax	37,800	7	Wide Country; BB	WLWT	120,000
7.	Pride Is Right; BB	WLWT	141,000	28	7.	Yogi Bear (Mon. 6:30)	WCPO	Screen Gems	37,300	6	Huntley-Brinkley	WLWT	63,200
8.	McHale's Navy	WKRC	139,900	27	8.	Deputy (Sun. 6:30)	WKRC	NBC Films	37,000	6	News; Wea; Hunt-Brink	WLWT	95,000
9.	Ben Casey	WKRC	139,400	27	9.	Bronco (Sat. 6:30)	WCPO	Warner Bros	34,600	8	Perspect; Thea; Spec	WLWT	24,500
10.	Hootenanny	WKRC	139,200	21	10.	Mr. Magoo (Wed. 6:30)	WCPO	Personalities	34,200	7	Midwestern Hayride	WLWT	72,400
											News; Wea; Hunt-Brink	WLWT	93,900

DAYTON, O.

STATIONS: WLWD, WHIO. SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

1.	Beverly; Julie-Carol	WHIO	180,600	45	1.	Outlaws (Thurs. 9:00)	WHIO	NBC Films	74,900	17	Ozzie & Harriet; BB	WLWD	84,400
2.	Red Skelton	WHIO	177,100	44	2.	Adv. in Paradise; JFK (Tues. 7:00)	WHIO	20-Fox TV	68,700	17	Hoyt-Dixon; JFK; Thea	WLWD	90,100
3.	Van Dyke; Julie-Carol	WHIO	158,600	40	3.	Divorce Court (Mon. 7:00)	WHIO	Storer	55,300	13	Death Valley Days	WLWD	46,400
4.	Andy Griffith	WHIO	143,700	34	4.	Ripcord (Thurs. 7:00)	WLWD	UA-TV	54,400	15	Dakotas; Pope John	WLWD	44,900
5.	Lucy Show	WHIO	137,400	32	5.	Bus Stop (Fri. 9:30)	WHIO	20-Fox TV	51,000	14	Story Of	WHIO	33,800
6.	Candid Camera	WHIO	130,400	34	6.	Death Valley Days (Mon. 7:00)	WLWD	US Borax	46,400	14	77 Sunset Strip; BB	WLWD	104,700
7.	Gunsmoke	WHIO	123,600	32	7.	Silents Please (Wed. 7:00)	WLWD	Sterling	45,800	18	Divorce Court	WHIO	51,200
8.	Wagon Train; BB	WLWD	120,300	31	8.	Yogi Bear (Wed. 5:00)	WLWD	Screen Gems	37,000	13	Hennesey	WHIO	31,900
9.	Perry Mason	WHIO	120,200	26	9.	Story Of; Spts; Know (Wed. 8:30, Thurs. 7:00, Sun. 12:00)	WHIO	UA-TV	34,700	10	Popeye	WHIO	5,800
10.	Danny Thomas	WHIO	117,800	27	10.	Amos N Andy (Mon-Fri. 5:30)	WHIO	CBS Films	33,900	7	Higgins; Preview; BB	WLWD	84,200
											Ripcord	WLWD	54,400
											Bronco	WLWD	27,800

INDIANAPOLIS

STATIONS: WFBM, WISH, WLWI, WTTV. SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

1.	Red Skelton	WISH	233,400	41	1.	Death Valley Days (Fri. 10:30)	WLWI	US Borax	108,800	20	Jack Paar	WFBM	104,600
2.	Beverly; Julie-Carol	WISH	229,600	32	2.	Three Stooges (Sat. 8:00)	WFBM	Screen Gems	70,700	11	Rural Almanac	WLWI	3,000
3.	Bonanza	WFBM	217,200	27	3.	Hennesey (Thurs. 7:00)	WLWI	NBC Films	61,500	9	Captain Kangaroo	WISH	27,300
4.	Andy Griffith	WISH	200,200	33	4.	Rebel (Mon. 7:00)	WLWI	ABC Films	61,000	9	Hickox; Wea; CBS News	WISH	61,600
5.	Van Dyke; Julie-Carol	WISH	188,400	26	5.	Surf 6; Whirlpds; Hilit (Sat. 6:30)	WISH	Warner; CBS	60,400	6	News; Wea; Men Destiny	WFBM	88,000
6.	Hazel; Race Hillites	WFBM	186,500	29	6.	Ripcord (Fri. 7:00)	WLWI	UA-TV	60,300	10	Hayride	WLWI	56,900
7.	Dr. Kildare	WFBM	179,100	23	7.	Bat Masterson; Trial (Sun. 6:00)	WLWI	Economee	51,300	8	News; Wea; Men Destiny	WFBM	77,500
8.	Jack Benny	WISH	161,800	29	8.	Maverick (Mon-Fri. 6:00)	WISH	Warner Bros.	49,400	6	Wea; New; Spec. Rpt.	WFBM	58,600
9.	Gunsmoke	WISH	157,300	30	9.	Guestward Ho (Sun. 6:30)	WLWI	Desilu	48,900	8	Farmer; Old Timers	WFBM	41,900
10.	Lucy Show	WISH	146,600	27	10.	Quick Draw McGraw (Wed. 6:30)	WLWI	Screen Gems	48,600	7	Track; Spt; Hunt-Brink	WFBM	59,800
											Beachcomber; 500	WFBM	44,500
											Track; 500; Hunt-Brink	WFBM	50,800

MILWAUKEE

STATIONS: WTMJ, WITI, WISN, WUHF. SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

1.	Candid Camera	WISN	193,800	40	1.	Death Valley Days (Fri. 8:30)	WTMJ	US Borax	76,900	13	77 Sunset Strip	WITI	97,900
2.	Garry Moore	WISN	170,800	38	2.	Hennesey (Fri. 9:30)	WITI	NBC Films	76,300	17	J. Paar; Revolution	WTMJ	138,700
3.	Password	WISN	164,500	31	3.	Rest of Post; O'Toole (Mon. 9:30)	WTMJ	ITC	49,800	12	Stump Stars; Pope	WISN	133,500
4.	What's My Line	WISN	161,200	35	4.	Huckleberry Hound (Wed. 5:30)	WISN	Screen Gems	48,900	8	Thea; Magic; Hunt-Brink	WTMJ	40,700
5.	Red Skelton	WISN	158,600	31	5.	Wanted Dead Alive (Tues. 9:30)	WITI	CBS Films	48,300	8	Garry Moore	WISN	178,300
6.	Bonanza	WTMJ	158,500	34	6.	Guestward Ho; JFK (Tues. 7:00)	WISN	Desilu	45,800	9	Combat	WITI	75,900
7.	Andy Griffith	WISN	152,000	30	7.	Peter Gunn (Fri. 9:30)	WISN	Official	44,700	11	J. Paar; Revolution	WTMJ	138,700
8.	Lawrence Welk	WITI	146,000	26	8.	Montovani (Tues. 9:30)	WTMJ	NTA	38,700	7	Garry Moore	WISN	178,300
9.	Beverly; Julie-Carol	WISN	141,200	32	9.	Mickey Mouse Club (Mon-Fri. 5:00)	WISN	Buena Vista	35,800	6	Theatre at 4	WTMJ	44,500
10.	Van Dyke; Julie-Carol	WISN	141,100	31	10.	Ripcord; Tonight (Tues. 10:30)	WTMJ	UA-TV	34,700	7	Steve Allen	WISN	76,500

MINNEAPOLIS-ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN. SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

1.	Candid Camera	WCCO	183,700	26	1.	Dec. Bride; News; BB (Fri. 9:00)	WTCN	CBS Films	84,300	16	J. Paar; Revolution	KSTP	102,900
2.	Red Skelton	WCCO	163,500	22	2.	Death Valley Days (Fri. 9:30)	KMSP	US Borax	81,800	13	J. Paar; Revolution	KSTP	123,400
3.	Lucy Show	WCCO	160,500	22	3.	Highway Patrol; BB (Fri. 10:00)	WTCN	Economee	80,200	13	Days Headlines; Wea	KSTP	132,300
4.	What's My Line	WCCO	160,200	21	4.	Wyatt Earp; BB (Tues. 9:00)	WTCN	ABC Films	74,900	13	Garry Moore	WCCO	148,300
5.	Andy Griffith	WCCO	159,900	24	5.	Bachelor Father; BB (Tu. W. F. 8)	WTCN	MCA	71,000	14	Red Skelton	WCCO	167,400
6.	Garry Moore	WCCO	155,000	26	6.	One Step Beyond; BB (Tu-Fri. 8:30)	WTCN	ABC Films	65,500	13	Van Dyke; Julie-Carol	WCCO	140,800
7.	Bonanza	KSTP	154,000	25	7.	Silents Please; BB (Wed. 9:00)	WTCN	Sterling	64,400	12	Eleventh Hour	KSTP	85,300
8.	Beverly; Julie-Carol	WCCO	152,800	22	8.	Mighty Hercules; BB (Sat. 1:00)	WTCN	Trans-Lux	56,100	10	My Friend Flicka	KMSP	16,200
9.	Password	WCCO	151,400	23	9.	Hennesey (Mon. 9:30)	KSTP	NBC Films	54,200	11	Ben Casey	KMSP	134,600
10.	Gunsmoke	WCCO	150,500	25	10.	M-Squad; BB (Mon., Fri. 9:00)	WTCN	MCA	53,000	9	Password	WCCO	151,400
											Gunsmoke	WCCO	150,800

GRAND RAPIDS-KALAMAZOO

STATIONS: WKZO, WOOD, WZZM. SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

1.	Andy Griffith	WKZO	143,600	46	1.	Ripcord (Fri. 9:30)	WKZO	UA-TV	88,500	29	Biography	WOOD	49,100
2.	Bev; Julie-Carol; BB	WKZO	137,300	37	2.	Highway Patrol; BB (M. W. F. 7:00)	WKZO	Economee	70,100	18	Huckleberry Hound	WOOD	43,500
3.	Dyke; Julie-Carol; BB	WKZO	125,500	33	3.	Death Valley Days (Fri. 10:00)	WKZO	US Borax	66,500	23	J. Paar; Revolution	WOOD	60,400
4.	Bonanza	WOOD	124,200	34	4.	Biography (Fri. 9:30)	WOOD	Official	49,100	12	Ripcord	WKZO	88,500
5.	Red Skelton	WKZO	111,700	32	5.	Third Man; JFK (Tues. 7:00)	WKZO	NTA	46,500	11	Sea Hunt	WOOD	56,500
6.	Gunsmoke	WKZO	104,800	27	6.	Trails West; BB (Sat. 7:00)	WKZO	Robeck	44,800	14	Sea Hunt	WOOD	23,800
7.	I've Got Secret; BB	WKZO	101,200	25	7.	Huckleberry Hound (Wed. 7:00)	WOOD	Screen Gems	43,500	11	Highway Patrol; BB	WKZO	72,300
8.	Candid Camera	WKZO	100,400	24	8.	Call Mr. D. (Thurs. 7:00)	WKZO	CBS Films	39,700	8	Michigan Outdoors	WOOD	59,600
9.	Dr. Kildare	WOOD	98,300	28	9.	Checkmate (Thurs. 10:00)	WOOD	MCA	37,600	9	Nurses	WKZO	79,900
10.	Tell the Truth; BB	WKZO	96,800	22	10.	Sea Hunt (Tu, F. Sat. 7:00)	WOOD	Economee	36,300	11	Highway Patrol	WKZO	52,000

French-Styled Tint for All Europe Gains In Favor Over Yank Process

Paris, Aug. 20.

The French cult of grandeur, national pride and pan-European-ism seems to have seeped down to show biz facets. French youth now belatedly has its own rock 'n' roll idols, attempts have been made to emulate Yank oater and gangster pix, musical legit and films in this U.S. style are being planned, and now French representatives are sure that the French color tv process will beat out the Yank one in European favor and adoption.

Insiders here claim that it is now between the United States process and the French system with a decision due in early 1964 which should decide what the whole European tv-tint scheme will be like. It is an accepted fact that because of Eurovision and the ECM all Europe will go for one method. Easier equipment aspects will also back this.

If not positive, the French sys-

tem seemed to gain favor at the recent tests in Britain, according to reliable sources. And most European countries, including Eastern Bloc nations, have ordered French test equipment to try out this process. The French process was originated by Henri De France who also pioneered the present 819-line French one-channel system.

With the second channel in the offing, and Europe also set for great tv burgeoning in webs and sets, the color choice also seems imminent. It will be conceived for 625-line reception. It is now up to the European Union of TV and Radio Transmission to choose the process they want. It has narrowed down to the Yank 2nd French processes and an outsider West German method called PAL.

Accord is expected by February '64 and then it is up to each nation as to whether they will go along with the Union choice. It is felt they probably will. French backers claim its system has an edge in transforming a black and white vid signal by the set itself, thus insuring greater distance and clear reproduction.

Other claimed advantages are the following:

1—At emission source the French system will need only a few modifications since it is ostensibly in black and white.

2—It is claimed that since it is a frequency modulation system the images are less likely to have bugs or distortion of any kind in the transmission phase.

3—Since it is basically black and white it will save time in covering various territories since the regular diffusion system already set up can be used.

4—French claim that magnetic tape usage is also simple and gives a better definition than black and white.

5—At the receiving end it is averred that there is no more adjustment necessary than regular black and white and that definition is equal.

6—Upkeep, new additions and running will be comparatively cheap compared to other methods. It is said, and the antenna will be the same as that to be used for the coming second web and not need extra precision installations.

7—The French system jives with the currently installed Eurovision setup and it is also felt it will easily link with the planned Mondovision of the future without any great technical changes needed within the present European tv methods.

So French pride has seemingly already given itself the European, and then possibly Asian and African, color monopoly. But there is still some time to go before the actual decision is made. It remains to be seen if the French system will get the nod. But reports from various sources seem to concur that it has a good chance.

'Twilight Zone' Ruling Could Have Bearing On Future Writer Procedure

Los Angeles, Aug. 20.

A Superior Court ruling upsetting an arbitration agreement in a "Twilight Zone" teleseries plagiarism suit conceivably may have a far-reaching effect on future writer procedure. Ruling was handed down by Judge Leon T. David in connection with action brought by scripter Clyde Ware against Rod Serling and persons associated with series.

Bench declared invalid and void a submission agreement inked by Ware, under which Serling and Cayuga Productions, which turns out "Twilight Zone," had moved to order arbitration in Ware's suit contending "invasion of common law property rights, breach of contract" and asking for an accounting from a segment of the series.

Ware in his submission agreement agreed to release Cayuga from any claims which might arise following submission of his script and setting a \$250 script value should a claim arise and go to arbitration. Script submitted was "The 13th Mannequin."

In complaint filed May 16, 1963, against Serling, Cayuga, Ashley-Steiner agency—which handled deal—and writer Charles Beaumont, Ware charged his story had been the basis of episode, "Mannequin," which Beaumont scripted. Ware asked \$15,000 as value of his property and \$50,000 for loss of story credit.

Use of a submission agreement, Judge David ruled, was "against public policy" and denied motion to order arbitration. Defendants were given 10 days to answer the complaint.

Liz's Canada Coin

Continued from page 22

Sullivan sponsors was a cigaret, Tuckett Tobacco, which is understood to have bowed out because of mounting pressures in Canada against exposure of cigaret commercials before 9 p.m. Another lost sponsor was Kodak of Canada which followed its U.S. cousin in picking up NBC's "Wonderful World of Walt Disney."

Kraft Foods has renewed the Garry Moore show in a 52-week deal; American Motors of Canada again will be sponsoring the National Football League schedule; Prudential of Canada has renewed on "Twentieth Century"; and in a unique deal Red Skelton will return after a two-year absence.

Skelton deal calls for 20 hour-long outings which will be dovetailed in a CBC weekly "Playdate" series, sponsored by Chrysler, Beecham, Clairol and Sterling Drug.

Louisville — Thomas DeMuth, with the station since 1959, has been named commercial manager of WAVE here. He was formerly local commercial manager.

Happy New Year!

WGN-TV is celebrating the New TV Year right now with new programming...dozens of all-new shows and stars for the whole family...programs for every advertiser to reach every audience! And in keeping with the New Year you'll find more programs than ever are in color.



METRO-GOLDWYN-MAYER TELEVISION PRESENTS



View from the Lion's Den

Decision Dilemma Can Be Cured

■ "I watch THE ELEVENTH HOUR every Wednesday at 10 o'clock because —". If we ran a contest in 25 words or less for this, or any other television series, all answers could be grouped by three types: regular, occasional and non-viewers. (Some people will enter every contest they can lay their hands on.) These viewer separations are important, for it immediately poses the question of how people decided to view—or not—or sometimes—a regular series. Obviously, the movement of viewers from one camp to another can spell the d-i-f-f-e-r-e-n-c-e between a hit and a not-so-hit program.

■ The regular viewer is hooked rather quickly by the continuing appeal of the star, the story, the sound of hooves, the sight of gags—or the simple fact that he's awake at this time and competing shows are offering all the things the viewer dislikes.

■ That puts our focus on the volatile viewer who watches once in a while or never. He has made a decision. Rather, he is in a dilemma as to what to watch until something helps him arrive at a decision. So, MGM-TV tucked in a special question along with some program analysis research conducted by TVQ. It asked specifically which sources the viewer found most helpful in deciding which programs to watch THAT WERE NOT HIS REGULAR FAVORITES.

■ The results are really not surprising. More than one source is used, but on-air announcements came up number one, closely followed by TV Guide, and then newspapers. The best combination was on-air and/or TV Guide—the media used by 70% of those replying.

■ Now, if all station managers will write in 25 words or less why they do believe in promotion, perhaps the dilemma of too small ad budgets will be cured.

REAL ESTATE

SUBURBAN ELEGANCE (BERGEN COUNTY, N. J.)

\$110,000

A gracious entrance with its marble foyer and circular stairway leads to a grand living room with mirrored wall and woodburning fireplace, entertainment size formal dining room, "kitchen-of-tomorrow" with windowed dining bay overlooking flagstone terrace and garden, tile powder room, wood paneled den and guest room with tile bath and a secluded patio complete the first floor. Second floor has a master bedroom with private bath, 2 additional, large bedrooms and tile bath, copious closets and built-ins throughout. Basement level consists of family room with barbecue and woodburning fireplace, powder room with stall shower and a separate laundry room. This magnificent showplace on almost a full acre of year round loveliness in an area of other fine homes in Ridgewood is truly irresistible—Top financing—Easy commuting to N. Y. C.

THE MURRAY AGENCY

45 North Broad St. Realtors Ridgewood, N.J.
Oliver 2-2181

PENTHOUSE AVAILABLE

In the heart of New York's theatre district. LARGE 1 RM. LUXURY STUDIO APT. AIR COND. Ideal for visiting VIP. Short or long term rental. Twin beds with private bath (tub, shower & tub). Completely equipped kitchen, bar & private terr. Full hotel service. GORHAM HOTEL, 138 W. 45 St.

PRIME OFFICE SPACE SUB LEASE

Broadway and 57th Street. Have vacated premises — must make a favorable sub-lease agreement. Call immediately for excellent terms in New York WO 4-8626, or write: Real Estate Department, Walter Reade, Inc., Mayfair House, Deal Road, Oakhurst, N.J.

Beaumont, Texas—Doug Thompson has been named manager of KBMT-TV here.

See Page 37

Foreign TV Reviews

Continued from page 29

ney's "Summer Magic" pleasantly extracted Burl Ives in his ugly-bug ditty, and another regular feature is a guest celeb as deejay, filled by Janette Scott in the opener; she chose Diane Ray's "Please Don't Talk to the Lifeguard" as a winner, and her judgment seemed suspect.

Upshot was a nicely hectic affair, crammed with incident for its market, and matching up to its get-up-and-go intentions.

Foreign TV Followup

Drama 63

Although he has a growing reputation as a novelist, Frederic Raphael has not matched it with his tv plays. His "Well-Dressed Man" for Associated Television's "Drama 63" hour had many virtues of craftsmanship and literacy, but they were not harnessed to a viable idea. Raphael seemed to be pegging his gifts to slight notion that seems neater on paper than it worked out in practice.

Said idea was that Philip Mallard (Peter Sallis) stepped forward to provide an alibi for Jenks (Kenneth J. Warren), a roughneck on a murder rap. His evidence, that he had chatted with Jenks in a bar at the time of the killing, was untrue. But the script deftly suggested why Mallard had given it. He was a friendless bachelor, with a successful brother in the public eye. He wanted his own fame and headlines, and this was his only way of getting it.

But then Jenks came to terrorize him, with threats of disgrace if Mallard's perjury were discovered. Prone to violence, he planned to rob Mallard's affluent brother—and the inevitable upshot was that he was given a fatal dose of poison in his tea, Mallard being a pharmacist's assistant.

The situation was lengthened by some brisk scenes with the Mallard relations—but these were strictly irrelevant to the theme. And the tension of the second half was punctured by the end being foreseen almost at the starting-post.

There were two good performances, from Peter Sallis, who specializes in the under-privilege to fine effect, and from Kenneth J. Warren as the brutish criminal. Geoffrey Nethercott's production was strong in atmosphere, which he occasionally over-emphasized

with roars from the local football ground to highlight Mallard's solitary existence. But both thespians and producer did much to bring conviction to an author who did not seem to possess it himself.

Otto.

The Sunday Play

Still lacking a certain purpose or standards, BBC-TV's "Sunday Play" spot came up with a promising item in "Night Express," translated from the German of Herbert Reinecker by Rudolph Cartier, who also directed John Elliot's production. The 50-minute action took place during a train journey from Berlin to West Germany, through the East zone, and a varied clutch of passengers had to decide whether they would help an East German youth who had jumped the train for freedom.

The script thus intended to make a point about human responsibility in a tense situation. Each of the passengers purveyed points of view, most finding reasons not to be involved. Frequent visitations by an East German cop were used for thrills, and the climax was the refugee's exit from the train at full speed. He knew that he could not rely on his fellow humans, and saved them the trouble of risking their necks.

There was nothing wrong with the idea, or with Cartier's direction, which crisply and alertly grasped every chance for dramatic impact. But characters, who were anonymous, resolutely refused to come alive, and they stayed as mouthpieces for their do-nothing excuses. The machinery of the plot showed every strut and cog, and it wasn't helped by Cartier's English, some of which seemed to be culled from a century-old phrase-book. The competent team of thespians included Peter Vaughan, Bernard Archard, and Albert Lieven, but their ability did not destroy the feeling that they might have been economically replaced by a bunch of parrots.

Otto.

Global Peddler

Continued from page 25

has been distributed in more markets than Atkinson might wish.

Companies becoming more active in the foreign field include Metro TV, Warner Bros. and 20th-Fox. Screen Gems, one of the pioneers in the field, handling its pix

library as well as its tv film catalog, remains the leader in the field, but the fight is keen for second and third place.

Four Star, ever since the switch-over of Manny Reiner there from United Artists Television, has been building up in the foreign field. Another growth foreign company is Desilu.

ITC, owned by Associated Television of England, remains unique in the field. ATV's American branch in the foreign field, ITC, handles the western hemisphere and ITC the eastern hemisphere, with ITC exec v.p. Abe Mandell still retaining his veteran hand in the Far East. ITC, which is a healthy operation, represents the sole foreign owned company, taking sizeable reciprocal dough for programming from the U. S.

ITC, in its U. S. operation, is keenly competitive and savvy, the same posture assumed by successful American exporters in their operation abroad.

Negro Minister

Continued from page 25

maintaining programs. Thank you for your invitation and cooperation."

At Stanley's request, it has been announced at each of the succeeding devotional broadcasts, "The minister originally scheduled this week, the Rev. A. Knighton Stanley, in the best interest of the station, decided to discontinue his series."

A filmed devotional presentation was used to fill the time Tuesday, and on Wednesday, the Rev. Carl Ritchie, pastor of the Lutheran Church of Our Father appeared. Ritchie will complete the week's series.

C. O. Jeffress, president of the Greensboro News Co., owner of WFMJ-Television, said, "We suggested to Mr. Stanley that his material was not in keeping with the devotional nature of the program. We did comply with his request to make an announcement that his withdrawal was in the best interest of the station. We certainly have no quarrel with Mr. Stanley. If it comes to his turn again, and he's designated, we would be delighted to have him appear on the program."

Houston—Stanley Tinsley, with the station since 1953, has been named local sales manager of KHOU-TV, the Corinthian outlet here. Tinsley has been a sales rep for the last 10 years and the promotion is to a newly-created post.

Inside Stuff—Radio-TV

In a New Act review of Bill Cosby a few weeks back, VARIETY mentioned the Negro comedian's tv aspirations, and said they were perfectly plausible, if and when the "Rinsoed medium (whiter-than-white) removes some of the bleach." "Tonight" show, has greatly decreased the sudsing action, for Cosby, anyhow.

Comedian, who lays strictly off race-angled jokes, made his tv debut on the NBC-TV late-nighter Aug. 6 while Allen Sherman was subbing as host for Johnny Carson. His brief comedy routine (on karate, which he uses in club appearances) and ad lib with other guests (Kay Stevens, Jim Backus, Milt Kamen and Art Buchwald) was a smash, directly resulting in five more tv shots, several nitery dates and a contract for a comedy disk with Warner Bros. records.

Jack Paar signed him for his premiere of the new season Sept. 27 and a later show; ABC-TV's "Hootennanny" latched on for a videotaping at UCLA; and Mike Douglas, whose Cleveland show is going into syndication, and John Reed King's Pittsburgh show pacted him for local appearances.

Henry Morgan revealed, during a recent guest appearance on CBS-radio, that he had written for Macmillan ("which publishes 600 books annually") a fairy story not to be released until Christmas time, 1964. Authoring has been completed; illustrating is under way. Title has not yet been selected, although Morgan suggested that listeners buy the book, when available.

Comedian spun an air story of being on Cape Cod with Ed O'Connor, author of "The Last Hurrah" and hearing Arthur Schlesinger Jr. phone O'Connor an invitation to visit the summer White House—"30 minutes away." O'Connor had made another promise for that day; declined the invitation. Schlesinger, also a writer, film critic and historian, seemed aghast. He repeated the invitation, Morgan recounted. It was still a polite "no."

NBC's research department, headed by veepee and research director Hugh Beville, has launched an extensive study of the New York radio audience in the interests of the web's New York flagship WNBC.

Survey's aim is to find out what's the matter with the hq o&o, which flunked muster during the annual visit of NBC chieftains Robert Sarnoff and Robert Kintner a couple of weeks ago. What the Beville men will attempt to do is come up with some of the answers to the question of an AM outlet losing money in a market where independent stations gross up to \$7,000,000 annually.

Girl billed as "The Body of Cleopatra," who appeared on the "Tonight" show Thursday (15) is identified as Lois Bennett, wife of Bernie Bennett, who together with his brother George, operates Bennett Public relations. Mrs. Bennett got the assignment from a model agency of posing in Egyptian costumes. The body was used, and the head of Elizabeth Taylor was superimposed for use on the jacket of the soundtrack album of "Cleopatra." Mrs. Bennett at one-time was a receptionist at MCA.

CBS, in granting a \$250,000 gift to Community Television of Southern California, has to date granted \$1,500,000 to educational television in the U.S.

Community Television of Southern California (CTSC) plans to establish an educational ultra high frequency station in Los Angeles. CBS prexy Frank Stanton, in his letter to CTSC chairman Dr. Lee A. DuBridge, reiterated CBS' continued policy of support for etv. KNXT, CBS o&o in Los Angeles, Stanton added, also will offer support, particularly in technical assistance and fund-raising.

Last month, CTSC received a gift of \$250,000 from Metromedia, Inc., tv and radio group, whose stations include KTTV and KJAC, Los Angeles.

The Paul W. Kesten Memorial Fellowship at the Harvard U. Graduate School of Business Administration has been awarded to David C. Dionne, of Lexington, Mass.

Fellowship was established by CBS Foundations, Inc., in memory of Paul W. Kesten, former exec v.p. and vice chairman of the board of directors of CBS. It is for an outstanding student entering the first year at the school, who is preparing for a career in marketing.

At FCC's request, Sen. Warren Magnuson (D-Wash.) introduced legislation allowing the Commission to take a closer look at applications for sales of radio and tv stations.

Under present law, FCC can only consider the applicant for the purchase.

In asking Congress to pass the bill, FCC Chairman E. William Henry said the present section "for all practical purposes . . . permits a licensee to choose his successor."

Cindy Foerster's name was misspelled in the WISN-TV ad last week. She's wife of the Milwaukee station's sales manager Dick Foerster.

Radio Review

COMMENT

With Eva Six, James H. Nicholson, Jim Underwood, Bill Mercer
Producer: Eddie Barker
110 Mins.; Mon.-Fri., 1:10 p.m.
KRLD, Dallas

This award-winning daily show usually has interesting guests for the live chatter, but when show bizzers drop by for the tubthumping bit, the sessions become more lively. A visit Friday (16) by buxom film starlet Eva Six, a costar of "Beach Party," and American International Pictures' prexy James H. Nicholson, producer of the film with a 14-house multiple run here, made good listening.

During the long, informal q&a session with KRLD newsmen Jim Underwood and Bill Mercer, the Hungarian actress drew lotsa laughs with her candid answers, voluntary contributions and fractured English. That she is amply endowed physically was evident by innuendo in ad libs by Underwood and Mercer, at which Miss Six also chuckled. In her "Beach Party" plugs, Miss Six revealed she wasn't permitted a bikini—too revealing for her proportions—as other gals in the film wore. She did a yeoman chore in extolling the film and the other cast members.

Nicholson contributed a good background stint—how he started in 1933 as an \$8 per week usher in a San Francisco filmery, of

which job he had bitter memories. But he stayed with pix, and has held no other posts. He confessed AIP had done well financially with its horror films and science fiction pix, but was leaning more towards comedy. He got in a good plug for an upcoming feature, "The Comedy of Terrors," which will star Vincent Price, Peter Lorre, Basil Rathbone and Boris Karloff. The man with 30 years in the film industry made good sense, and listening, with his reasoning anent budgets, stars and showmanship.

Bark.

Chas. Russell to Revue

Hollywood, Aug. 20.
Charles Russell, who produced "Naked City" at Screen Gems last season, has been signed by Revue studios as one of the producers on its "The Alfred Hitchcock Hour" series, on CBS-TV.

Other producers on the hour-long series are Joan Harrison, Norman Lloyd and Robert Douglas.

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Best foreign films!

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IT'S ALWAYS FAIR WEATHER, Gene Kelly • AMBUSH,
Robert Taylor • BEST THINGS IN LIFE ARE FREE, Ernest Borgnine
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Marlon Brando • Joanne Woodward • Paul Newman
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Jane Russell • Richard Burton • Shirley Jones
Burt Lancaster • Dana Andrews • Elizabeth Taylor

Naked City • The Detectives '87th Precinct • Dragnet
The Lee Marvin Show • The Law and Mr. Jones •
Hawaiian Eye • The Killer • Sea Hunt
Surfside Six • Maverick • Checkmate • Roaring 20's
Wanted Dead or Alive • Adventures in Paradise
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Plus these returning favorites!

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free: Party hats, favors,
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Year's Party, WGN-TV,
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Your WGN-TV representative will tell you
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New Year reservations!!

WGN knows Chicago best...sells Chicago best...
with the programs Chicago likes best!
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Telephone LA 8-2311



From The Production Centres

Continued from page 27

by Bernard Keps "The Lemmings," commissioned following the success of his "Home Sweet Honeycombe," has been accepted by the Mermaid Theatre as a stage production for next year. BBC "Panorama" did a special on "the examination of the American Negro mind" under the title "The 100-Year Promise." BBC-TV producer Dennis Main Wilson mounting an "outside broadcast spectacular" from the Villars Palace Hotel, in the centre of the Bernese Alps in Switzerland. Program will star local rave comic Eric Sykes.

IN WASHINGTON . . .

Triangle Broadcasting's Ann Blair was honored at a party given by her bosses for her induction as President of the American Newspaper Women's Club. At the City Tavern party were Triangle v.p. Roger Clipp and numerous Washington biggies including Sens. Hugh Scott (R-Pa.) Joseph Clark (D-Pa.), Clifford Case (R-N.J.) and Kenneth Keating (R-N.Y.) and most of the Pennsylvania Congressional delegation. NBC's Russ Ward will be anchorman on the new half-hour news show of WRC-TV, the NBC o&o. Nancy Hanschman Dickerson will do features and interviews. Donna Duffy named to the new spot at WTGG-TV of National Sales Service Coordinator WWDC radio broadcasting professional football Redskins exhibition and regular season games. Jim Gibbons and Eddie Gallagher will handle the exhibitions and Bill McColgan and Morrie Siegal will cover the regular games. WRC-TV got in on the school drop-out act by airing the U.S. Labor Dept. film "When I'm Old Enough, Goodbye."

IN BOSTON . . .

WEEI carrying complete '63 football skeds of BC and Boston Patriots kicks off both with reception at Kemmore Hotel Sept. 4. Larry Pickard, former WBZ-TV news dir. and mng. ed NBC-TV's "Today," now operating his own pr firm here, in N.Y. on consultant assignment for Time, Inc., broadcast div. experimental tv programs. WBZ-TV going with half-hour cross the board news show at 6:30 p.m. starting Sept. 9 preem date of NBC web's new Huntley-Brinkley half-hour 7 p.m. newscast. On-the-air reporters Joanne Desmond and Gene Pell will join anchorman Arch Macdonald in new local show. John O'Connell, former sales manager WMEX, joined WNAC sales staff. Mary Sparks, WNAC's community service director, speaking at Simplex country club for business and professional women's clubs. Al Korn, WNAC-TV ad promosh director, back from Mexico vacash.

IN PHILADELPHIA . . .

"Tennessee Ernie" Ford due in to head up the local hoopla launching his ABC-TV series (Sept. 14). WHYY-TV to present "Open End" two-hour sessions, beginning the night Philly's educational station starts telecasting over Channel 12 (Sept. 12). Gene Barry, the millionaire lawyer in the upcoming ABC-TV series "Burke's Law," skedded to be in town with his Rolls-Royce paddywagon (Sept. 3). Bud Brees, former local deejay, later with "Monitor" in New York, now head of customer relations for Fierstien Oldsmobile. Harry "Bud" Smith, who dates back to WIP's "Gangbusters," in the 30s handling vacationing Phil Sheridan's WFIL show, for three weeks. Edith Hamlin, casting director for Frank and Eleanor Perry's "Ladybug, Ladybug," inked for same chore with CBS-TV's "Defenders." Del Parks, former deejay here, now with WJBR, Wilmington Del.

IN DETROIT . . .

CKLW-TV has chartered an excursion boat to host 750 time buyers, agency reps and the press on a five-hour Detroit waterways cruise while the "Bright New Look" of the station's fall programming is being revealed. WWJ, which describes itself as the "world's first radio station," will celebrate its 43d anni this week with appropriate

programs and exhibits. WXYZ-TV helped combat school dropouts with information and entertainment in a 110-minute program called "Careerathon," with Fred Wolf, Lee Alan, Joel Sebastian and Paul Winter, among the station personalities participating. Joining them were Meredith Willson and his wife, Connie Francis, Brenda Lee, and others. More than 45 live radio reports, film and video segments and five "At the Fair" tv programs will highlight WWJ's coverage of the 1963 Michigan State Fair. Scientific research and its effects on the auto industry will form the basis of discussion between WJBK news director Bob King and auto execs.

IN ST. LOUIS . . .

Don Cunningham, announcer-personality for KPLR-TV, suffered a neck injury when his auto missed a curve and will be laid up for a month. George Abel and Bob Sheehan will take over Cunningham's sports and commercial duties in the interim. CBS-TV's annual "Star Flite" junket due in St. Louis, Aug. 24-25. George Vescio of CBS' Hollywood press bureau will "den mother" interview sessions at the Chase-Park Plaza Hotel. Celebs from the net's fall program schedule expected here include Glynis Johns, Bea Benaderet, Jerry Van Dyke, Connie Hines, Raymond Bailey, Elizabeth Wilson, Bill Talman and Bill Bixby. Harry Stone assigned a regular weekly hosting berth on KSD-TV's "Tonight In St. Louis." David Suskind's "Open End" slated on the local educational outlet, KETC, starting Thursday, Sept. 9. KMOX radio will originate broadcasts of the St. Louis Cardinal football schedule for the fourth consecutive year. J. C. Politz will handle the play-by-play, assisted by Jim Butler. Jimmie Dodd, host of those "Mickey Mouse Club" reruns, coming to town Sept. 7-8 to entertain at a shindig planned by his sponsor, Kroger.

IN PITTSBURGH . . .

Randy Hall, KDKA-TV's late night sportscaster and host of the station's Saturday dance party, has resigned to become the afternoon d.j. at WERE, Cleveland. KDKA has shifted three d.j.'s to new times: Art Pallan is on from 10 a.m. to 2 p.m. Bob Tracey follows from 2 to 4 p.m. Clark Race is next in the 4 to 8 p.m. time period just before "Program PM" or the ball game. WIIC is in the middle of one of the biggest tv promotions-seen in the city. In promoting its annual "Family Day" at West View Park on Sat. (24) the station is putting all of its personalities in against some of the world's top wrestlers in a softball game to be played on donkeys. There are many other similar features and the whole event is hit hard all day on the station which should result in the biggest day the Park will have all year, just what it did last year. WTAE, the ABC Pitt affiliate, is finally taking "Hootenanny" this fall but will play it on a delayed basis from 2:30 to 3:30 p.m. Saturdays. WIIC, the NBC affiliate, is now carrying the show. WTAE is celebrating newscaster Carl Lee's 10th anni in tv this week. Lee Doriss is the d.j. at WZUM. Lee worked here years ago when WILY was in operation.

IN MINNEAPOLIS . . .

Stan Hubbard's NBC affiliated KSTP-TV on Monday (19) presented its own produced 30-minute "Freedom Imprisoned" to mark East Berlin wall's third anniversary. Staff moderator Bob Ryan had as guests three Iron Curtain and one Cuban escapees who discussed what's involved in the problem created by freedom barriers. Local non-network WTCN-TV augmented its owner Time-Life's civil rights spot announcements with state and Twin Cities leaders' opinions on the subject. James Blake moved from KSTP-TV and Radio national sales manager to the post of the Hubbard station's general sales manager, with Byron Anderson taking over the relinquished assignment. Another KSTP appointee was Dan Kirchgesner as Radio sales manager. Twin Cities' 30,000 color sets now in use put Mpls.-St. Paul in ninth place among metropolitan areas nationwide. Chuck Cell has come from KQAC, Austin, Minn., to become Twin Cities' radio station KDNB merchandise and promotion manager. WCCO-TV announcer John Callos to lead a three-week tour of Greece and the Aegean Islands Oct. 7.

IN BALTIMORE . . .

"Romper Room," produced by Claster Productions of this city and now telecast in more than 100 cities throughout the world, is undergoing local channel change. It leaves WJZ-TV Friday, Sept. 20 and starts following Monday on WMAR-TV. Joe Knight of WFBR Radio celebrates his 20th anni as announcer this month. He began with KVGB in Great Bend, Kansas. Veronica Lake has ended association with WJZ-TV after one year as hostess of "Festival of Stars", Saturday night not-so-late movie series. Contract expired. Ralph Phillips of WFBR is visiting Europe with Mrs. Phillips. WJZ-TV has renewed contract the Baltimore Oriole Baseball Club and National Brewing Co. and will carry games for next three years. John Quigley of WJZ-TV is producing an hourlong documentary on the life of F. Scott Fitzgerald.

Hastings Coin to MBS

Besides cigs and beer, automotive and related sponsor categories are probably most responsible for radio's boom, with the approach being get 'em at the wheel. One of the latest to get into the audio act is Hastings, makes of an oil additive, which will bankroll Mutual Broadcasting's Bill Stern sports show across the board from 5:30 to 5:35 p.m.

Campaign has a fall starting date with Bozell & Jacob's Indianapolis office the ad agency.

June UHF Prod. In Big Bustout

Washington, Aug. 20.

More UHF television receivers were produced in June than in any month in the last seven years.

Electronic Industries Assn. disclosed 107,500 UHF sets were turned out in June, marking a generally upbeat month in radio and tv sales and production.

Reversing the April-May slump, distributors in June sold 541,810 television sets and 811,923 radios.

Comparative 1963-1962 six month sales totals show tv ahead of last year's pace while radio is still trailing.

Six month tv sales in 1963 were 2,956,808 compared to 2,724,038 in 1962.

The six month radio tally was 3,935,670 in 1963, a slump from the 4,800,574 sold in a comparable period last year.

The 107,500 UHF sets produced in June was a spurt from the 57,208 put out in May. To date 433,338 UHF sets have been produced compared to 275,446 at this time in 1962.

While total radio sales and production six-month figures are down in 1963 from their 1962 mark, advances were registered in auto and FM production.

In the first six months of 1963 3,752,626 auto radios were turned out, a boost over the 3,271,477 for a comparable time last year.

FM production through June was 640,907 this year and 459,508 last year.

Adrian Samish, Mack Bing Join Jerry Lewis Staff

Mort Sahl will be appearing several times on the "Jerry Lewis Show" during its run on the ABC-TV web next season. First date for Sahl on the two-hour layout will be on the preem, Sept. 21.

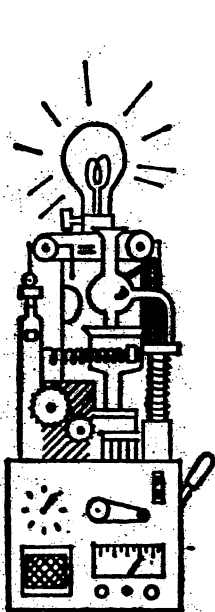
Meantime, staff changes on the Lewis series have brought in Adrian Samish, onetime head of MGM-TV programming, as commercial producer and Mack Bing, former associate director of the "Garry Moore Show" as associate producer. Hierarchy of production staffers is topped by Ernest D. Glucksman, exec producer, and Perry Cross, producer of the show.

YOUNG ATTORNEY

Seeks challenging opportunity in entertainment field. New York Bar. Ivy L.L.B. Diversified experience. Single. Will travel.

BOX V-3501, VARIETY

154 W. 46 St., New York 36, N.Y.



What is it?

We don't know. Couldn't care less.

But we do know that if you advertise it on KSTP-TV you can sell it... and plenty more like it.

The Northwest's first TV station, KSTP-TV effectively and economically sells a market of 810,800 TV families and over Five Billion in spendable income.

KSTP
television **5**
100,000 WATTS • NBC
MINNEAPOLIS • ST. PAUL

Hastings Coin to MBS

Besides cigs and beer, automotive and related sponsor categories are probably most responsible for radio's boom, with the approach being get 'em at the wheel. One of the latest to get into the audio act is Hastings, makes of an oil additive, which will bankroll Mutual Broadcasting's Bill Stern sports show across the board from 5:30 to 5:35 p.m.

Campaign has a fall starting date with Bozell & Jacob's Indianapolis office the ad agency.

International Talent Associates announces with great pride the exclusive representation in all fields of one of television's leading creative figures.

JAMES LOREN

Beverly Hills

New York

London

AGAIN! August 25th
ED SULLIVAN SHOW (CBS-TV)

"NEW YORK COLORING BOOK"

Thank you ED RONNIE HALL CAROL MORLEY GLORIA BLEEZARDE RONNY WHYTE
Lyrics: MICHAEL McWHINNEY Music: JERRY POWELL Musical Direction: NATALIE CHARLSON

Television Reviews

Continued from page 29

we've been given nothing but evil; he's shown he's not our friend."

Huffaker commendably posed his many questions with tact, and got immediate response from the Muslim minister. The q&a session was a straight, matter of fact deal throughout, with no irritation evidenced on either side, and no refusal of answer by Mr. X. With the current racial unrest in the U.S., the Black Muslim's beliefs provided another picture in this engaging filmed segment. *Bark.*

RANDY ATCHER SHOW

With Randy Atcher, Ronny Atcher, Brenda Vincent, Ray Bond Square Dancers, Ramblers Trio, Brooks, Sherry Scott
 Producer-Director: Chuck Hall
 Asst. Producer: Jack Cook
 30 Min., Fri. 7:30 p.m.
 PARTICIPATING
 WHAS-TV, Louisville

Randy Atcher Show, longtime WHAS-TV fave, is holding fast to the country music format with Randy Atcher and his regular crew dishing out the country tunes, but now blending in some pop and standard tunes. Bernie Smith, tops all the guitar pickers in a wide area and Tiny Thomale, WHAS staff pianist, is of the old school (just whistle a couple bars and he'll play it). Shorty Chesser, Atcher's guitar "second-banana" for many years, is one of the best guitarist-entertainers in these parts. This group supports Atcher with instrumental and vocal background.

Atcher has a way with a folk ballad, and his son, Ronny has an appealing style and projects neatly.

Regular feature which registers with listeners in the area is a square dance group, with Ray Bond, singing square dance caller. Brenda Vincent is a fresh, youthful vocalist and registers well. A fixture on each show is a gospel song. On show caught, "I Walk In God's Garden" had Randy and son Ronny duetting, with nice background.

Shows sets have shown marked improvement over the years, and camera work by the crew rates kudos. Taped commercials are smoothly integrated, and the usual finale close-up wound up a homey-tuneful sesh. *Wied.*

CANON 35

With Dave Moore, others
 Producer-Writer: Joe Bartelme
 Director: Bob Mitchell
 30 Mins., Wed., 7 p.m.
 WCCO-TV, Minneapolis

WCCO-TV must have won a high place in the ranks of those fighting Canon 35, the American Bar Association's ban on television and radio courtroom presence for air-lane trials coverage—a ban resting only on an ABA resolution, not a law, but having the latter's force to the extent that courts respect it in all excepting two states, Texas and Colorado.

The local CBS affiliate at least impresses as having earned the honor medal in the prevailing war to abrogate cameras and mikes' exclusion from courtrooms. This because it devoted a 30-minute documentary in its own news department produced once-a-month "Reports" series to bringing the matter forcibly to this area's attention. And because it did this in a forcible manner that revealed why many consider the ban an injustice to the public as well as to tv and radio.

As usual in this highly praised series, the documentary stacked up as a first-rate job in all respects—one that engrossed and provoked thought as well as supplying valuable information. In this instance ace Jim Dooley, regular producer-writer, was on vacation and his

reins were taken over by Joe Bartelme, the station's associate news director, who impressed as being very much on the ball in the same way that Dooley always is. Director Bob Mitchell and the cameramen, including Bob Sjöholm, came through in the customary tip-top fashion.

While the controversial matter's both sides were presented, the documentary undoubtedly left the vast majority of dialers convinced that tv and radio, the same as newspapers, should be permitted to cover important court trials and it's to the public's advantage to have them do so. This was because much was given over to a debate on the subject between two local attorneys, with a municipal court judge presiding, and Stu Weisman, the lawyer pleading in the abolitionist's behalf, seemed to have by far the better of the argument.

Among other things, Weisman pointed out the reasons why it would be to setowners' advantage to hear trial proceedings verbatim as they actually occurred instead of only reading about them in the newspapers. He made much of the contention that newspaper reports might be prejudiced, just as lawyers and judges, but that via video and audio the public could see and hear justice in action sans any fettering. It gets down to the pub-

lic's right to know just what goes on in the courts, he said.

It was Weisman's opinion that broadcasting of a trial would have a salutary effect on participating lawyers' conduct, curbing offensive grandstanding and making for more carefulness which should prevail even in the heat of battle.

The lawyer arguing for the ban's continuance expressed the belief that the fact a trial was being televised even might cause a participating attorney to refrain from doing some of the things which would be to his clients' advantage—things they didn't want seen over the air—and this would be to clients' disadvantage.

He stressed, too, that what is televised likely would be edited, resulting in a leaning toward the dramatic portions and omissions of parts necessary to obtain a true and correct understanding and thus creating false impressions.

Along with the protracted discussion were pertinent points brought out by topdrawer narrator Dave Moore and, to make for viewer enjoyment, a moderate amount of filmed action. *Rees.*

Dallas—A search for folk music talent has begun on WFAA-TV as the outlet launches preparations for eight "Hometown Hootenanny" programs during August and September. Jay Watson, program manager, announced that a great deal of interest in folk music has been evidenced here among young performers.

British Com'l TV's 'Golden June' With Billings Showing Big Increase

London, Aug. 20.

Weather aside, Britain's independent tv stations are experiencing a brighter summer this year with billings in a lot of cases way up over last summer, if figures issued by Media Records, an independent monitoring organization, are any guide. According to MR, advertisers this June spent some \$22,372,200 on tv, a 10% increase over the previous June.

Companies up and down the network—with the exception of Associated-Rediffusion and Ulster-TV—show increases ranging from 76% to 2% and, generally speaking, MR statistics mark the month in question as "Golden June."

Granada-TV, which has been leading the scramble for ad coin these last few months, again keeps its nose in front, with \$3,838,800 from its weekday operation in the North, a 15% increase over the same month in the previous year.

Station was closely followed by Associated Television whose dual Midlands (Weekdays), London (Weekends) service yielded an aggregate of \$3,808,000 for the month, a hike of 15%.

Recording a startling rise of 28% in the North and 25% in the

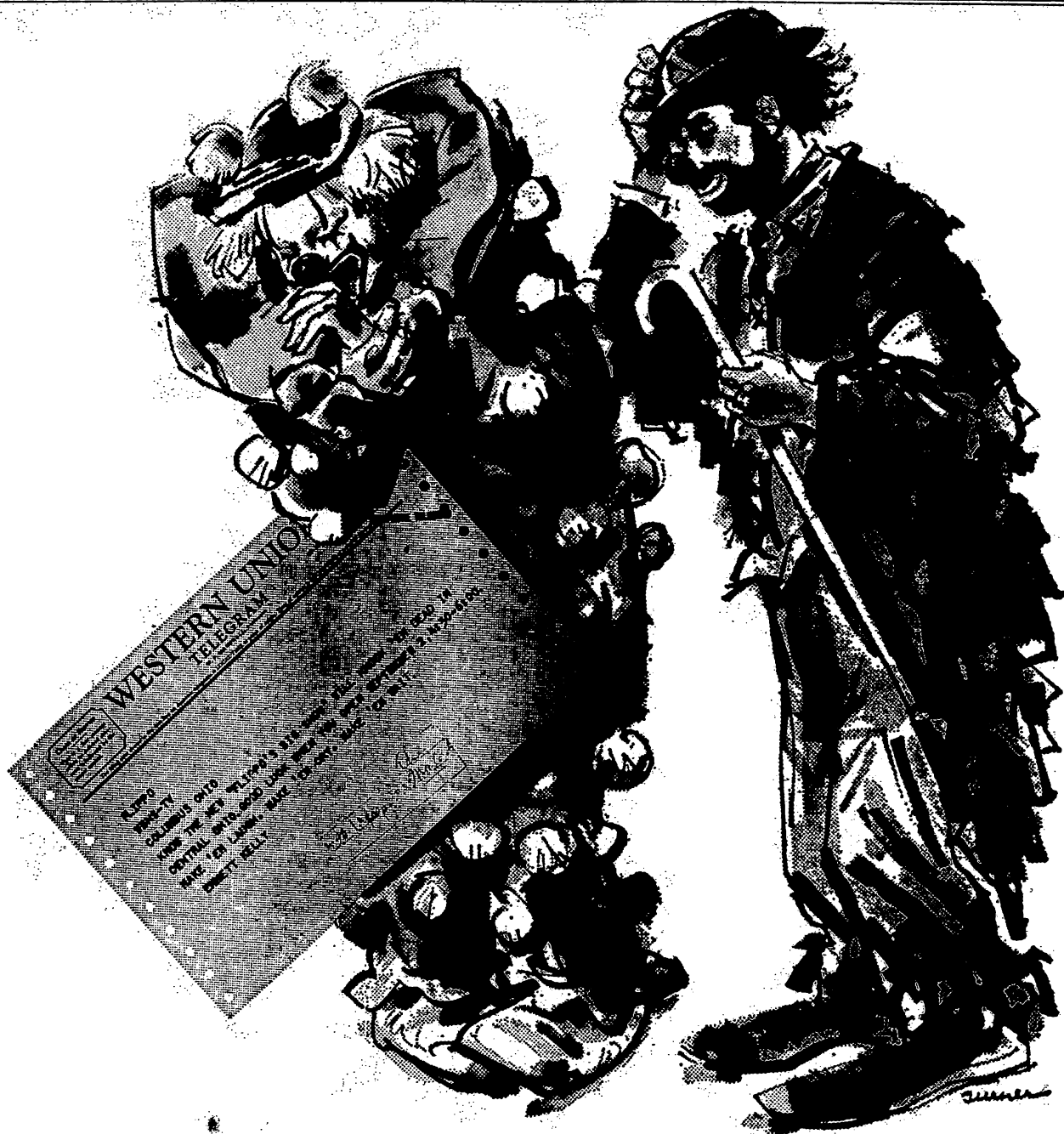
Midlands, ABC-TV, which works the areas at the weekend, collected \$3,463,600 in June to make it the third largest grosser of the month. London's plum franchise, the Monday to Friday run held by Associated-Rediffusion, yielded \$3,166,800, lowest of the major areas and, in fact, 7% down on June '62.

Among the regional companies, most of whom show modest increases on the corresponding period of last year, there has however been some spectacular increases in MR revenue figures.

Border-TV, for example, whipped up its June ad biz from \$106,400 last year to \$187,600 this year, a hike of 76%. Tyne-Tees-TV, at \$985,600 for the month, was 29% up on the previous June and Southern-TV's \$1,201,200 represents a 15% hike.

Of total ad coin spent on tv in June, the Government took \$2,212,000 in duty, 10% higher than June '62, corresponding with the increased amount spent on vid-plugs.

MR figures are based on rate cards but do not take into account such deals as the Guaranteed Home Impressions scheme (which could result in a commercial being shown more than once for just one payment).



EMMETT KELLY—King of the Clowns salutes FLIPPO, clown-prince of Central Ohio There's new excitement in Central Ohio come Monday, September 2. The "Big Show" with Flippo as host premieres 4:30-6:00. Fills the Monday through Friday early show appetite for grownups and kids. There's action, western adventure, suspense, laughter and tears lined up with show-stoppers like Tarzan, Bomba, Jungle Jim, Henry Aldrich, Randolph Scott, Shirley Temple, etc. Everybody, including Emmett Kelly star of the fabulous Seven Arts package, is anticipating a smash.

WBNS-TV
 where people watch the stars in
COLUMBUS, OHIO



Mgt.: Wilkum Morris Agency

Writers & Celebs' Cold War

Continued from page 21

press agents; sometimes their managers. Instead of leveling with the stars, many press agents or managers feed them soothing syrup. They consider it desirable to lie to the press, be evasive, present fictitious releases. Sometimes the stars are at fault, but just as often certain press agents are to blame.

In the 30's 40's and 50's, when there were huge stables of stars, studio press agents were protective toward the stars, but also tried to help writers. Most press agents in those days knew the writers, as well as the media. Part of their job was thinking up campaigns; part was bringing writers and celebrities together for their mutual benefit.

In those days independent press agents were sometimes personae non grata with the studios. Studio press agents saw no reason why they should have to compete with outside flacks, who might have conflicting ideas. In those days the independent press agents had to produce or lose their clients.

Today the celeb is much more dependent on the independent press agent. Some of the independent publicity men no longer feel it necessary to know magazines, writers and story angles. They depend mostly on flattery of stars, runarounds to writers, and the performance of extracurricular services to keep their stars happy.

Obviously this is not true of all the independent publicists; some of them work hard, distinguish between writers; have a lively interest in what appears about their clients, and try to cooperate with all legitimate writers.

When managers attempt to dictate publicity policies to their clients, the results are almost invariably bad. Even the best business managers and agents, brilliant at directing other phases of their clients' careers, know little about how to handle magazine and newspaper writers. If they're wise, they allow an experienced public relations man with a good reputation to handle such matters.

Public relations men should be (and occasionally are) the peace-makers between celebrities and writers. Not that all celebrities and all writers are at war with each other. The honest outspoken celebrities are at war with the dishonest writers; and the honest writers are at war with the dishonest celebrities and the sometimes even more dishonest press agents.

A friendly press agent who knows his business can be a writer's best friend and at the same time guard his clients' interests zealously, but he must have some common sense to do it. There are celebrities and press agents who believe that every article about a star should be a paean of praise—100%. That's one reason their raves rarely end up in print. These are the very same men who might want to blue-pencil and rewrite the work of sound professional writers.

Are writers fair to celebrities?

Some are; some aren't. Are celebrities fair to writers? Again, some are; some aren't.

Sooner or later their public image catches up with their private image. For a short time Hollywood's hates may be the world's loves; eventually disillusionment sets in, when word picture after word picture is presented revealing the true image of some star whose press agent is desperately trying to maintain a false one. You can't make suckers of all the writers all the time, not even if you're a top ranking star with the highest-powered press agent in the business.

TV Grid Plums

Continued from page 21

CBS-TV, is philosophical as to the dimensions of his department. "They asked me how much space my department will need in the new CBS building and you know I couldn't tell them."

MacPhail referred to the fact that comes January CBS-TV's two-year deal runs out with the National Football League and the National College Athletic Assn. CBS-TV paid a record \$10,200,000 for NCAA's schedule and \$9,300,000 for the NFL pro-football schedule, in its last two-year deal.

It's understood that CBS-TV is breaking even with NCAA, with about one-tenth of the package still unsold, and is making money with NFL virtually sold out to advertisers with the exception of three-sixteenth of the Dallas Cowboy Network remaining to be sold.

Other than football, CBS-TV has the major baseball league "Game of the Week" Triple Crown of Racing, Masters Golf Tourney, PGA Golf Championship, Bluebonnet, Gator and Cotton Bowl games, Sunday sports show, and other facets of sports are wrapped up in its Sunday sports show. Sunday outing next season out will run 13 weeks in its old 90-minute form, and 30 minutes for the remainder of the season.

Indicative of the importance of the football schedule on the network is that \$18,000,000 of the estimated \$25,000,000 billings is derived from that sport. Those pre and post game programs cannot be sold if the event isn't there.

NBC-TV, which paid that record high of \$926,000 for the NFL play-off game, is expected to be bidding hot and heavy for both the NCAA and NFL schedule. ABC-TV has a deal with the American Football League which has another year to run, but is expected to contend with the other networks for NCAA.

NBC-TV and Gillette seem to have the inside track on the World Series games and CBS-TV's MacPhail isn't at all happy about it. "I read it in the paper that NBC had been awarded the rights for another five years to 1965," MacPhail commented.

As to how high prices can go,

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime slots periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 39)

WISH Total Area Homes: 52,800
Metro Rating: 8
Share of Audience: 32

FRIDAYS 5:00-6:00

Program: EARLY SHOW

May 17 "STORM WARNING"
Doris Day, Ronald Reagan
1951, Warner Bros., 7 Arts

May 24 "TANKS ARE COMING"
Steve Cochran, Phil Carey
1951, Warner Bros., 7 Arts

May 31 "THE COMMAND"
Guy Madison, James Whitmore
1953, Warner Bros., 7 Arts

Jun 7 "HIAWATHA"
Vincent Edwards
1952, Allied Artists, Allied Artists TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Frances Farmer 5:00-6:00	WFBM 39,900

WFBM Total Area Homes: 109,600
Metro Rating: 21
Share of Audience: 32

SATURDAYS 9:00-11:00

Program: SATURDAY NIGHT MOVIE

May 18 "GENTLEMEN PREFER BLONDES"
Marilyn Monroe, Jane Russell, Charles Coburn
1953, 20th Century-Fox, 20th Century-Fox TV

May 25 "THE EGYPTIAN"
Peter Ustinov, Victor Mature, E. Purdom
1954, 20th Century-Fox, 20th Century-Fox TV

Jun 1 "RIVER OF NO RETURN"
Robert Mitchum, Marilyn Monroe, R. Calhoun
1954, 20th Century-Fox, 20th Century-Fox TV

Jun 8 "THE DESERT RATS"
Richard Burton, Robert Newton, R. Douglas
1953, 20th Century-Fox, 20th Century-Fox TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Lawrence Welk 9:00-10:00	WLWI 137,300
Gunsmoke 10:00-11:00	WISH 157,300

WLWI Total Area Homes: 86,100
Metro Rating: 14
Share of Audience: 24

SUNDAYS 8:00-10:00

Program: SUNDAY NIGHT MOVIE

May 19 "THUNDER ROAD"
Robert Mitchum, Gene Barry, Keely Smith
1958, United Artists, UAA

May 26 "THE BIG CAPER"
Rory Calhoun, Mary Costa
1957, United Artists, UAA

Jun 2 "SUBWAY IN THE SKY"
Van Johnson, Hildegard Neff
1959, United Artists, UAA

Jun 9 "TROOPER HOOK"
Joel McCrea, Barbara Stanwyck
1957, United Artists, UAA

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Ed Sullivan 8:00-9:00	WISH 142,500
Bonanza 9:00-10:00	WFBM 217,200


MacPhail commented that when one of the networks gets burned in the marketplace, when they have paid too much and when the returns from money and prestige won't compensate for the price, only then will the price for rights come down.

Guthrie, Armstrong Axed in Cleve. Shuffle

Cleveland, Aug. 20. Two veteran broadcasters, Warren Guthrie and Ken Armstrong, have been released by WJW-TV. Guthrie, news commentator for 12 years as the Sohio Reporter, is head of the speech department of Western Reserve Univ. Armstrong, in broadcasting since 1948 when he graduated from the U. of Michigan, has been director of news for the Storer station since 1958. Both men leave the station at the end of this week.

Joel Daly, news manager of WEWS, joins Storer and will do the on-the-air work, while Norman Wagdy, editorial director, adds the duties of news director, according to Bob Buchanan, WJW-TV general manager.


San Antonio—Latest addition to the staff of KENS-TV here is Rosalie Linver who joins the station's promotion department as manager. She was formerly with KROD-TV, El Paso.



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CLASS POPS BREAK TOP 40 GRIP

AFM's \$6 Per Capital Tax Challenged In Fed'l Court By Local 802 Dissidents

The \$6 per capita tax passed by the American Federation of Musicians at its Miami convention in June is coming under legal fire. A suit was filed in N. Y. Federal Court last week by 12 members of Local 802, charging that the tax was adopted illegally. They asked the Court to prevent Local 802 "from putting into effect or attempting to enforce in any way the unlawful resolution of the Federation's convention."

They charge in their affidavits that the impost of \$6 violated their rights under the Landrum-Griffin Law because there was no proper voting as required by Federal Law, also that no prior notice of any kind was given to the delegates. They also say that the resolution passed at the convention was a combination of 13 different resolutions and was presented on a "take it or leave it" basis, and that the number of locals voting against the tax exceeded the number of locals that voted for it. They also charge that the Local 802 delegates to the convention were not given 30 days notice of the tax recommendation as required by law, and that the dual and triplicate membership of many members in locals other than their own home local made the roll-call vote an inaccurate count because it was found that 500 members of Local 802, whose delegates voted against the resolution are also members of Local 47 whose delegates voted for the resolution.

They further charge that the tax would be discriminatory because the \$6 assessment would be imposed on a member three times because he is a member of three different locals. In addition, they claim that the Federation bylaws were violated because the resolution was not submitted to the secretary of the Federation 15 days before the convention.

The collection of Local 802 taxes (1½%) from sidemen is also challenged. These sidemen charge that these taxes are being collected from Local 802 members illegally because its constitution and bylaws do not make provisions for the collection of these taxes direct from sidemen. They say these taxes were previously withheld from the members' wages by orchestra leaders and paid over to the union as provided for in the bylaws. But since the orchestra leaders obtained an injunction preventing the Local from demanding the 1½% tax from orchestra leader-employers (the Ben Cutler case) there is no member-validated machinery within the union compelling the sidemen to pay these taxes.

The plaintiffs also claim that when the Local recognized the illegality of demanding the local tax from orchestra leader employers, the union's exec board, without any membership approval, began to unlawfully collect the local tax from the sidemen via unauthorized tax forms and under threat of union reprisals if they failed to comply with the exec board action. Then, when the

(Continued on page 44)

Hootenannies Hot At Northwest B.O.

Seattle, Aug. 20. Folksinging is big in Seattle. Gig by Peter, Paul and Mary and Bud & Travis at the Opera House August 11 packed the Arena—6,800 seats—with gross of \$22,000. Stand was promoted by northwest Releasing Corp. (Zollie Voichok, Jack Engerman).

Meanwhile, about the biggest hit the Seattle Center has come up with this summer is a weekly folksinging "Hootenanny," put on outdoors at the Center each Wednesday evening. Big crowds spill over into other attractions at the Center, giving biz a boost sorely needed.

Maharis' Music Co. Adds Tunes, Product Tieups

Geomi Music and "Efta Music, publishing companies co-owned by George Maharis and his personal manager Mimi Weber, have added new songs to their catalogs. Geomi (ASCAP) has obtained 50% of the publishing rights to the Joe Sherman-George Weiss tune, "It All Adds Up To Me." The remaining 50% is being retained by Marimba Music.

On the merchandising end, Geomi Productions Ltd., also co-owned by Maharis and Miss Weber, has wrapped up an agreement with Weston Merchandising Co. to set deals for products pegged on the singer-actor.

Liberty Buys Imperial Label, Chudd Music Cos.

Liberty Records has acquired the Imperial label, Coast indie owned by Lou Chudd. Included in the buy of Imperial, which is a wholly owned subsidiary of Avnet Electronics, are all the assets of the diskery as well as its affiliated companies, including several foreign and domestic publishing firms. The purchase price, a cash deal, was not disclosed.

Also going to Liberty is Imperial's stock interest in Post Music (a California corporation) which is 100% owned; Sheldon Music (Canada) Ltd. (a Canadian corporation), Commodore-Imperial Music Ltd. (a United Kingdom corporation), Sheldon Music Ltd. (a U.K. corporation) and Fairway Music Ltd. (a U.K. corporation), each of which is 50% owned; and Eric Music (a California corporation), which is 25% owned.

Among the assets received by Liberty were approximately 2,200 master recordings and some 600 music copyrights.

Imperial was launched in 1946 and broke through with a line of folk dance albums in the Spanish record field. It subsequently added rhythm & blues, country & western, and pop music categories to its catalog.

Among the diskers who record under the Imperial banner are Slim Whitman and Sandy Nelson. Imperial also owns the early recordings of Rick Nelson and Fats Domino who've since left the label. Nelson is with Decca and Domino is now with ABC-Paramount.

GERSH HEADS AD-PUB FOR COLPIX MUSIC COS.

Dick Gersh is giving up his own public relations office to take over as director of advertising and publicity for Colpix Records, Dimension Records, Screen Gems-Columbia Music and Colgems Music. All the divisions are part of the Columbia Pictures-Screen Gems TV operation headed by veepee Don Kirshner.

Gersh will coordinate his department's activities with the film and tv producers who have disk and music ties with the Columbia Pictures-Screen Gems TV divisions. The company is now on a buildup of tv and pic soundtrack product in the album and singles fields. Gersh will also coordinate the public relations and advertising activities for the artists and the diskery's creative staff.

Hess Heads Cadence Sales
Peter Hess has been set as sales manager for Cadence Records. He replaces Budd Dolinger who left the company several weeks ago.

MORE STATIONS RELAX FORMULA

The move away from "Top 40 programming by many radio stations around the country is being credited by music bizites as the cause of the current breakthrough of "better" pop songs. The industry execs feel that stations not locked in a rigid chart format and with a flexible programming policy are providing new spinning hopes for "quality" music and disks.

The recent pullout of the "That Sunday, That Summer" single from Nat King Cole's Capitol LP, "Those Lazy, Hazy, Crazy Days of Summer," is a case in point. The tune was the fifth track in the album but Stan Z. Burns, disk jockey on New York's WINS, singled it out for a repeat turntable action and stirred up enough listener interest to make the Capitol execs aware of its potential as a single disk release.

WINS disk jockeys are given extensive leeway in programming their own segments and are not required to follow the automatic programming of chart-listed records on a fixed frequency basis. In this way disks that haven't hit the charts get a chance to be heard. Other stations around the country are also following the WINS policy by refusing to be locked in by the charts and are programming more and more "good" disks. These records are being used to broaden the spinning scope and to round out the plays of "hit picks" which the stations can't entirely ignore.

This spinning freedom has accounted for sides with standard potential to get a hearing along with the routine teen fare. According to Julian Ross, WINS' music director, the station's programming policy has helped push to the fore such songs as "The Good Life," "This Is All I Ask," "Call Me Irresponsible," "She Loves Me," "What Kind Of Fool Am I," "I Left My Heart In San Francisco" and "I Wanna Be Around."

At WINS' weekly music meetings, a good number of new releases are put on the list even if they do not have apparent chart potential. The records are selected for their programming values, and personal taste, as in the case of Burns' predilection for "That Sunday, That Summer," is encouraged and making a lot of music boys quite happy.

Welk Revives Chi Trib Festival Benefit With 120G One-Nite Gross

Chicago, Aug. 20.

Lawrence Welk and his troupe drew 68,135 persons to his open-air appearance at Soldier Field last Saturday (17) as headliner of the Chicago Tribune's 34th annual Chicagoland Music Festival. While the Tribune refuses to divulge money figures, it's believed the gross exceeded \$120,000 with tickets priced at \$3, \$2 and \$1. Proceeds from this yearly "poor man's concert" go to various charities.

Welk appears to have given a new life to the Trib's Music Festival, which had had three poor years in which no money was raised for charity since Bob Hope drew around 75,000 in 1959. (Liberace drew a record 80,000 some five years earlier.) Earlier this summer there were indications that the Trib was going to give the music promotion one last fling, but the turnout for Welk appears to have restored the newspaper's faith in the charity function, and it will probably go into another edition next year.

Welk and his crew were paid a flat \$20,000 for the one-niter, the figure including \$5,000 stayover money for Sunday night in case of a Saturday rainout. The program also included several outdoor acts working with WGN-TV's local "Bozo Circus" unit, a 60-piece orchestra, several marching bands and winners of the Trib's annual vocalist competition.

ASCAP Revamps Payoff Structure For Better Break to Young Cleffers; Cuts Credits on Station Promo Tunes

Jay Jacobs Takes Over UA Disk Merchandising

Jay Jacobs has been upped at United Artists Records to the post of national director of sales merchandising and promotion. Jacobs, whose former title was director of sales merchandising, replaces Buddy Friedlander who has resigned to concentrate on personal management.

Jacobs, who has been UA's sales merchandising director for the past year, takes over his new assignment immediately and planes to the Coast this week to host the UA brunch at the National Assn. of Radio Broadcasters convention in L.A.

Friedlander, who has bandleader Tito Rodriguez in his managerial stable, will continue to work closely with UA in the development of new recording acts. Rodriguez records for UA.

Jazz, Folkniks Boost Ravinia To Peak Turnout

Chicago, Aug. 20.

Lifted by four folk concerts and six jazz programs, which together accounted for more than 40% of the total attendance, the 1963 Ravinia Festival registered an alltime record turnout of 180,119 for its seven week season which wound up on Aug. 11. The once strictly long-hair series on Chicago's swank North Shore averaged about 8,100 patrons for each of its pop programs as against an average 4,345 for each of its symphony concerts.

It was the second year in a row that Ravinia has set an attendance record, but despite the boxoffice activity (ticket prices varied for each presentation, with a range from \$1 to \$6) the festival remains a deficit operation, as it has been for all 28 seasons. The deficit can be expected to be smaller this year than in most previous, but the costs have not yet been tallied.

Last year, Ravinia drew 145,977 for 18 symphony concerts, six jazz outings (euphemistically called "modern music programs"), six ballet performances, four youth concerts and two other music events.

This season's folk concerts, which variously featured Joan Baez, Peter, Paul & Mary and the Chad Mitchell Trio, proved the biggest draw of all, with the four programs pulling 52,285. The jazz series featured Ella Fitzgerald, Duke Ellington, Al Hirt, Count Basie, Carmen McRae and Dinah Washington in separate concerts and together drew 28,581. The New York City Ballet had an attendance of 23,668 for six performances, and the 17 Chicago Symphony Orchestra concerts (which featured guest conductors and soloists) attracted 73,865.

GEORGE WEIN BRINGS CATS TO NAGS IN HUB

Boston, Aug. 20.

George Wein and the Newport Jazz Festival is presenting jazz before and between the harness races at Bay State Raceway, Foxboro, this week (19-24).

Wein unveiled his jazz band at the track yesterday, Monday (19), with Pee-wee Russell on clarinet; Bud Freeman and Zoot Sims, sax; Ruby Braff and Harold Shorty Baker, trumpet; Benny Morton, trombone; Buzzy Drootin, drums; Alex Cirin, bass; Dick Wellstood and Wein alternating on the 88.

A revamped distribution system has been devised by the American Society of Composers, Authors & Publishers. The proposals, which are to go into effect in October, were unanimously approved by the Society's board of directors and have been endorsed by the Dept. of Justice and former Judge John E. McGeehan, who was appointed by Chief Judge Sylvester J. Ryan of the N.Y. Federal Court to supervise this area of ASCAP's activities.

The change in the distribution system will cover four areas: 1) ASCAP's method of distributing revenues to writer members choosing to receive payment under the Society's four-fund writer distribution system; 2) the basis on which ASCAP revenues received from such licensees as hotels, restaurants, taverns and night clubs are distributed by the Society; 3) the credit a member receives for performances of compositions in promotional announcements sponsored by the network or station on which they appear and, also, in public service announcements; and 4) the credit for performances of "qualifying works" as theme, background, cue or bridge music.

Judge Ryan has scheduled a hearing for Sept. 4 at N.Y.'s Federal Court House on certain amendments to the ASCAP Consent Decree which are required to put some of the revisions into effect. At the hearing ASCAP members may express their views on the changes that require Court approval.

The changes affect both writer and publisher members of ASCAP, except for the proposed revision of the writer distribution system. The latter affects those writers who have not elected the 100% current performance option. Writers who do not elect to receive all of their money on a 100% current performance basis receive payment from four funds: 1) the Current Performance Fund (20%); 2) the Average Performance Fund (30%); 3) the Recognized Works Performance Fund (30%); and 4) the Membership Continuity Fund (20%).

ASCAP proposes to reduce the Recognized Works Performance Fund from 30% to 20%; to increase the Average Performance Fund from 30% to 40%; and to base the Membership Continuity Fund on the last 10, rather than the last five, years of performances. The present limitations on promotions in ratings in the Average Performance and Recognized Works Performance Funds would also be removed so that a writer will receive any increase in

(Continued on page 44)

Four Seasons Sue Crewe For 250G

The Four Seasons, vocal combo, went to court last week to get monies claimed due them on record royalties. The group filed in N. Y. Federal Court against Bob Crewe's Genius Inc. for damages of \$250,000.

The suit claims that recordings made by The Four Seasons and released under the Vee Jay label sold 7,000,000 copies and that only \$100,000 of \$350,000 due was paid by Crewe who has the deal with the diskery via his Genius Inc. firm. The action also alleges that Crewe sent false and fraudulent statements and asks that their contract with him be voided.

The group also claims that Crewe has threatened that he'll record another combo using The Four Seasons' name. The original Four Seasons are Frank Castelluccio, Thomas DeVito, Nicholas Maciocci and Robert Gaudio.

Lettermen's 'Concert,' Gold's 'Sounds,' Vale's 'Love,' Rogers' 'President,' Light's 'Bernstein' Top New LPs

THE LETTERMEN: "IN CONCERT" (Capitol). The jaunty flavor of an in-person date featuring The Lettermen, had been excellently captured in the grooves in this on-the-spot dishing of a concert at Iona College, New Rochelle (N.Y.). As displayed on the disk, the trio stirs up a lot of aud enthusiasm through originality in repertoire and verve in delivery. Their spoof of the vocal combo vogue in "Groups Are Nothing New Medley" packs plenty of humorous angles and gives it strong pullout chances. The package is not all comedy, however, and they show that they can be just as effective in a more serious vein as in the medley of four songs from "West Side Story." Tony Butala, by the way, is standout on "Maria." A folk medley that includes "Green Fields" and "If I Had A Hammer," a big ballad rendition of "What Kind Of Fool Am I," spotlighting Jim Pike's vocal, and socko treatments of showtunes as diversified as "Hey, Look Me Over" and "You'll Never Walk Alone" also helps prove that nothing's beyond their range.

MARTY GOLD OCH: "SOUNDS UNLIMITED" (RCA Victor). Marty Gold has been taking full advantage of RCA Victor's new Dynagroove process. It's given him the opportunity to pull out all stops in developing a full-blown sound without sacrificing any of the melodic values inherent in the repertoire. The Gold touch paid off with his first Dynagroove package, "Soundpower," and it's worked to the hilt again in this followup. With strings to accent the ballads and brass to bring zest to his big-band swing, Gold's orch is in fine stride on such as "Ballerina," "The Donkey Serenade," "Canadian Sunset," "Don't Worry About Me" and "Tonight."

JERRY VALE: "THE LANGUAGE OF LOVE" (Columbia). A longtime steady disk seller, Jerry Vale has another potent entry in this wrapup of romantic songs. Vale's balladizing is enhanced here by Glenn Osser's classy arrangements. The peg for the album is on global love songs which offers a wide variety of melodic ideas. Included are the Spanish-flavored "You Belong To My Heart" and "Maria Elena," the French-styled "La Vie En Rose," the Italian "Palermo" and "Now," and others from Yiddish, German and Philippine repertoires. Programmers won't have any trouble finding spinning material here.

TIMMIE ROGERS: "IF I WERE PRESIDENT" (Philips). Negro comedian Timmie Rogers is cast as President of the U.S. in this package and his disk administration is a wild and raucous affair. Almost everything comes to his desk at the White House (his mother-in-law doesn't like that name, of course) and "President" Rogers takes it all in comedic stride. Segregation is the main target but pompous officialdom, foreign affairs and space are also put in proper perspective with some wild and wooly blackouts and sketches. The material was written by Ronald Axe, Ron Friedman and Sol Weinstein. In the supporting cast are Ossie Davis, Ruby Dee, Harold Cromer, Vivian Harris, Stan Early, Jeanne Dickinson, Sol Weinstein and Kenny Delmar. They all help Rogers to get his licks in for another edition of topical turntable fun.

ALFRED DRAKE - ROBERTA PETERS: "THE POPULAR MUSIC OF LEONARD BERNSTEIN" (Command). The pairing of Alfred Drake and Roberta Peters worked extremely well for Command prexy Enoch Light on Rodgers & Hammerstein's "Carousel" last year and the move here to Leonard Bernstein's theatre music should prove just as successful. Recorded on 35m magnetic tape, the disk once again spotlights Light's audio savvy. His big orch and the Ray Charles Singers help build the rich sound that excellently complements the stars' vocalists. The Bernstein songs are culled from "On The Town" and "Wonderful Town" (lyrics by Betty Comden and Adolph Green), "West Side Story"

lyrics by Stephen Sondheim) and "Candide" (lyrics by Richard Wilbur). At times the renditions appear to be too big for the material, but for the most part it's an exciting musical excursion and fine tribute to the composer.

CONNIE FRANCIS: "GREATEST AMERICAN WALTZES" (MGM). Connie Francis' segue into three-quarter time will find favor with the fans who've grown up with her from her "Stupid Cupid" days. She's developing into a mature vocalist with a good understanding of the better things in songs. With an orch conducted by Bill McElhiney (who also supplied the arrangements) and vocal accompaniment by The Jordanaires, the young thrush hits an effective vocal pitch on such American waltzing perennials as "Three O'Clock In The Morning," "Till We Meet Again," "In Apple Blossom Time" and "Anniversary Waltz."

KAI WINDING: "MORE" (Verve). Although the album title is pegged on Kai Winding's single click, "More," the theme of the Italian film "Mondo Cane," the pitch in the repertoire is on surf music with a touch of soul-styled instrumentation. "More" will lure the buyers but they'll find plenty of listening treats in the "soul surfing" of Winding's trombone and Kenny Burrell's guitar on "Hearse Ride," "Tube Wail," "Hero," "Surf Bird" and "Spinner." And for good measure, Winding adds his musical weight to the Oriental vogue with fine workovers of "Sukiaki" and "China Nights."

PETE FOUNTAIN ORCH: "SOUTH RAMPART STREET PARADE" (Coral). The gaiety of the New Orleans Madri Gras gets a happy instrumental delineation in Pete Fountain's hands. His dixieland clarinet gets a buoyant boost from a group he calls the Madri Gras Strutters who hit some stimulating sounds that holds an exuberant bounce through every side. A lot of gay musical sparks are ignited in renditions of "South Rampart Street Parade," "The Darktown Strutters' Ball," "Over The Waves" and "Washington and Lee Swing."

THE MODERN FOLK QUARTET: (Warner Bros.). Jazz has its MJQ (Modern Jazz Quartet) and now folk has its MFQ (Modern Folk Quartet). The newcomers are Cyrus Faryar, Tad Diltz, Chip Douglas and Jerry Yester and their ideas are original and intriguing. Like the MJQ, the MFQ should pick up a large and devoted following. Their modern musical ideas are expertly integrated into the folk idiom to make their work highly enjoyable as well as fresh and different from the load of folksters who've been emerging on disks in recent months. "Swing Down Chariot," "Ox Driver," "Road To Freedom" and "Yes I See" are some of the sides that will help win this new group a wide audience.

AL CAIOLA & HIS NILE BOYS: "CLEOPATRA AND ALL THAT JAZZ" (United Artists). The

LAWRENCE WELK

Presents His New Double Hit
Dot Record
"BREAKWATER" B/W
"SCARLETT O'HARA"

Nile River Boys is a nifty little combo that guitarist Al Caiola has put together to take Alex North's main themes for "Cleopatra," and others, on a swinging instrumental excursion. The group is made up of Dick Hyman on piano and harpsichord, Osie Johnson on drums, Clark Terry on trumpet and flugelhorn, Tony Studd on bass trombone, George Duvivier on bass, Phil Borner on flute and sax, and Benny Gailbraith on rhythm guitar. In addition to North's themes the boys have a ball with Cole Porter's "Love For Sale," Noel Coward's "Mad About The Boy," Jimmy McHugh's "I Can't Give You Anything But Love Baby" and Caiola's own composition, "Cleo Baby."

EDDIE HEYWOOD: "CANADIAN SUNSET BOSSA NOVA" (Liberty). The lilting piano properties of "Canadian Sunset" have been developed into two clicko slices for Eddie Heywood — once in a straightforward version several years ago, and once again several months ago, in a bossa nova styling. The bossa bounce is repeated in this package and utilized to advantage on such other standards as "St. Louis Blues," "Summertime," "Begin The Beguine," "You'd Be So Nice To Come Home To" and "Night and Day." And for an added Heywood plus, the pianist has included some of his own compositions ("Land Of Dreams" and "Tempo Contento") that also fit easily into the bossa groove. Heywood's zingy keyboard is backed by a solid orch ably conducted by Ray Ellis, who also arranged the bossa program.

EDDY HOWARD ORCH: "EDDY HOWARD SINGS AND PLAYS THE GREAT BAND HITS" (Mercury). Eddy Howard's last recording made several weeks before his death earlier this year is a fine example of why he was a potent factor in the band biz for more than a quarter of a century. His style was simple, both in beat and in vocals, and perfectly tailored for easy listening or dancing. The nostalgic value here should help pull in sales in keeping Howard alive on the turntables. Some of the pullout vocals are "The Waltz You Saved For Me," "Harbor Lights" and "So Rare" while "Woodchoppers Ball" and "Let's Dance" are the good instrumental bets.

Longplay Shorts

United Artists Records is launching a "Film Festival" to push its soundtrack product. Five albums will be featured in the UA drive which will be kicked off Sept. 1. They are: Ferrante & Teicher's "Love Themes From Cleopatra" and the original film music from "Irma La Douce," "Mondo Cane," "Dr. No" and "The Great Escape." Highlight of the promotion will be a contest offering a preview of a major UA film at the winner's home... Dave Berger, national promotion director for ABC-Paramount, is on a two-week trek to California to survey the diskery's promotional activities on the Coast... Johnny Bramley has exited his national promotion manager's slot at Amy-Mala. Firm's general manager Larry Uttal has not yet designated a replacement... Earl Wrightson and Lois Hunt slated for a Hollywood Bowl concert on Aug. 31.

Stan Paul, currently out on Decca with "Cocktail Hour," is holding down the keyboard at New York's Embers... Two songs, "Blowin' In The Wind" and "Don't Think Twice, It's All Right," have been pulled out of Bob Dylan's Columbia LP, "The Freewheelin' Bob Dylan," for a push in the singles market... Ann Ronell's "Take Me, Take Me To The Moon" was the featured song in the Bill & Cera Baird show that toured Russia... "The Monkey Time," a single breakout for Major Lance on the Okeh label, will title an LP that will also feature dance instructions on a teen terp called "The Monkey."

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

LITTLE PEGGY MARCH

HELLO HEARTACHE, GOODBYE LOVE

(RCA Victor)..... Boy Crazy
Little Peggy March's "Hello Heartache, Goodbye Love" (Atrium*) gives this teenage songstress another strong piece of material aimed for the juke set which went big for her, "Follow Me" disk. "Boy Crazy" (Phase*) is a bright uptempo entry also with a commercial sound.

RED FOLEY..... POOR JACK

(Decca)..... Goodnight Mama, Goodnight Papa
Red Foley's "Poor Jack" (Americant) gets this veteran country singer back into contention with a clever lyric and a catchy melody which fits into the contemporary groove. "Goodnight Mama, Goodnight Papa" (Cedarwood†) reverts to a sentimental mood which could pull spins.

HAL WATERS..... POOR ANN

(Liberty)..... Poor Man Livin' In A Rich Man's World
Hal Waters' "Poor Ann" (Roosevelt†) is a standout ballad in a softly rocking groove dished up with some striking vocal and background effects for hefty impact. "Poor Man Livin' In A Rich Man's World" (Forrest Hill†) is a folk song with an old-fashioned populist message, but it swings.

BOB DYLAN..... BLOWIN' IN THE WIND

(Columbia)..... Don't Think Twice, It's All Right
Bob Dylan's "Blowin' In The Wind" (Witmark*) is another standout version of this folksong which has had widespread impact because of its tie-in with the current Negro struggle for civil rights. Dylan's slice of his own song is done with rough-hewn sincerity. "Don't Think Twice, I'm All Right" (Witmark*) is also a fine entry in the folksong idiom. The "Blowin' In The Wind" tune, incidentally, has already clicked as a single via Peter, Paul & Mary on the Warner Bros. label.

JIMMY SOUL & THE CHANTS..... RESPECTABLE

(20th Century-Fox)..... I Wish I Could Dance
Jimmy Soul & The Chants' "Respectable" (Wemart*) shapes up as a clever rocking conception dished up in a hard-driving blues style by this combo. "I Wish I Could Dance" (Wemart*) sounds like a leaf out of the Ray Charles book, but it doesn't go very far.

GEORGE MAHARIS..... THAT'S HOW IT GOES

(Epic)..... It Isn't There
George Maharis' "That's How It Goes" (Waness†) impresses as a well-written ballad with a solid lyric aimed right at the teenagers via this savvy vocal by this performer. "It Isn't There" (Melrose*) is a classy ballad with a big chance to make the grade.

VINCE EVERETT..... BABY LET'S PLAY HOUSE

(ABC-Paramount)..... Livin' High
Vince Everett's "Baby Let's Play House" (Excelsior†) is a high-flying number projected with some tricky rockabilly vocalistics that give it a chance to step out. "Livin' High" (Ampcot†) is an okay effort, also in the offbeat rhythmic ballad groove.

THE JOHNSON BOYS..... COME ALONG JULIE

(Bethlehem)..... Strontium 90
The Johnson Boys' "Come Along Julie" (Shaysee-Highbridge†) makes a promising debut for this new folksinging group who deliver this romantic ballad tastefully. "Strontium 90" (Cleary) shapes up a topical song with some macabre nuclear humor.

IRENE REID..... I LOVE PARIS

(MGM)..... Hard Hearted Hannah
Irene Reid's "I Love Paris" (Buxton Hill*) gives this Cole Porter shoutout a blues ride with a powerhouse vocal that should blast right into the bestseller lists. "Hard Hearted Hannah" (Advanced*) is another socko slice of a standard tailored for this stylist.

PERCY FAITH..... THE SOUND OF SURF

(Columbia)..... Our Love
Percy Faith's "The Sound of Surf" (Screen Gems-Columbia Music†) is a remote relative of the current surfing craze, this one being a polished instrumental entry with a seaside sound. "Our Love" (Marpet*) is another lushly arranged stringed entry with help from a choral ensemble.

JIMMY DURANTE..... SEPTEMBER SONG

(Warner Bros.)..... Young At Heart
Jimmy Durante's "September Song" (DeSylva, Brown & Henderson*) gives this veteran performer a crack at this Kurt Weill-Marxwell Anderson standard and he comes with a highly effective, serious delivery. "Young At Heart" (Cheriot†) is another oldie which Durante treats on the square.

BILLY FURY..... DON'T WALK AWAY

(London)..... When Will You Say I Love You
Billy Fury's "Don't Walk Away" (Robbins*) gives this click British singer one of his strongest chances to crack the U.S. market with a sharply written rocking ballad delivered in a thoroughly pro style. "When Will You Say I Love You" (Brackenbury Hill & Rang†) is a good ballad with a more pretentious ballad lyric.

DORSEY BURNETTE..... ONE OF THE LONELY

(Reprise)..... Where's The Girl
Dorsey Burnette's "One of the Lonely" (Americant†) is an arresting ballad conception with an original lyric idea which this singer projects in excellent style. "Where's The Girl" (Trio†) is another literate ballad entry which this singer gives pop impact.

NINA TEMPO-APRIL STEVENS..... DEEP PURPLE

(Atco)..... I've Been Carrying A Torch
Nina Tempo & April Stevens' "Deep Purple" (Robbins*) works over this great oldie in an arresting, updated arrangement that could set it spinning again. "I've Been Carrying A Torch For You So Long That I Burned A Great Big Hole In My Heart" (Daddy Sam†) is as cliched as its title is long.

*ASCAP. †BMI.

Bringing an Album to Life

Paul Weston to Present Live, Tableaux of Cap LP, 'Bells of Santa Ynez'

Hollywood, Aug. 20. Composer-conductor Paul Weston will bring to dramatic life, on Aug. 25, in the very spot where it was inspired, his Capitol album, "The Bells of Santa Ynez."

In collaboration with the mission fathers, the community and the artists who participated in the album, he'll present, as a series of tableaux with narration and music, at the Old Mission of Santa Ynez, just north of Santa Barbara, the first of what he hopes will grow into an annual event.

Weston, who is currently musical director of the "Danny Kaye Show" at CBS, has been working on the project for some time. A visitor to the valley for the past 14 years and a familiar figure there, he was approached by Robert Rudolph, a member of the community and a musician, about doing the album as a theatrical production.

"A composer these days," said Weston, "has the problem of getting performed. This idea sounded wonderful to me. I had had my 'Crescent City Suite' done in concert form in New Orleans but this would really be bringing an album to life."

He agreed to co-produce the presentation with Rudolph, who will probably conduct. Participating in the event, which will be a benefit for the Santa Ynez Hospital, will be singer Bill Lee, guitarist Laurindo Almeida, and Del Roper, who will play the Mass-Rowe Symphonic Carillon which provides all the bell sounds with the exception of the Santa Ynez Old Mission bell which will open the program.

The theme of the choral production will be, as the album describes, the part the bells play in the daily lives of the people, from the awakening morning bell to the evening Poor Souls' chimes. A thread of plot also tells the story of mission singer Fernandito and his unrequited love for the girl he calls "Mi Amor."

The mission children's chorus will be used for the choral effects and Almeida will play the guitar background for Lee's numbers as Fernandito. During intermissions the symphonic carillon will play a concert of early California music. Weston's themes were inspired, he said, by four musical bases—Indian, Spanish, religious, and Mexican, which he described as a blend of Indian and Spanish but with a definite character of its own.

Patronage beyond that of the valley is expected from visitors to the surrounding ranches and to the Danish community of Solvang. The latter, which has its own "Danish Days" in September, will also feature Weston music. Public acceptance will be the deciding factor as to whether the presentation will be made an annual event.

BBC Turns Down Plan To Cut In on Royalties Earned by Video Themes

London, Aug. 20.

BBC Director-General Hugh Carleton Greene has scotched a plan evolved in high BBC circles whereby the Corporation would have got 10% of royalties of signature tunes written for their video shows.

At least one leading clef associated with BBC vidutunes had been requested to accept this new type deal whereunder he was offered a \$30 increase on his normal fee in return for 10% of any money the tune made from record royalties, but declined to do so.

BBC's policy, according to Carleton Greene, now is to claim a 10% share of net residuals when a tv producer, or suchlike, makes a major contribution to the tune by, for example, specifying the locale, atmosphere and rough outline of the musical theme to be used.

He has told the British Songwriters' Guild, which was alarmed at the prospect of BBC (which has a monopoly in radio in this country) going into the 10% business, that the 10% rule will not be in respect of all, or even most, BBC-TV signature tunes.

British Disk Best Sellers

London, Aug. 20.

Sweets For My Sweet (Pye) Searchers
Confessin' (Columbia) Ifield
Devil In Disguise (RCA) Presley
Twist & Shout (Decca) Tremeloes
Twist & Shout (EP) (Parlophone) Beatles
Da Dee Ron Ron (London) Crystals
In Summer (London) Crystals
Bad To Me (Parlophone) Dakotas
Sukiyaki (HMV) Sakamoto
Atlantis (Columbia) Shadows

Cosnat Declares 2-For-1 Stock Split

Cosnat Corp. has declared a two-for-one stock split. Pending the approval of the company's stockholders at a special meeting to be held Aug. 28, the board of directors voted to increase the number of authorized shares from 1,225,000 to 3,000,000 and declared a share-for-share split of the common stock.

For the six months ended March 31, 1963, Cosnat reported sales of \$4,547,439 and earnings of \$143,153, equal to 31c a share. In fiscal '62, ended Sept. 30, the company reported sales of \$8,877,115 and net income of \$162,336, or 39c a share.

The shares of the Cosnat Corp. are traded over-the-counter. The Cosnat firm is a producer, manufacturer and distributor of phonograph records.

DARIO SORIA TOUCHES ALL BASES FOR VICTOR

Dario Soria, division veepee of RCA Victor's international department, is on a swing through Europe for a series of meetings with the label's affiliate companies.

From Geneva, where he joined Norman Racusin, Victor veepee-operations manager, Soria will hop to London and then Copenhagen to attend the semi-annual sales conference of RCA licensees which distribute Victor disks in the Scandinavian countries, Germany, Austria, Holland, Belgium and Switzerland. From Copenhagen, he'll go to Stockholm and Oslo. While in Europe, Soria will also cover the Mediterranean countries before ending his tour in Italy with a stop at RCA Italiana in Rome and its sales meeting in Taormina, Sicily, the first week in October.

Dorie Soria (Mrs. Dario Soria) will join her husband in Copenhagen. Mrs. Soria is producer of the special Soria Series for RCA Victor.

ASCAP Sets Seminars For Young Composers

The American Society of Composers, Authors & Publishers has scheduled a six-week symposium for young composers and lyricists on the Coast. A symposium series was launched last fall by ASCAP in New York.

Stanley Adams, ASCAP president, will open the first Coast session on Sept. 23 and will be followed by composer Johnny Green, who'll speak on the subject of "The Motion Picture and Television Composer and His Function." Among other members of the Society who are scheduled to appear at various sessions of the seminar will be Elmer Bernstein, George Dunning, Arthur Hamilton, Bronislaw Kaper, Henry Mancini, Johnny Mercer, Harry Ruby, Dick St. John and Ned Washington. In addition, one of the speakers will be Irving Townsend, Columbia Records veepee in charge of Coast operations.

Artist-Disk Deals

Cameo/Parkway: Merv Griffin. Merv Griffin, currently on CBS-TV's "Celebrity Talent Scouts," will now record for the Cameo/Parkway label. Griffin, who's been on disks before, will debut for Cameo/Parkway this week with a single, "Always" backed with "Pretty Baby." In addition to his weekly tv chores, Griffin is doing a summer stock tour with "The Moon Is Blue."

WB-Reprise: Edric Connor. Edric Connor, West Indies actor-singer, has been pacted by Warner Bros.-Reprise Records to an exclusive contract by A&R director Sonny Burke. Connor, who recently came to Hollywood for role in WB's "Four for Texas," waxes first album next month.

LONDON RECORDS GETS NEW STAFF LINEUP

Marty Wargo, director of sales planning and administration of London Records, has set a new staff lineup at the diskery.

Al Steckler has taken over as art director for all London pop, London American Group, Richmond and Telefunken LP's. He'll also continue to assist Wargo in all packaging, display and merchandising functions.

In other divisions, Bernie Fass will supervise production and industry control of all imported and domestic product; Russ Snow will be Wargo's administrative assistant; and Morty Frank, a newcomer to the label, will be in charge of educational and consumer services. Frank, who's been active on the New York record scene for the past 24 years, founded the Village Music Shop in 1939.

Freddy Martin Band Ends 5-Mos. L.A. Date

Los Angeles, Aug. 20.

Freddy Martin band, a perennial at Coconut Grove, completed latest five-month hitch there Saturday (17) and opens Sunday (25) at Newport Inn, 50 miles away at Newport Beach, for six weeks.

Pierson Thal's 12-piece crew make their Grove bow tomorrow (Wed) on bill toppling Barbra Streisand. Thal was doing a five-year run at Royal Hawaiian Hotel, Honolulu, when Grove's managing director Jack Lauerman was a staffer there, and since leaving Hawaii two years ago has been roosting at Frisco's Palace Hotel and at Lake Tahoe.

France Hopes Native Balladeers Will Chase 'Borrowed' Rock 'n' Roll

Paris, Aug. 20.

Though rock 'n' roll heads the disk bestseller lists, it is felt that record manufacturers are beginning to realize that more attention will have to be paid to the regular French chanson performers.

Recent plotters cut by pic stars Brigitte Bardot and Jeanne Moreau are felt a help in this direction. Names could get youngsters, now with pocket money for disks, to again begin to come around to French ballads alongside the borrowed-rock 'n' roll. The French aspects are evident in these two long-players put out by Philips and Polydor, respectively.

Besides that the series by Pathe, "The Great Years of Music Hall," reprising all the big past and present song names, is also selling briskly and again putting forth what was and is good in local song fare. It is also felt to show that the old pro aplomb is not too evident in the new crop of howlers and shouters.

And there are enough staple singers and singe-cleffers, like Jacques Brel, Yves Montand, Gilbert Becaud, Charles Aznavour, Francis Lamargue and budding new ones like Paul Louka, Leny Escudero and Claude Nougaro, plus others, to keep the French song solvent.

This is also evident in some

Brit. Publishers' Move to Cut-In On Clef Royalties Rocks PRS Meet

London, Aug. 20.

German Disk Best Sellers

Frankfurt, Aug. 20.
Barcarole in the Night (MGM) Francis
Guilty Was Bossa Nova (Telefunken) Manuela
Two Blue Forget-me-nots (Electrola) Gildo
Seven Thousand Cows (Ariola) Peter Hinnen
Loved, Engaged, Married (Conny & Peter Electrola & Polydor)
A Souvenir (Polydor) Peter Kraus
Kiss Me Quick (RCA) Presley
Red Roses (Telefunken) Detlef Engel
Treasure in Silver Lake (Polydor) Medium-Terzett
When I Was a Cowboy (Polydor) Martin Lauer

British Disk Biz In Half-Yr. Climb

London, Aug. 20.

During June this year, total of all disk sales amounted to some \$2,727,200, an increase of 8% over the figure for the previous June. Home sales leapt by 13% compared with June, '62, but exports fell by 12%.

In the first six months of this year, according to Board of Trade statistics, home sales, accounting for more than 80% of the total, were 12% higher than for the first half of last year.

Production of the seven-inch 45 rpm disks and albums in June increased by 8% and 2% respectively, compared with June '62. In the first six months of '63 as a whole, the increase in production of 45 rpm disks was 12% up on previous half year, but output of albums showed little change.

Release of the 78 rpm records fell by more than a quarter during January-June, 1963.

Prince Joins Westbound

Chicago, Aug. 20.

Gordon Prince has been named to succeed John Knodle as national promotion manager for Westbound Music, the publishing division of Mercury Records.

Prince will continue to operate out of Detroit where he was previously Merc's local promotion man. Knodle had resigned.

Britain's sole royalty-collecting agency, the Performing Right Society, whose membership comprises all Britain's leading composers and publishers, is suffering internal upheavals over its Rule 5(g).

Rule 5(g) passed some two years ago came up for review at the Society's annual general meeting when it was proposed by the strong publisher section within the PRS that 5(g) should be varied so as to permit cleffers to grant up to one third of their performing fees on music commissioned for theatrical features and vidpix to publishers, whether the latter "worked on" the piece or not. At the moment, Rule 5(g) stipulates that unless a publisher does something that effectively promotes a feature or vid-film score for the benefit of the writer, then the publisher has no right to any of the clef's royalty coin.

Issue became so heated, with the pubs threatening to boycott British songwriters when it came to film scores, and songwriters insisting it was not right that publishers should get a slice of the melon for doing nothing—that the PRS annual meet was deferred until October.

In the meantime, the PRS is prepping a statement putting both sides of the case which it is to circulate to all members requesting them to take a proxy vote on whether the rule should be amended or not.

According to one inside source, if the publishers with film company ties lost and decided to band together, there is a chance that a lot of the score writing biz would flow out to France and Italy. But, in songwriting circles, the general feeling is that there has always been strong competition from abroad and that if a pic producer wants an English clef to work on the music, he will insist on one.

Int'l Disk Names Spark 10-Day Audio-Radio-TV Exhibit In West Berlin

Berlin, Aug. 20.

The forthcoming (Aug. 30-Sept. 8) Grosse Deutsche Funkausstellung 1963 here—a big-scale radio, tele and phono exhibition—will feature at least 220 events. More than 120 manufacturers of radio, tv, phono and tape items will exhibit the latest in their field.

The biggest attractions seem to be in the musical field. The elite of the German recording artists will perform here during the 10-day affair. The lineup includes such top German names as Freddy Quinn, Heidi Brühl, Margot Eskens, Hildegard Knef (Neff) and violin maestro Helmut Zacharias. In addition to the galaxy of foreign singers for Germany such as American Bill Ramsey and Israel's Esther Ofarim. Lineup of top foreign guest names includes France's Sacha Distel, Italy's Mina and even a number of stateside performers such as Peter, Paul and Mary, the King Sisters, the Barry Sisters and those are not all.

The German television stations will play an especially active part in the fair which takes place in all 15 halls at the Funkturm (Radio Tower). At least 500,000 visitors are expected within the 10 days.

St. Paul Church Inks Vienna Chormaster

St. Paul, Aug. 20.

The St. Paul Cathedral, Twin Cities' Catholic church with the largest congregation, has gone to Vienna to sign to a three-year contract one of the conductors of that Austria city's world-famed Boys' Choir. He's Gerhard Lang, 32, who has held that Vienna Boys' Choir post for nine years.

As far as is known, this marks the first time anything remotely similar has been done by any church in this area or, possibly, elsewhere. It was made possible because the philanthropic St. Paul Bremer Foundation is making a grant to cover the costs involved. Lang will arrive here in mid-September and immediately start auditioning Twin Cities' metropolitan area singers to comprise the new 45-member choir.

Selmer Bolsters Staff

H & A Selmer, instrument manufacturers, bolstered its sales staff last week with the appointment of Donald G. Thompson, bandmaster at Lagrange High School, Lagrange, Ind., as assistant musical merchandise manager. He joins the department headed by Frank Bundy, accessories sales promotion manager.

In other appointments at Selmer, Peter A. Ryan Jr. was set as assistant controller with duties including assistance to Lloyd Yoder, the company's treasurer. Also, Clyde E. Finlay, was put on as assistant to H. W. Peterson, personnel manager.

ASCAP Revamps Payoff

Continued from page 41

those ratings immediately instead of having the increase spread over a two-year period. The brakes on demotions in those Funds will remain.

Hotel Fees

The second change which ASCAP is adopting concerns the distribution of license fees from hotels, night clubs and similar licensees. This change was recommended by the Joel Dean Assoc., which designed the Society survey. At the present time the money ASCAP receives from these licensees has been apportioned among the five media included in the ASCAP survey of performances (network radio, local radio, network tv, local tv and wired music and similar services) in proportion to the income received from each of these media, and has been distributed pro rata to all uses of all works in the ASCAP survey. The Joel Dean Assoc. concluded that the revenues received from these licensees should be distributed on the basis of only the feature use credits in the surveyed media.

With respect to the third group of proposed changes, an affidavit from ASCAP president Stanley Adams and Judge McGeehan's memoranda point out that, because of the frequently repeated performances of compositions used in promotion announcements sponsored by the network or station on which these announcements are broadcast, works used in this

manner have been able to accumulate excess credits. It is proposed to amend ASCAP's rules to limit the credit for such uses.

Adams also noted that questions have arisen as to whether compositions performed as part of public service announcements should receive the limited credit which ASCAP rules provide may be accorded to themes and jingles, or the full credit accorded to feature uses. The Society, The Dept. of Justice and Judge McGeehan all agree that the ASCAP rules should be amended to provide that musical performances in public service announcements and musical performances in commercial announcements should be treated alike.

Adams also advised the members that credit for qualifying works performed as non-feature uses such as themes, background, cue or bridge music has been under review by the Society. Judge McGeehan has also studied this area in response to a petition by a group of background music writers calling for elimination of all distinctions in credit for different works when performed as non-feature uses.

Judge McGeehan states that the qualifying works concept, providing distinctions in credit for non-feature uses based on the prior performances of works, is valid and should be retained. To prevent excess credits for non-feature uses, beginning with October, 1963, performances, ASCAP is reducing the credit for non-feature uses of qualifying works to 50% of the credit which those uses now receive.

The HIT! OF THE WEEK

KAI WINDING

And Orch.

Play MORE

(From the Film "Mondo Cane")

Verve VK 10295



TONY BENNETT

Sings

TRUE BLUE LOU

Columbia #4-42828
FAMOUS MUSIC CORPORATION

MITCH MILLER TROUPE HITS CONCERT TRAIL

Mitch Miller's "Sing Along" troupe is hitting the road. The group of approximately 60 people, will feature Leslie Uggams, a regular on the NBC-TV "Sing Along" series.

The tour, which will cover 12 cities during September, kicks off in Rochester, Miller's home town, on Sept. 7. Accompanying the package during the entire tour will be David Wynshaw, the newly appointed director of artists relations for Columbia Records, Sales Corp.

Miller has 10 "Sing Along" LP's on the Columbia label. Sales of four albums exceeded the 1,000,000 mark: "Sing Along With Mitch," "More Sing Along With Mitch," "Still More Sing Along With Mitch" and "Christmas Sing Along With Mitch." Six of the 10 packages passed the 500,000 sales mark.

His next LP, "Hymn Sing Along With Mitch," will be released in September.

Elektra Staff Switches

Mel Posner has taken over the comptroller's post at Elektra Records. He'll now oversee all of the internal functions of the diskery as they relate to accounting, purchasing, traffic, etc.

In another personnel switch at Elektra, Marty Kadish was shifted from the Coast office, where he was western sales representative, to the New York office where he'll function in a more responsible national sales post.

RAY SHAW AND JOE COSTA

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VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This	Last	No.	Wks.			
Wk.	Wk.	On	Chart			Label
1	1	8		FINGERTIPS		
				Little Stevie Wonder		Tamla
2	3	6		JUDY'S TURN TO CRY		
				Leslie Gore		Mercury
3	5	6		BLOWIN' IN THE WIND		
				Peter, Paul & Mary		Warner Bros.
4	8	6		CANDY GIRL		
				Four Seasons		Vee Jay
5	11	3		IF I HAD A HAMMER		
				Trini Lopez		Reprise
6	6	8		WIPE OUT		
				Surfaris		Dot
7	4	6		DEVIL IN DISGUISE		
				Elvis Presley		Victor
8	18	2		ALLAN SHERMAN		
				Hello Muddah, Hello Fadduh		Warner Bros.
9	16	3		MY BOYFRIEND'S BACK		
				Angels		Smash
10	15	4		GREEN GREEN		
				New Christy Minstrels		Columbia
11	9	11		SO MUCH IN LOVE		
				Tymes		Parkway
12	2	10		EASIER SAID THAN DONE		
				Essex		Roulette
13	12	4		MORE		
				Kai Winding		Verve
14	7	10		SURF CITY		
				Jan & Dean		Liberty
15	17	5		DANKE SCHOEN		
				Wayne Newton		Capitol
16	10	10		MEMPHIS		
				Lonnie Mack		Fraternity
17	23	2		THE MONKEY TIME		
				Major Lance		Okeh
18	46	2		FRANKIE & JOHNNY		
				Sam Cooke		Victor
19	20	6		MOCKINGBIRD		
				Inez Foxx		Symbol
20	14	8		JUST ONE LOOK		
				Doris Troy		Atlantic
21	29	4		HEY GIRL		
				Freddie Scott		Colpix
22	32	8		DETROIT CITY		
				Bobby Bare		Liberty
23	—	1		SURFER GIRL		
				Beach Boys		Capitol
24	—	1		HEAT WAVE		
				Martha & Vandellas		Gordy
25	24	2		PAINTED TAINTED ROSE		
				Al Martino		Capitol
26	25	4		TRUE LOVE NEVER RUNS SMOOTH		
				Gene Pitney		Musicor
27	21	6		DENISE		
				Randy & The Raindrops		Rust
28	35	2		YOU CAN NEVER STOP ME LOVING YOU		
				Johnny Tillotson		Cadence
29	19	11		ABILENE		
				George Hamilton IV		Victor
30	34	2		WAIT TILL MY BOBBY GETS HOME		
				Darlene Love		Phillys
31	27	5		MY WHOLE WORLD IS FALLING DOWN		
				Brenda Lee		Decca
32	30	2		MAKE THE WORLD GO AWAY		
				Ray Price		Columbia
33	33	2		TWIST IT UP		
				Chubby Checker		Parkway
34	—	1		DRAWN MY SORROWS		
				Connie Francis		MGM
35	31	6		I WONDER		
				Brenda Lee		Decca
36	43	2		MARLENA		
				Four Seasons		Vee Jay
37	37	5		TILL THEN		
				Classics		Musiconote
38	13	11		TIE ME KANGAROO DOWN		
				Rolf Harris		Epic
39	38	2		DAUGHTER		
				Blenders		Witch
40	22	8		HOPELESS		
				Andy Williams		Columbia
41	41	2		I WANT TO STAY HERE		
				Steve & Eydie		Columbia
42	26	11		RING OF FIRE		
				Johnny Cash		Columbia
43	28	4		LUCKY LIPS		
				Cliff Richard		Epic
44	40	2		SHAKE, SHAKE, SHAKE		
				Jackie Wilson		Brunswick
45	—	1		DESERT PETE		
				Kingston Trio		Capitol
46	36	14		SWINGIN' ON A STAR		
				Big Dee Irwin		Dimension
47	39	4		I WHO HAVE NOTHING		
				Ben E. King		Atco
48	—	1		GROOVY BABY		
				Billy Abbott		Parkway
49	47	6		TIPS OF MY FINGERS		
				Roy Clark		Capitol
50	45	11		PRIDE AND JOY		
				Marvin Gaye		Tamla

Ava Acquires Rights To Two Film Tracks

Hollywood, Aug. 20.

Fred Astaire's Ava Records has acquired soundtrack rights to pair of productions, including Hall Bartlett's United Artists release, "The Caretakers," and "The Lord of the Flies," Continental release of Allan-Hodgdon 2 Arts Ltd. British film.

"Caretakers" deal also includes the main title theme. Score was written by Elmer Bernstein, whose last soundtrack album was for "The Great Escape," released by UA Records.

AFM's Tax

Continued from page 41

members still refused to pay these taxes, the union came up with an authorization slip which would authorize the leader to deduct these taxes from the sidemen's wages and pay them over to the union, only this time the union tried to convert these taxes to "union dues."

In the complaint, the plaintiffs allege that these taxes are not dues and they want the union to withdraw from use because it violates Section 302 of the Taft-Hartley Act of 1947 and the Landrum-Griffin Act of 1959.

The plaintiffs in this new court action are: Julius Schwartz, Buddy Kane, Robert Curtis, John C. Rosenmerkel, William Arnold, Frances Baron, Leonard O. Gaskin, Louis V. Schwartz, Herbert Wasserman, Judith Bregman, Solomon Kosarin and Glen Williams.

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CHAD MITCHELL TRIO • KAPP K 510 X
JERRY JACKSON • KAPP K 543
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DENNIS & RODGERS • CRS 300 X
ARTHUR LYMAN • HI-FI L 1013
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VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks.
Wk. Wk. On Chart

1	1	20	ANDY WILLIAMS (Columbia) Days of Wine & Roses (CL 2015)
2	3	17	BYE BYE BIRDIE (Victor) Soundtrack (LOC 1081)
3	2	32	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
4	26	2	ALLAN SHERMAN (Warner Bros.) My Sun the Nut (WB 1501)
5	8	20	HOW THE WEST WAS WON (MGM) Soundtrack (1E5)
6	12	8	JAMES BROWN (King) James Brown Show (826)
7	4	25	LAWRENCE OF ARABIA (Colpix) Soundtrack (CP 514)
8	5	94	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
9	10	5	VARIOUS ARTISTS (Capitol) Shut Down (T 1918)
10	6	9	CLEOPATRA (20th-Fox) Soundtrack (FXG 5008)
11	11	5	LITTLE STEVIE WONDER (Tamla) 12 Yr. Old Genius (240)
12	9	14	BEACH BOYS (Capitol) Surfin' U. S. A. (T 1890)
13	14	65	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
14	7	21	TONY BENNETT (Columbia) I Wanna Be Around (CL 2000)
15	13	6	NAT KING COLE (Capitol) Lazy, Crazy Days of Summer (T 1932)
16	19	19	JOHNNY MATHIS (Columbia) Newest Hits (CL 2016)
17	20	9	HENRY MANCINI (Victor) Uniquely Mancini (LPM 2692)
18	34	2	TRINI LOPEZ (Reprise) Trini Lopez at P.J.'s (6093)
19	15	18	BARBRA STREISAND (Columbia) Barbra Streisand Album (CL 2007)
20	16	9	AL MARTINO (Capitol) I Love You Because (T 1914)
21	17	19	NANCY WILSON (Capitol) Broadway My Way (T 1828)
22	—	1	KINGSTON TRIO (Capitol) Sunny Side (T 1935)
23	28	12	NEW CHRISTY MINSTRELS (Columbia) Tall Tales (CL 2017)
24	23	12	SMOTHERS BROS. (Mercury) Think Ethnic (MG 30777)
25	45	11	JOAN BAEZ (Vanguard) Vol. II (VRS 9094)
26	32	55	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
27	—	1	NEW CHRISTY MINSTRELS (Columbia) Ramblin' (CL 2055)
28	21	21	KINGSTON TRIO (Capitol) Kingston Trio No. 16 (T 1871)
29	25	6	BILLY VAUGHN (Dot) Sukiyaki & 11 Hawaiian Hits (DLP 3523)
30	42	68	ANDY WILLIAMS (Columbia) Moon River (CL 2017)
31	30	6	PERCY FAITH (Columbia) Themes for Young Lovers (CL 2023)
32	22	32	ROBERT GOULET (Columbia) Sincerely Yours (CL 1931)
33	—	1	JOHNNY CASH (Columbia) Ring of Fire (CL 2053)
34	39	18	LAWRENCE WELK (Dot) Early 1963 Hits (DLP 3510)
35	37	3	TYMES (Parkway) So Much in Love (P 7032)
36	18	8	FRANK SINATRA (Reprise) Concert Sinatra (R 1009)
37	31	9	KYU SAKAMOTO (Capitol) Sukiyaki & Other Japanese Hits (T 10349)
38	43	18	ROBERT GOULET (Columbia) Wonderful World of Love (CL 1993)
39	38	3	ROLF HARRIS (Epic) Tie Me Kangaroo Down (LN 24053)
40	24	24	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
41	29	2	COUNT BASIE (Reprise) This Time (R 8070)
42	41	3	ASTRONAUTS (Victor) Surfin' With the Astronauts (LPM 2760)
43	35	2	OLDIES BUT GOODIES, Vol. 5 (Original Sound) Various Artists (M 5007)
44	36	30	HENRY MANCINI (Victor) Our Man in Hollywood (LPM 2604)
45	40	8	BOSTON POPS (Victor) Stardust (LM 2670)
46	44	6	TOVARICH (Capitol) Original Cast (TAO 1940)
47	27	4	FERRANTE & TEICHER (UA) Themes From Cleopatra (UAR 3290)
48	47	9	THE VENTURES (Dolton) Surfing (BLX 2022)
49	46	4	DEL SHANNON (Big Top) Little Town Flirt (12-1308)
50	49	20	PETER NERO (Victor) Hail the Conquering Nero (LPM 3638)

Himber's Radio E.T.'s Acquired For LP Series

Universal Public Relations has worked out a deal for the acquisition of the disk rights library of band recordings from the World Broadcasting System. The initial takeover will be the recordings made by Richard Himber's orch.

Himber made over 100 recordings for the company and Universal plans to put his disks as well as other name bands in a series of albums. World Broadcasting will retain all broadcasting rights to the recordings.

Himber is presently engaged as musical director of Frontier West, a subsidiary of the Goldfield Corp., which is developing a \$60,000,000 project in the Rocky Mountain-Southwest area. Included in the project are 32 recreational centers and a motion picture production company.

'Folkniks No Beatniks'

New Haven.

Editor, VARIETY: With respect to the Newport Folk Festival comments by John S. Clark, I am not quite sure how to take Mr. Clark's remarks—it is difficult to be quite sure whether he is being critical or sarcastically humorous. His first statement with respect to the "freedom" songs, "so far as those 13,000 beatniks were concerned—they sure are integrated," I at first accepted as tongue-in-cheek until I read further.

I do not know what Mr. Clark's definition of beatnik is, however, I do not feel that the friendly spirit that prevailed over the entire festival between white and white and between white and black should be attributed to any particular classification of people—beatnik or otherwise. Folk music is just what it says; that is the music of the people and music makes no distinction between color. As someone once said, you have to play both the white keys and black to make music on a piano.

Mr. Clark goes on to say that the behavior was excellent, which I agree with and which, from my conversations with several, the Newport Police agree with also.

However, his second statement "by their grubby, unkempt, bare feet and straight-haired appearance; etc.," I feel is unfair. The crowd attending the festival was mainly college age and from the conversations and questions I heard at some of the workshops, intelligent college students. There were also many adults and younger people who hold responsible jobs in respectable offices. I personally, and another young lady I met there, hold positions as private secretaries for theatre organizations. Mr. Clark must take into consideration that out of the 48,000 people attending the Festival (Newport News figure) there were bound to be some "types"; however, most of the boys and girls who let their beards grow and hair hang loose (respectively) were merely indulging in a weekend's freedom from convention and went home on Monday to the barber and beauty parlor. The atmosphere at the Festival was one of complete relaxation and the opportunity to dress casually added to the enjoyment.

As far as appearing "grubby", Mr. Clark should realize that accommodations were at a premium. Those who reserved far in advance had a room; the others (and this was the majority of the college age group) slept in tents and sleeping bags on the beach and in cars. These conditions make it somewhat difficult to maintain a "city" appearance.

This was the first Festival I have attended and my impression was that I was seeing a group of enthusiastic, interested, and fun-loving people; folk-music as Theo Bikel said, is a "do-it-yourself" thing. The people who attended and who knew how to play an instrument, guitar, banjo, or whatever, brought it and played it. The others sang. I think the Festival and the people who attended and participated were a credit to the directors and provided an excellent example of good healthy American spirit.

Edith Gordon

Mariposa, Ont., Sock Festival Finds Hootenanny & Hoodlums Don't Mix

Toronto, Aug. 20.

4 of '7 Hoods' on Wax

Hollywood, Aug. 20.

Bing Crosby makes one of his rare film appearances with Frank Sinatra, Dean Martin and Sammy Davis Jr. in Sinatra Enterprises' "Robin and the 7 Hoods" for Warner Bros.

Quartet will record musical numbers from pic on Warner Bros.-Reprise Records label. Film rolls Oct. 15.

Buck Clayton On 'Crow Jim' In Jazz

Ottawa, Aug. 20.

To the question "Is reverse prejudice general among colored musicians?"—asked by Toronto Globe & Mail jazz critic Patrick Scott, jazz trumpeter Buck Clayton (at Colonial Tavern there) replied: "Definitely not. It is restricted to a small group of extremists whom we call 'the Black Muslims of music.'"

Asked is there prejudice in the music field, Clayton said, "Not among the musicians, but... Boyd Raeburn signed me up for a band he was going to use on a television network once, but someone in the network had other ideas and I never did get the job."

Questioned about "certain white musicians who've never hired a Negro—people like Bobby Hackett and Jack Teagarden," Clayton replied, "...I don't think they are prejudiced themselves. It's just easier for them to work wherever they want if they don't use colored musicians." Asked if he'd hire a white musician for his band, he said, "Yes, if he was a certain man I wanted. I intended to this time, but the man I wanted had a previous commitment."

After kudosing Eddie Condon—"He hires the musicians he wants and it couldn't matter less if they're white or colored. And he pays and treats them exactly the same"—Clayton said, "Benny (Goodman) hires the man he wants... I'm not even sure he notices their color. I think (Artie) Shaw probably decided to hire a colored musician and then went out and found one."

WSB UNLOCKS SECRET OF 'KANGAROO' CLICK

Atlanta, Aug. 20.

WSB Radio came to the rescue of puzzled listeners who wanted to know many things about Rolf Harris' hit tune, "Tie Me Kangaroo Down, Sport."

Station's daily question & answer show, "Contact," explored words and music in song. First puzzling question was about bubbling sound dominating background music. A listener identified it as a "wobble board" and brought one to station to demonstrate it—and was promptly put on the air.

Then the Atlanta Public Library sent an SOS to station. People had been calling library for a translation of Harris' lyrics. Could WSB help?

WSB asked any Australian listening to come to the rescue. Mrs. Jerry Knuerr, formerly of Brisbane, Australia, and now of East Point, an Atlanta suburb, could—and did.

Mrs. Knuerr's translation of the phrases and slang in "Tie Me Kangaroo Down" was broadcast three times during the day and apparently satisfied all those who had queried the library as well as WSB's listeners.

NBC-TV's Disk Salute

NBC-TV and the National Academy of Recording Arts & Sciences will present an hour special saluting the disk industry Sunday, Nov. 24, at 10 p.m. with guests to include Frank Sinatra, Bob Hope, Sammy Davis Jr., Dean Martin and others.

Salute, which will be bankrolled by Timex, will be produced by Ted Bergmann under the Charter Producers Corp. banner.

Mariposa Folk Festival, which brought boozing and rowdiness to nearby Orillia, Ontario, sees need of a new format in future, according to Jack Wall, promoter and current operator of The Fifth Peg, a Toronto java joint, who claims an intake of around \$50,000 at \$3.50, top from his three-night folk singing junket, which attracted some 20,000 attendees. Also concurring are Mayor Post and Edward McIntyre, police chief.

Admission is made that more crowd control would be gained at the 22,000-seater grandstand of the Canadian National Exhibition or the 3,211 capacity of the O'Keefe Centre, Toronto, where the latter could be split up into three nights. Interlopers broke up the hootenanny of the Orillia buffs when a gang of hoodlums invaded the party of some 20,000 folk singing fans, who had otherwise been docile but for their enthusiasm.

Police chief announced that he'd "tell the Council that I didn't want to see a Festival again," with the mayor concurring with council in calling next year's folk singing festival off.

This third Orillia party of folk singers saw drunken rowdies forcing the police back, recruited by some 50 provincial cops, on acts of violence, vandalism theft and every possible infraction of the Liquor Control Act. The local bullpen and adjacent cells were jammed with young drinkers and what police claimed as "participants in illicit sexual acts."

"They came from across Canada and several American cities just to raise hell and they couldn't care less about folk music," declared the police chief. Traffic was blocked by sports cars manned by bearded guerrillas and their dark-haired femmes, cheered on by curbside drinkers.

Ed Cowan, one of the Festival's organizers, said the trouble was caused by people who weren't in Orillia for the folksinging itself and then "the motorcycle gangs came into town with their female companions." What had started out as a deadly serious turnout had exploded with its hoard of boozing hooters, with "the punks, the motorbike riders and the mob just trying to get in on the action and raise hell," said the police chief. Added Mayor Post: "The festival will have to be discontinued."

Seeger In Honolulu

Honolulu, Aug. 20.

Pete Seeger's Hootenanny is set for two sessions on the University of Hawaii campus this week, Thursday (22) and Saturday (24), under auspices of the English Department and Ka Lono magazine.

KO PLAGIARISM SUIT VS. CLEFFERS OF 'PLAY'

A suit charging infringement of the tune "Play Me Hearts and Flowers" was dismissed in N. Y. Federal Court last week by Judge Irving Ben Cooper. The court ruled that each of the defendants is entitled to judgment on the merits.

The suit was filed in 1955 by Lewis Bellin, Edward R. White and Mack Wolfson, who wrote a tune called "Play Me Hearts And Flowers," against Advanced Music, Johnny Desmond, Mann Curtis, Sanford Green (latter two were the writers of another song titled "Play"), Coral Records and Mills Music. Latter was named as defendant because of a refusal to bring action. Plaintiffs had assigned their tune to Mills. The defendants were charged with publishing a similar tune.

The court held that the defendant's song, "Play" was original and written independently and without access to plaintiffs' song. The court added that there was access to plaintiffs' song but the testimony was "devoid of and fails to show any advantage taken by the defendants."

The court, in dismissing, also said, "that the phrase 'play it with hearts and flowers' was not original and used often before. There is some similarity between both songs but plaintiffs' song and defendant's song are substantially different in melody, rhythm and the tunes are dissimilar." The ruling stated that the plaintiffs have failed to prove any infringement.

Expense Account Freeze on Niteries, Restaurants Seen Thawing in Mpls.

Minneapolis, Aug. 20. An extensive survey of the situation by evening Star's staff writer Harold Chucker disclosed that locally "expense account spenders, still confused but learning to live with the new Internal Revenue Service regulations, are loosening the grip on their wallets." A large number of establishments was contacted by him to reach that conclusion.

Chucker found that local expense spending at niteries and the swankier dining places is on the rise from the low point reached when the curb on such income tax deductions first was announced, causing a substantial drop. Particularly in the past six months the gain, generally speaking, has been good.

In fact, Irv Schectman, owner of the local White House, one of the Twin Cities' leading supper clubs, says biz for him has been running ahead of a year ago every month since last January when a decline, attributable to the new regulations, still was felt.

But, on the other hand, Robert

Moore, vice president-general manager of the Hotel Radisson with its tony Flame Room supper club, asserted "the public still is confused and getting more confused. The government has created a harmful climate of doubt and uncertainty."

At the White House, like in many other such bistros, customers receive voucher forms to keep track of their spending and which, on the back, quote that part of the new regulations stating "goodwill entertainment spending is a legitimate business expense."

M. J. Ocken, Minnesota Restaurant Assn. executive vice president, says that Twin Cities' area restaurant sales are up four to 6% over the first half of 1962, but he's doubtful if the customer count has increased during the current period. He points out that in all this connection considerable menu price adjustments must be taken into consideration.

Private club officials here said that while many members have gotten away from their initial fears regarding the expense account regulations their clubs' volumes have been dwindling and the numbers of those awaiting membership are far down.

HELL-DRIVING COURSE SET FOR WORLD'S FAIR

A. Allan Gottlieb & William Lippert will build a helldriver course at the N.Y. World's Fair in a stadium seating 6,000. Partners have been underwritten by Dodge, with more backing expected from automotive parts and gasoline manufacturers.

Stadium, to be built in the transportation section of the Fair, will contain the first track ever designed exclusively for helldriving. Design calls for a banked figure 8 course. Among those signed as drivers are Jake Plumstead, Rocky Fisher, Pete Groce, Tony Petersen and Billy Jones. Four shows daily are planned.



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New Snake Dance Twist Generates 100G Action Vs. Sideshow Operator

Fargo, N. D., Aug. 20.

William T. Collins, operator of midway sideshows, is defendant in a \$100,000 damage suit brought here by Mrs. M. A. Canzanella who alleges her 16-year old daughter was "permitted and influenced" to perform a dance with snakes in one of his sideshows. It allegedly was in Collins' Snake Pit sideshow July 15 at the Red River Valley Fair Grounds here.

Mrs. Canzanella's complaint charges that her daughter was under psychiatric care at the time, the defendant did not inquire about her age or health and the girl's psychiatric treatment program has been disrupted because of the Snake Pit performances.

It's also alleged the girl's dance was "highly suggestive" and that "a multitude of snakes were crawling over her body."

Two Snake Pit employees also are named in the suit. No answer has been forthcoming yet from Collins who is traveling in Michigan with his sideshows.

Detroit Presses City-Owned Cafe

Detroit, Aug. 20.

A proposed city-owned and operated eatery-nitery in city-owned Cobo Hall is being vigorously protested by members of the Detroit Hotel Assn. The downtown restaurant and nitery fraternity is up-in-arms.

James J. Rossie, representing the association, told the Civic Center Commission, "I am sure you will realize the repercussions and effects of such a step on downtown establishments and others who for years have engaged in business, paid taxes and made substantial investments under the impression that their competition was with each other and not with governmental agencies."

Acting chairman James D. Friel said the commission would go ahead with its plans for a swank nitery because it might bring more biz downtown and possible increase biz of existing establishments.

Pacific Nat'l Exhibition Sets '63 Gate Goal at 1,000,000 Mex Aerialists Top Show

Vancouver, Aug. 20.

Feature attraction of the Pacific National Exhibition grandstand show will be five flying birdmen from Mexico billed as the Voladores de Teotihuacan who are to whirl from a 105-foot pole set up in Vancouver's Empire Stadium infield. The 53d edition of the PNE opened Saturday (17) and the grandstand show runs through Sept. 2.

Mexican flying act is staged by Javier de Leon and also includes Princess Teo-Xochitl and two Aztec musicians. Grandstand show of 10 acts will run one hour and 45-minutes. Stadium's 20,000 reserved seats are priced at \$2 and \$1 with general admission 50c.

A junior military tattoo will open the program, followed by an auto thrill show, "Motor Maniacs," featuring Florida stunt driver Chuck Beeler. Emcee and musical comedy act will be Howard Hardin and his wife Jodie Gray for the first week, and Johnny Matson (a repeat from last year's show) and his wife Mona McCall for the second semester.

PNE claims the fifth largest gate count attendance of all annual fairs and exhibitions in North America. Target for '63 is set at 1,000,000-plus paid admissions. In line with Pacific Pageant theme embracing the countries which border on the Pacific Ocean, fair will be officially opened by Senora Eva Samano y Lopez Mateos, wife of Mexico's president.

A top attraction of the PNE is the Shrine Circus, here for the 15th consecutive time. Staged on the PNE grounds in the Exhibition Forum, the circus will run through Aug. 23-31, with two performances each day.

Exposition Review

Canadiana '63 (CANADIAN NATIONAL EXHIBITION)

Toronto, Aug. 16.

Jack Arthur production starring Robert Goulet, featuring Royal Canadian Mounted Police, with Jack Durant, Billy Van, Ruth Walker, The Wazzans (8), Bizzaro Bros. (3), Taylor Twins, George Carl, Don Parrish, Canadettes line (50), mixed chorus (20), Howard Cable Orch. (60); musical director and assistant to the producer, Howard Cable; staged by Alan Lund, with Drew Crossan; choreography, Midge Arthur, Alan & Blanche Lund; settings and costumes, Stuart Mackay; lighting, William Dale; emcee, Bill Walker. Opened at CNE Grandstand, Toronto, Aug. 16, '63; \$4.50 top.

Despite opulence of costumes and sets surrounding the two production numbers, something should be immediately done about Bob Goulet's opening of the second half of the evening grandstand show which seats some 22,000. Baritone's entrance on vast stage without any buildup is manifestly unfair to the singer who is handicapped from the start until he gets the customers in his mitt.

Perhaps he should be introduced at least by the emcee—and the singer is curtailed by the international appeal of the Royal Canadian Mounties whose only cost to the CNE is accommodation of the musical riders and feed for the 32 horses.

Goulet is in for his 14-days' stint for flat fee of \$50,000, plus 50% of all grandstand proceeds over \$410,000, although he will have to pay 85% of his take in income taxes to the Canadian government.

Singer is generous with a 30-minute act in which he belts out, in vibrant style, a melange of pop tunes which include "Maria," "What Kind of Fool," "This is All I Ask," the inevitable "Soliloquy" from "Carousel" and the awaited "If Ever I Should Leave You", which he did in "Camelot."

In his two production numbers, "Brazil" and "Minstrel Days Then and Now," Jack Arthur continues

to show his mastery of split-level groupings, his continuous movement with some 300 performer including his use of the 50 Canadettes, a precision line of girl who are outstanding.

Both full-stage numbers feature in "Brazil" the warbling of Rut Walker, the Canadettes, the Wazzans, the mixed chorus of singers and the Bizzaro Bros. in "Minstrel Days," in whiteface—features the zany antics of Jack Durant, Bill Van, The Taylor Twins, George Carl, the Canadettes, plus the sinners and Ruth Walker. All were excellent in their various metiers.

Celebrating the 90th birthday of the Northwest Mounted Police their musical ride vied with Goulet's performance in mass appeal as an unforgettable military maneuver that smacks of legend and is Canada's contribution to entertainment mores. Climax was the Mounties musical ride, which extended some 20 minutes, curtain ringing down sharp on the nose at 10:45, giving satisfied customer time to visit the midway.

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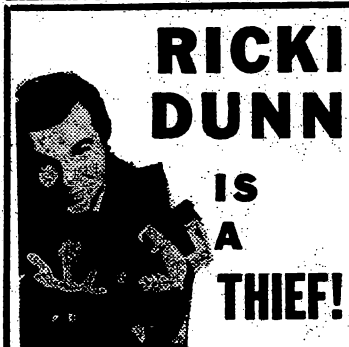
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NO LIMIT TO AGENCY HORIZONS

AGVA Wins Big Pay Tilt, Benefits In New Pact With Top Vegas Hotels

Las Vegas, Aug. 20.

American Guild of Variety Artists, after months of negotiations conducted by Irvin Mazzei, western regional administrative rep of union, has reached agreement with major Las Vegas niteries on a new pact which extends through 1966.

Minimum scale tilts provided for chorus and principals peg the Las Vegas wage as highest provided anywhere, ever, for AGVAs. Scale, retroactive to June 1, gives chorus members of union \$145 minimum for six-day, 13-show week; principals \$225. Old scale was \$125 for chorus, \$175 for principals. As most Vegas operations play 15-show weeks, principals' minimum thus will be \$259 and chorus \$167. No AGVAs work seven days, "swing-shifters" filling in so each performer has at least one day off weekly.

One significant phase of new contract is complete elimination of free rehearsals—a matter subject to most intensive hours of the long negotiations. Heretofore, a Vegas niterie rehearsing a four-week show got 35 hours of free rehearsals. New pact calls for production-number participants to get \$3 hourly for rehearsing, with minimum payoff of \$20 for any day called to rehearse. Saturday-Sunday rehearsal scale is \$4.50 per hour. (Standard practice in Vegas showrooms using production routines is for a troupe to rehearse following show off-hours during a four-week run of a bill.)

New pact also stipulates performers get paid at rehearsal scale when called in for publicity photos, full dress rehearsals and costume

(Continued on page 48)

Globe Trotting Soph

Pittsburgh, Aug. 20.

Sophie Tucker, booked into February, 1964, and currently in Pitt at the Holiday House, is set for 1964 and 1965 with a world tour that will take her to England, West Germany, South Africa, Australia and Hong Kong.

While she passed along this information to the Pitt VARIETY rep, her pianist of 42 years, Ted Shapiro, spoke up and said, "Soph, that's fine. Now when are you going to tell me."

A.C. Eyes Peak Season; Visitor Traffic Soars

Atlantic City, Aug. 20.

The many June conventions which set a new mark here, plus July's hot muggy weather, are giving the resort one of its better seasons. If the trend continues, August business should top that of a year ago, when a new high was racked up.

George Hamid Jr., who with his father operates the big Steel Pier, estimates that his July business was up about 10% compared to last year. Illness of Bobby Darin, who had been booked into the Pier's Music Hall July 28-Aug. 3 definitely hurt, he said, as the

(Continued on page 49)

MANPOWER NO. 1 ITEM: BARNETT

Manpower is still the top ingredient in the operation of talent agencies, says Lawrence Barnett, chairman of the board of General Artists Corp. At the present time, Barnett, who recently stepped into the GAC top post, is pruning and adding to the roster of personnel in the office. He says that more have been added than have been lopped off, and will continue to add more manpower even though the end of pruning is in sight.

Barnett takes the dictum from the teachings of Jules C. Stein, chairman of the board of MCA Inc., where Barnett, for many years was president of the subsidiary Music Corp. of America. Stein felt if it ever came to a choice of losing manpower or business, it was best to lose business. Barnett takes a viewpoint subscribed to by most others working at the old MCA that while more business can be obtained, manpower is difficult to replace.

Barnett is presently refurbishing

(Continued on page 48)

Gil Nelson Exits GAC; To Willard Alexander

Gil Nelson, an assistant comptroller at General Artists Corp., who was a troubleshooter in the labor relations field for the agency, resigned that office to go with the Willard Alexander Agency as vice-president. He was with GAC for 16 years.

Nelson will work in the band and talent fields at WA and will continue to negotiate with the entertainment field units as matters of controversy arise.

Foreign Pavilions at N.Y. Fair to Import Talent; DuPont Mulls Taped Music Use

Fair's Poi In the Sky

Honolulu, Aug. 20.

Hawaii exhibit at the N. Y. World's Fair will include an "ancient" Hawaiian village, complete with a lagoon, outrigger canoe rides and demonstrations of lei making, poi pounding, lauhala weaving, etc.

The Herman Solomons, who head Ulu Mau Village here, are recruiting a staff of 14 and six canoe operators.

Frolics' Foldo Snafus Darin In 14C Error

The foldo of the Frolics, Salisbury Beach, Mass., has left a trail of indebtedness deeper than was originally believed. Added to the list of creditors is Bobby Darin, who played the spot week of July 7, and was subsequently paid by \$14,250 check. However, there was an error in making out the check. The figure \$12,250 was in one corner, whereas the written figure was \$14,250. Consequently it couldn't be cashed. By the time, Darin's management sought to correct the error, the spot closed down.

A spokesman at General Artists Corp. stated that as far as he knows, this was merely a clerical error and he expected operator

(Continued on page 49)

The number of performers and musicians to be employed at the N.Y. World's Fair may not be as high as originally blueprinted. Both the American Guild of Variety Artists and the American Federation of Musicians are revising downward the original estimates of their members to be employed.

The problem is more serious within the ranks of the AFM. Several foreign countries which will be operating pavilions have made known their plans to import talent and music from their respective lands. Those that are contemplating this setup include Belgium, Venezuela, Greece and Spain. Hawaiian Pavilion would also like to bring in their own musicians and entertainers.

The Musicians' Union is particularly peeved about this state of affairs. The disturbance is not as great within AGVA since it will derive initiation fees and dues from the talent imported from abroad. However, the major aim of the musicians is to put their members to work. They are not particularly concerned as much with getting standby fees, but with actual jobs. They had hoped that the Fair would provide more employment opportunities than is now shaping up.

At the same time, the problems of the AFM have been added to by the pitch by the DuPont Pavilion to permit shows with music supplied by tape. Originally, the DuPont exhibit was designed for film entertainment, and with conversion to live staging, there is no space for a live orchestra. Thus DuPont has put in a request to permit the tape under some work-

(Continued on page 48)

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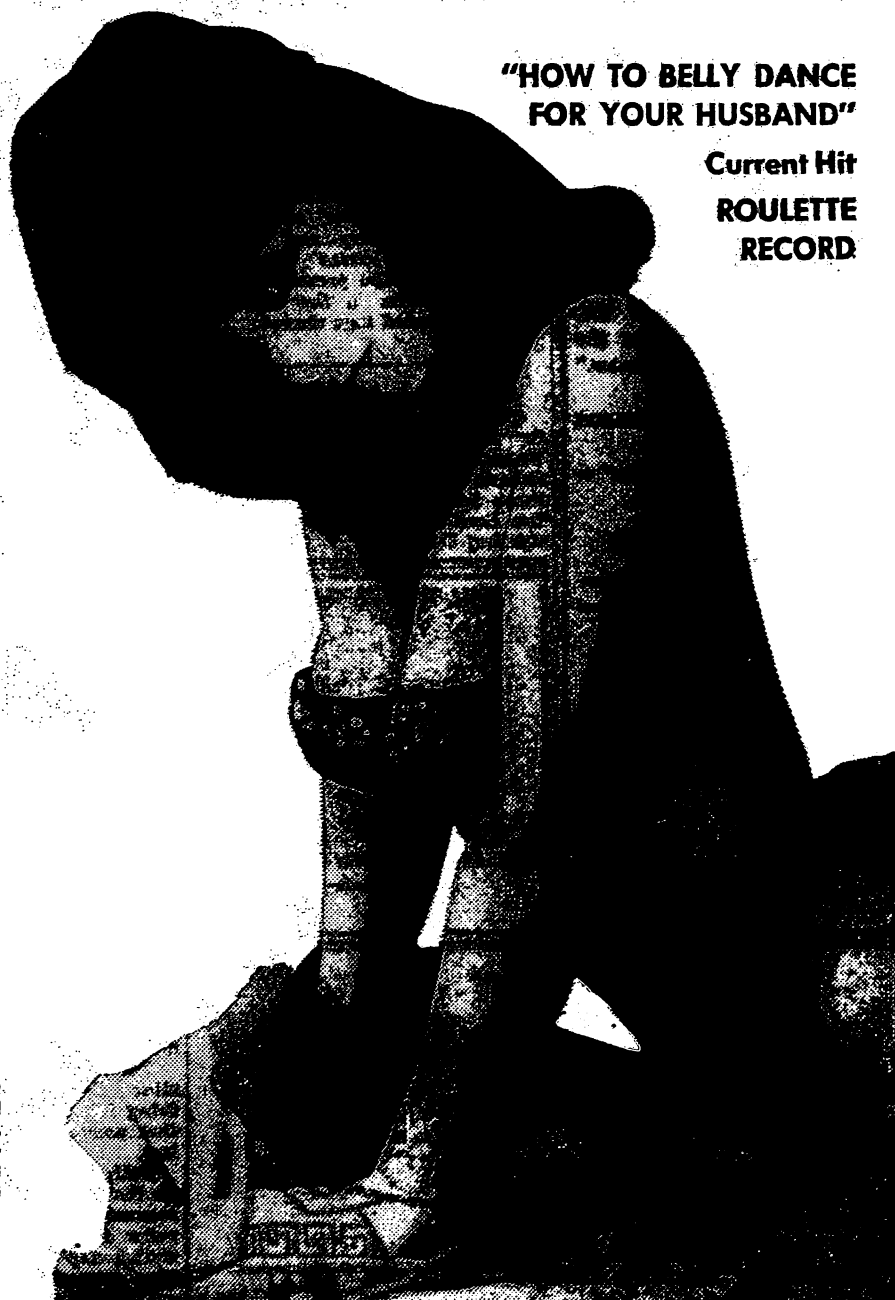
—Time Magazine

"She teaches the alluring art to some ringsiding misses, just as she does in her album, 'How to Belly Dance For Your Husband'; it's a sort of 'Twitch Along With Little Egypt'."

—Daily Mirror

"Beguiles the audience ... She's provocative and at times wild and wiggly. She shows a sense of humor in her work, knows the score and the craft and performs well."

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Ice Show Review

Holiday on Ice 1964

Knoxville, Tenn., Aug. 15. "Holiday On Ice of 1964," presented by Morris Chalfen; produced by Ruth Tyson; choreography and staging, Chester Hale; director of music, Dolores Pallet; executive associate producer, John Finley; costumes, Freddy Wittop; special choreography, Bobby Blake; orchestra under the direction of Ben Stabler.

"Holiday On Ice" staged its world premiere with a troupe of new stars and dozens of the old ones. The production provides a variety of music, comedy and good ice skating spectacles. Director Ruth Tyson has woven together a show which truly brings theatre to the ice rink.

Costumes, sets, precision skating and production continuity are the best yet. The show commences its 19th season with 17 acts with six major production numbers.

The show moves out fast at curtain time with a production number called "Showtime On Broadway." Featured are Tommy Allen, Juanita Percelly and Sandy Whirville. Scores used are in the Ziegfeld tradition portraying the air of the follies.

"Barn Dance in U.S.A." relives

Western America in song and dance. Allen & Percelly, Ray Balmer and Hanna Eigel, a new-comer to the show, perform well in this number which involves more than 30 members of the cast. Music along with round and square dance numbers are executed in a manner of professional precision.

A pageant-type production entitled "A Love Tale of Japan" complete with Naval officers and a war lord has the musical theme from Puccini's "Madame Butterfly." Alice Quessy, Jane Morris and Alfredo Mendoza join Ray Balmer to make this exotic sequence a click.

Fantasy is portrayed in "The Enchanted Clock Shop." This colorful routine, with masterful lighting effects by Doug Morris, stars Debbie and Johnny Williams of the Williams' family dance team. Little Debbie, age 10, makes a real hit as she dances novelty numbers with her father.

"The Melodies of Victor Herbert" give a profile in song and motion on the rink. Hanna Eigel, Alice Quessy and Ray Balmer extend a magnificent performance of skating and acting. The music blends well with this grand exhibit of skating.

A finale performance is entitled "The Mardi Gras" which brings forth all star talent in the show along with the Glamour Icers and Ice Squires. This number features all four members of the Williams troupe as well as skating artists from around the world. The theme of the finale is "New Orleans Dixieland Style."

New stars this year include Hanna Eigel, Hami Brown, Bobby Blake, Thesloff & Hultan, Mary Stuart and Kuni Nakajama. While many of the skaters are champions a special exhibition treat has been added for the 1964 show. This is Don McPherson, 18-year-old Canadian who recently became world champion ice skater. He is beyond doubt the top figure skating star and fascinates the audience with his spinning and novelty marvels. This is his first professional appearance.

Comedy is a liberal offering throughout the show with Ted Dealey & Johnny Leech, Alfredo Mendoza, Jane Morris, Sandy Wirwille, John LaDue, Eddy DeVos and Jimmy & Mary Peacock playing the roles. The comedy ranges from the "Keystone Cop" routine to real clown and animal antics.

The 1964 "Holiday On Ice" should make this 19th edition score a banner year at it tours across the country and abroad. The troupe leaves Knoxville Aug. 22, after the premiere week, for forty weeks in the U.S. and a later extended tour abroad.

Brad.

Connie Boswell's L.V. Date

Connie Boswell has been signed for her first major date in Las Vegas. She's been pacted for the Sahara Hotel, starting Aug. 29 for three weeks. She is also set for the Southern Club, Hot Springs, starting Oct. 3.



THANKS JOHNNY MATHIS for introducing me

Gina

'Showboat' Eatery Clicks In Frankfurt Launching

Frankfurt, Aug. 20.

Some hip German nightclub and eatery owners, have just opened a new restaurant here that's already a click. Called The Showboat, it's patterned after a 19th century Mississippi River craft.

A moving panorama illustrates one wall with the "scenery" along the river, so that customers are treated to a constantly changing view. Decorator is television set builder Hans Kramer.

AGVA

Continued from page 47

fittings. Heretofore they were paid nothing for these chores.

Also stipulated in new pact: No compulsory mixing. New pact also tilts niteries' payments into AGVA welfare fund from \$2.50 to \$3.50 weekly for each performer.

Contract automatically tilts minimum scale by 5% in 1964, again in 1965 and again in 1966.

The old contract expired last Jan. 1 and Mazzei sporadically had been negotiating new terms ever since. An average 600 AGVAs constantly are working Vegas.

The new pact is with the large Vegas spots, located along the strip, and negotiating for management was the so-called Nevada Industrial Council, which represents group in labor matters. The hotel-niteries signatory to new agreement are: Tropicana, Sands, Flamingo, Dunes, Riviera, Desert Inn, Thunderbird, Sahara, Hacienda and New Frontier.

Now, Mazzei begins negotiations on new pact with such lesser Vegas operations as Silver Slipper, Fremont, Golden Nugget, Showboat, El Cortez, The Mint, etc.

In L.A. current AGVA scale is \$125 for chorus, \$175 for principals and no changes are contemplated. However, as Mazzei admits, most niteries here have a lower scale. \$150 for principals and \$100 for others.

Foreign Pavilions

Continued from page 47

ing arrangement with the musicians, either standby fees or payment of a lump sum.

The Musicians are still mulling this question of whether to permit this situation. Any decision in this situation would have some bearing in the course to be taken in regard to the foreign pavilions and Hawaii. The AFM would have liked the N.Y. Fair to be a showcase for live music as well as talent and had hoped to alleviate great unemployment among their membership with work at the Fair.

The major employment of Fair musicians, thus far, has been the band to provide nightly concerts. Scale for this project is \$30 per man per night for a five-day week.

House Review

Apollo, N.Y.

Billy Eckstine, Redd Foxx, Ruth Brown, Coles & Atkins, Quincy Jones Orch; "Underworld USA" (Col.)

Two things impress in this package that opens the Harlem vaude house after the summer hiatus: Quincy Jones' big band (18) and comedian Redd Foxx.

With solid jazz sidemen, fresh zinging arrangements and section work that is crisp and clean, the Jones boys bring a new excitement to the stuff behind vaude staging. And instrumentals, with fine solo work, are concert caliber.

For sheer style and comedic flow, Redd Foxx has no peer in the business. His blue material might give Belle Barth pause, and his race barbs are much too mean for most ofay auds. But in this environment, he's way out front.

Vet jazz-pops groaner Billy Eckstine disappoints. There's something in the projection and book that smacks of stale commercialism.

Ruth Brown is strong as usual on the belting blues, but this turn seemed in over-worked, harsh voice most of the way. Subtle, stylish tap dancers Coles & Atkins opened, punching up a very smooth act with some nice humorous bits.

Bill

No Limit to Agency Horizons

Continued from page 47

GAC into what is an approximation of the former MCA which was dissolved last July 23. GAC now abounds with agents who were at the old office. Barnett is presently enlarging the outfit on the general theory that the talent agency-business is due for great expansion. Imaginative use of manpower can provide new and greater vistas for the industry.

The agencies, according to Barnett, have a tremendous potential in films and television, which will provide the bulk of agency revenue for the foreseeable future. He cited the expansion of summer theatres, dinner theatres, the concert field, the latter two of which are comparative newcomers to percenteries as having opened new fields for the agents.

However, Barnett declared, the agencies are limited only by the imagination of its manpower. The agency of today, he said, operates in the field of name shortages. By imaginative use of its rosters, combinations can be created to substitute effectively for headliners. But at the same time, in today's show business, names are constantly being created, albeit not in sufficient amounts to meet needs. He stated that it was wrong to assume that there's no place for performers of today to break in. Today's off-Broadway theatre and television offers the opportunity of name development on a vast scale. Perhaps, development time is not as large as it used to be in the days of vaudeville and burlesque, but there is still enough to create new and exciting young performers, which in turn makes talent agencies and exciting business.

Higher Levels

At the same time, Barnett feels that today's agents and talent must operate on higher levels than their predecessors. Today's talent handler, he avers, must not only be able to assess talent, but must be able to determine the value of a literary property and must be able to concoct packages that will be imaginative and creative. The talent, he felt, must also be able to operate on a level which will adapt him to all fields.

Barnett is the second largest common stockholder in the Baldwin-Montrose Chemical Co. setup. It's the parent company of GAC. Number of shares he has purchased

ED ROSEN, WALT HANLEY TO ASHLEY-STEINER

Hollywood, Aug. 20.

Agents Eddie Rosen and Walter Hanley have joined Ashley-Steiner-Famous Artists. Rosen rejoins the agency's literary department, after having been with Frank Cooper's agency for three years as a rep of producers, writers and directors.

Hanley, who was in MCA's business affairs department for many years, will function in a similar capacity with ASFA. Both join the agency after Labor Day.

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Minn. Fair's 269G Exhibition Prizes

St. Paul, Aug. 20. This year's Minnesota State Fair, starting Saturday (24), is offering a record amount, \$268,758, in premiums for top exhibitors, winning racedivers and horseshow performers. The previous high was 1962's \$255,846.

Biggest chunk of the money, \$65,180 goes to auto races' winners. A record number of animals, 5,971, is expected to compete in an open-to-the-world livestock show, for \$112,304 in premiums, the largest total ever. About \$42,000 will be awarded by the horse show to owners of winning horses. And then there will be numerous other awards in varied competitions.

The State Fair, as always, will be of 10 days duration and, for the first time, will be having name acts, including Buster Keaton, Rosemary Clooney, and the Smothers Bros., headlining its night spectacular night grandstand show. The exposition unflinchingly draws more than 1,000,000 payees through its gates.

Western Int'l Hotels Back in Hawaii Swim

Honolulu, Aug. 20. Western International Hotels, absent from Hawaii since Henry J. Kaiser sold his Western-operated Hawaiian Village hotel to the Hilton chain, is back in action here. The Seattle-based organization is operating the hotel facilities at the Colony Surf, which was built as a cooperative apartment building.

Western, too, is dickering to take over operations of the new Royal Lahaina Beach Hotel on Maui Island, near the also-new Sheraton-Maui Island Holidays, a local resort chain, also has made an offer to the Lahaina Investment Co. in connection with the Royal Lahaina.

Trader Vic's Sold

Honolulu, Aug. 20. Trader Vic's longtime restaurant here has been sold by Mrs. Lorine Abbott. New owner is Robert Lynch, who heads a California savings and loan association. Restaurant, incidentally, is across the street from the now-building municipal auditorium and—unlike many other local restaurants and niteries.

A.C. Peak

Continued from page 47

singer has always been big draw here.

Nitery business is reported up 10 to 15% by most operators, who complain that there are ample customers but they're not spending. But on weekends, as in other years, all spots do a turnaway business.

Herb Freeman, who with Paul "Skinny" D'Amato operates the 500 Club, is pleased with the season so far. He again is using the club's big Vermillion room, with Friday and Saturday business near capacity, and the other five nights good. Best crowds are those for the last two shows weekends.

Club Harlem, with Larry Steele's "Smart Affairs," continues to top local clubs not only in payees but also on gross. Big 800-seater should have a banner August with Sammy Davis Jr. booked for two weeks as of Thursday (8) with attendance at SRO or near.

Al Owen, executive secretary of the resort's Chamber of Commerce says: "Our volume of visitors is obviously up, and beach and boardwalk crowds have been well past those of last year. With yesterday's (Monday) opening of the Atlantic City Race Course, a still better dollar volume is anticipated as the track draws a higher spending type of vacationist."

Mal Dodson, who with Lou Cunningham heads the resort's Press Bureau, also said that the season so far is well in advance of those of other years. He added that the beachfront houses are doing excellent business during weekdays, while motels are always sellouts weekends.

'Aqua Follies' Grosses NSG 111G In 16-Day Run At Soggy Seattle Seafair

Seattle, Aug. 20. Al Sheehan's "Aqua Follies of 1963" hit a low gross of \$111,407 at 16 performance stand, which ended here Wednesday (14) at the Aqua Theatre. Slow biz marked only second loss for water show in its 14-year history here, where it is one of the major attractions of the annual Seattle Seafair.

In 1962, year of the World's Fair, a three-week stand drew only \$181,036. In 1961 the usual 16 performance stand garnered \$210,094.

The "Aqua Follies," promoted by Greater Seattle, Inc., wound up a poor summer for the civic promotion outfit. Two musicals—"Redhead" and "Kismet," both were boxoffice flops. "Redhead," with Gretchen Wyler starred, grossed \$20,894 and "Kismet" \$25,940.

Walter Van Camp, managing director of Greater Seattle, Inc., said henceforth the summer musicals, and perhaps some winter shows, would be presented at the Opera House. Cold, rainy weather worked against all three offerings this summer and slow tourist biz also was a factor.

Van Camp said the Opera House shows would continue policy of musicals, with imported stars supported by a local company.

Anna Maria Alberghetti was set to star in "Kismet," but cancelled two days before opening. Greater Seattle is suing singer for \$10,000 for alleged failure to observe contract. This is said to be one of the chief reasons "Kismet" did so poorly at the boxoffice.

Fire Tale

Las Vegas, Aug. 20. There was an expensive fire at the Tropicana Hotel last week, but it was supervised by the Fire Dept.

Hotel execs decided to burn obsolete costumes, scenery and props of the "Folies Bergere" now rather than send them back to France and pay duty fees plus other costs.

Pan Pacific Promotions Ltd. Maps Bookings; U. S. Name Accent

Melbourne, Aug. 20. Five major concert attractions a year to do a quick tour of Australia, New Zealand, Hong Kong and Japan is the aim of the newly formed Pan Pacific Promotions Ltd.

First on the list is Shelley Berman who kicks off in New Zealand on Aug. 23, does three performances at Melbourne's St. Kilda Palais from Aug. 30, a two weeks' season at Sydney's Chequers and one performance at Brisbane's Festival Hall, thence to Hong Kong and Japan.

Berman will be followed by Sammy Davis Jr., who'll do a two-night stint at the Festival Halls in Sydney and Melbourne mid-Sept prior to going on to Hong Kong and Japan.

New Zealand promoter Harry M. Miller, who's joint managing director of the new outfit along with Dennis Wong of Chequers Restaurant in Sydney, stressed that Pan Pacific had no links with other managements and that artists would make either night club or concert appearances. He said he thought that concert management, once a lucrative proposition Down Under, had badly sagged in recent years, but that Pan Pacific intended to change this by fetching out only quality artists.

Miller is negotiating at the moment with other big American names, and will also be handling the New Zealand concert appearances of Eartha Kitt.

When asked by VARIETY whether he'd be obtaining any talent from Britain Miller shook his head. "English agents play at ducks and drakes," he said, "that's why I'm only concentrating on booking American acts at the moment."

"Frequently English agents offer clients to several Down Under promoters at the same time to increase the price, so that on occasions one finds an artist has been booked by another management through an entirely different agent."

They work out what they think an artist can get at Las Vegas—and then ask for three times that amount."

"They seem to forget," he pointed out, "that the days when it took six weeks to travel by sea are over, and therefore they don't lose working pay through going Down Under. Australia is only the matter of hours away by plane."

To give an idea how much Britons were losing by this attitude Miller did a rough calculation with an assurance that it wasn't rigged in any way. He claimed that over the last 12 months he'd spent \$274,000 in obtaining artists from the U. S. and only \$4,000 from Britain.

Frolics' Foldo

Continued from page 47

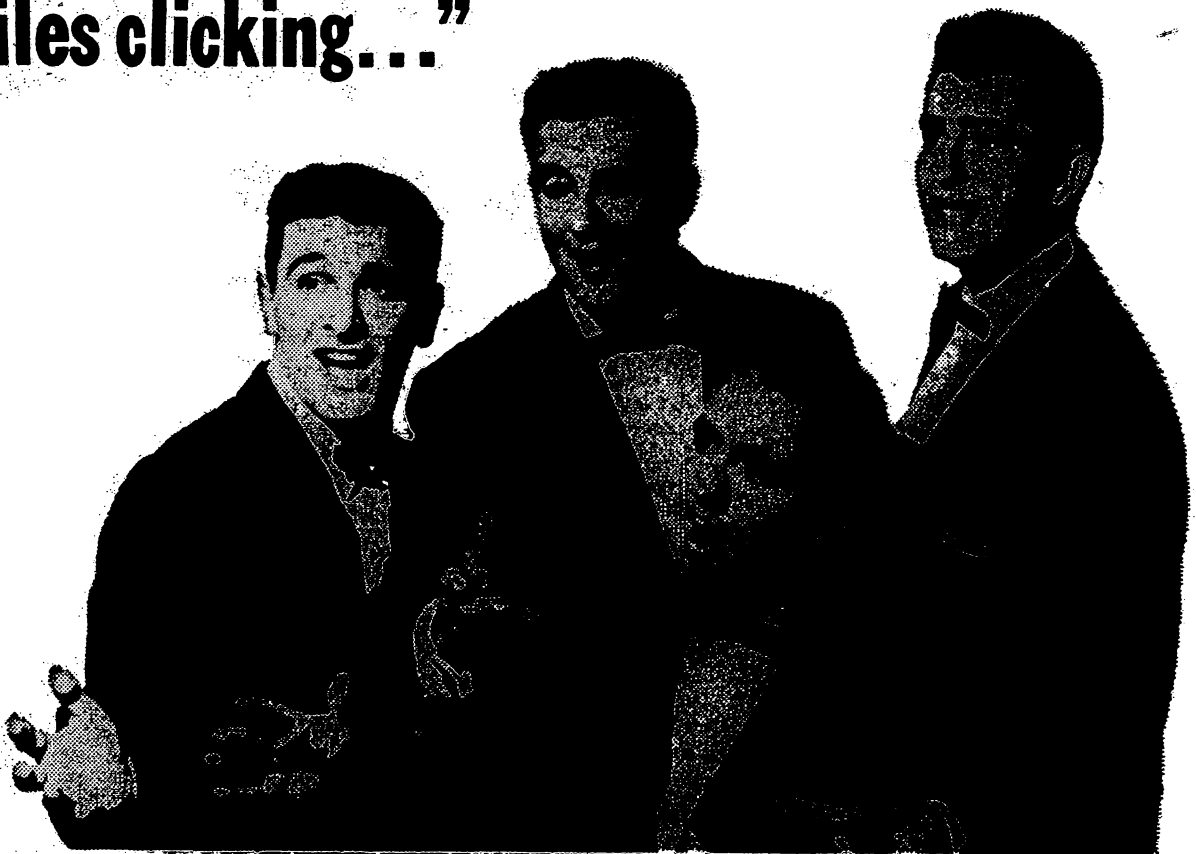
Dennis Mulcahy to make good the amount.

The spot shuttered last week after the Massachusetts State Liquor Authority suspended the spot for four days because a femme, two months away from being 21, the legal drinking age in that state, was found in the club. Nat King Cole heading a package of entertainers was to have played the week of the suspension, with Patti Page and Connie Francis to follow on subsequent weeks. Mulcahy is liable for the salaries of the Misses Page and Francis, according to terms of the pay-or-play contracts.

However, the case of Nat King Cole presents a different matter to the American Guild of Variety Artists, which has to adjudicate the case. Cole was booked not only as the head of a package but as part of a corporation. Since corporations cannot belong to the union, case presents a knotty problem that will cause a lot of head-scratching before it can be settled in a legal manner.

"Keep the turnstiles clicking..."

VARIETY
Hotel Roosevelt, N. O.
New Orleans, Aug. 1.
The Four Aces, marking their first appearance in Seymour Weiss' plush Blue Room, headline a solid, fast-moving show that generates plenty of audience enthusiasm for the full 45 minutes.
Aces (Fred Diodati, Dave Mahoney, Sol Vaccaro and Lou Silvestri) are a versatile quartet who work over a long list of songs featuring the voice blending for which they are noted. They embellish the tunes with frequent choreography and instrumentals, returning to their origin as an instrumental group.
Their hit Decca platters draw the biggest hand, including "Tell Me Why," "Love Is A Many Splendored Thing" and "Three Coins In The Fountain." Boys also mix in a wide variety of standards, such as "Stranger In Paradise" and "When the Saints Go Marchin' In."
"Saints" proves a fitting vehicle for their instrumentals and they turn into a Dixieland combo that would do credit to Bourbon St., with Diodati on trombone, Mahoney on clarinet, Vaccaro on trumpet and Silvestri on drums.
A spiritual, "Building A Building," gives them a peg for some terping as does "Primrose Lane," which they perform in oldtime vaude style complete with straw hats and canes.
Boys close with heavy applause all around. Show should keep turnstiles clicking merrily at this nocturnal rendezvous for next two weeks. Skip.



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WEEK OF AUGUST 21

NEW YORK CITY

MUSIC HALL—Dolores Davis, Paul Drake, Alan Cole, Ronnie Randle, Perry Fort, Helen Wade, Rockettes, Corps de Ballet, Raymond Paige Symphony Orch.

AUSTRALIA

MELBOURNE (Tivoli)—Dianne Barton, Robert Gard, Colin Croft, Ormonde Douglas, Ernie Bourne, Jeanne Bailey, Frederick Potter, Kevin DeBarry, Judy Champ, Helen Hatten, Joan Thomas, Emma Cain, Arthur Gorman, Evan Dunsan, David Hamilton.

SYDNEY (Tivoli)—Suzanne Steele, John Weaving, Cynthia Moore, David Gray, Gordon Wilcock.

NEW ZEALAND (St. James)—AUCKLAND—Penny Nicholls, Bob Andrews, The D'Angels, The 2 Pirates, The Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Maureen Wilson, Wendy Faulkner, Jackie Griffiths.

BRITAIN

BRIGHTON (Hippodrome)—Dickie Henderson, Eva Boswell, Charlene, Tiller Girls, Alita Morrison, Eddie Vitch, George Mitchell Singers, Peter Vernon, Jimmy Curries Tropical Cascades.

LONDON (Palladium)—Arthur Haynes, Frank Ifield, Brian Auger, Nicholas Parsons, Ken Morris & Joan Savage, Bob Wallis & His Stereophonic Jammies, Rudy Cardenas, Walter Gore Ballet Group, Rose Taylor Dancers, Dorothy Dampier, Leslie Neves.

MORECAMBE (Winter Gardens)—Jimmy Jewel & Ben Warris, Ted Lunt, Polka Dots, Elizabeth Larner, Skyline Twelve, Leavelles, Bill Shepherd Singers.

VICTORIA (Pavilion)—George Mitchell Singers, John Boulter, Tony Mercer & Dal Francis, Reg Varney, Margo Henderson, George Chisholm & Jazzers, Schaller Bros., Television Toppers, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM—Tad Truendale, Ritchie Haven 3, Johnny Baracuda.

BITTER END—Juan Serrano, Mike Settle.

CHATEAU MADRID—Jonas Moura, Emilio Reyes, Los Guaras.

COPACABANA—Jerry Vale, Ronnie McKinn, Ralph Young, Joseph Melle, Frank Marti.

EMBERS—Tyree Glenn & Eighth Wonder—Rosetta Tharpe.

GRIMING—Kahman Banya, Henry Butts, Futura Futura.

HAWAIIAN ROOM—Judy Scott, Denise Rager, Koola Beamer, Fal & Muleba.

HOTEL AMERICANA—Phyllis Miller, Al Conti 3, Charlie Pak.

HOTEL ASTOR—Edna Lane.

HOTEL NEW YORKER—Joe Furst.

HOTEL PARK SHERATON—Janet Vaughan Trio.

HOTEL PLAZA—Eddie Stewart, Milt Shaw, Mark Monte, Joe Plaza.

HOTEL ROOSEVELT—Lenny Herman.

HOTEL ST. REGIS—Charles Turecane.

INTERNATIONAL—Lata Fire Revue, Mike Duro.

LATIN QUARTER—Harry Richman, Dominique, Glenda Leigh, Art Johnson, Jo Lombardi, Sam Bidner.

LIVING ROOM—Lenny Kent, Bobby Colt, Susan Smith, Brothers Caba, Bob Ferro.

NO. 1 FIFTH AVENUE—Hankinson & De Maio, Stan Freeman.

SAHARA—Land of Milk & Honey, Yoel Schar, Lily Cavell, Menasha Baharn, Leo Buld, Bob Phillips.

SQUARE EAST—To the Water Tower, Bob Dishy, Paul Dooley, Anthony Holland, Andrew Duncan, Barbara Harris, McIntyre Dixon.

SWEET CHARIOT—Elison Singers, Herman Stevens.

UPSTAIRS & DOWNSTAIRS—Ronnie Graham, David Rounds, Barbara Quaney, Jon Stone, George Coe, Bob Rogers, Sam Pottle, Mabel Mercer.

VILLAGE BARN—Doe Morgan, India Adams, Zee Carole.

VILLAGE GATE—Coleman Hawkins, Lambert Hendricks & Bavan, Charlie Mingus.

CHICAGO

BLUE ANGEL—Calyso Jamboree, Mariliza Posa, Fayray Shelar, Lord Christo, Lord Smiley, Lord Tiger, Lord Charlton, The Duke, Al Dacey.

DEL PRADO HOTEL—Hits of Broadway Revue.

DRAKE HOTEL—Vandeville 63, Bill Starr, Bert Valencourt, Shirley White, Joy Hawkins, Jimmy Rude.

EDGEWATER BEACH—Monique Van Vooren, Edgewater Beach Gays & Dolls, Don Davis.

GATE OF HORN—Joe & Eddie, Phoenix Singers.

LE BISTRO—Joe Williams, Connie Milano Trio.

LONDON HOUSE—Dizzy Gillespie Quintet, Jose Bethancourt Trio, Larry Novak Trio.

MISTER KELLY'S—Jennie Smith, Bill Cooky, John Frigo Trio, Marty Rubenstein Trio.

NEW LIVING ROOM—The Treniers.

PALMER HOUSE—Jimmy Nelson, Tokyo Four Coins, George Faye Dancers, Ben Arden.

PLAYBOY—Stu Gilliam, Joe Eich Singers, Johnny Janis, Jeanine Napoleon.

SECOND CITY—30,000 Frozen Grenadiers, Jack Burns, Dennis Cunningham, Ann Elder, Sally Hart, Dick Schaaf, Avery Schreiber.

LOS ANGELES

COCONUT GROVE—Barbara Streisand, Freddy Martin.

CRESCENDO—Frances Faye & Jerry Lester.

DINO'S—Doris Drew, Jack Elton, Steve LaFever.

JERRY LEVINS—Ruth Price.

LOSERS—Frank D'Rone.

MELODY ROOM—Bobby Doyle Three.

INTERLUDE—Pat Collins.

SLATE BRQS—Choo Choo Collins, Vic Dana.

STATER HOTEL—George Arnold Rev.

TOWN HOUSE—Red Nichols & Five Pennies.

TROUBADOUR—Miriam Makeba.

THE LITTLE CLUB—Billy Storm & Marilyn Burroughs, Jack Smalley Duo.

LAS VEGAS

BOURBON STREET—Lyn Keith.

DESERT INN—Ray Bolger, Barbara Heller, Muriel Landers, Charlie Manna.

LOUNGE—Ted Lewis, Johnny Puelo, Les Baxter, Mafalda 3, Violins of Mexico, Peterson-Baker, Silver Strings.

DUNES—Kingston Trio, Louis Nye, Bill Reddit, Oca Reunions, "Vive Les Girls."

FLAMINGO—Gordon & Sheila MacRae, Matilsons, Russ Black, Oca Lounge, Frank Sinatra Jr., Helen Forrest, Sam Donohue, Cleopatra's Belly Dancers, Tommy Dorsey.

FREMONT—Newton Bros., Ray Smith, Emblems, Bill Britton.

GOLDEN NUGGET—Rose Maddox, Diplomats, Cut-Ups.

HACIENDA—Les Poupees de Paris, Grover Shore Trio.

MINT—Pat Moreno's "Artists & Models of '63," Tex Williams.

NEVADA—Carol Jean Thompson, Jeri Lynne Fraser, King of Limbo.

NEW FRONTIER—"Oriental Inferno," Lorraine Clara Ward Singers, Ink Spots, Sunny Spencer.

RIVIERA—Louis Armstrong, Jane Russell, Connie Haines, Beryl Davis, Dick Humphreys, Joyce Roberts, Humphreys Dancers, Jack Cathcart, Oca Lounge, Billy Williams Revue, Tony Thomas, Phil Palumbo 5, La Yerne Baker, Dave Rodgers.

SAMARA—Kay Starr, Don Adams, Moro-Landis Dancers, Louis Basil, Oca Lounge, Don Rickles, Freddie Bell, Roberts Linn, Tom Cavanaugh, Russ Casar, Kaye, Danny Jacobs, Eddie Innes, Bill Carey, Copa Girls, Antonio Morelli, Oca Lounge, Jackie Heller, Yacoubian Co., Red Norvo, Morry King Strings, Knie Stewart.

SHOWBOAT—Bob Luman, Johnny Paul, Silver Slipper, Hank Henry, Sparks, Kaye, Danny Jacobs, Eddie Innes, Brandy Long, Viennas, Slipperettes, Geo. Redman, Oca Lounge, Fantasia, Beverly Marshall, Skeets Minton, Johnny La Monte.

STARDUST—"Lido de Paris," Eddie O'Neal, Oca Lounge, Roberta Sherwood, Don Cornell, Nalani Kelle, Bernard Bros., Andriani Bros.

TALLYHO—Patti Kim, Eduardo Sasson, Marty Helm 3.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Nat Brandwynn, Oca Lounge, Dukes of Dixieland, Christine Chatman, Teddy Randazzo, Gil and Nikki, Doris King, Lou Rawls.

TROPICANA—Folies Bergere '63, Ray Sinatra, Oca Lounge, Jerry Colonna, Gene Sheldon, Hi-Lo's, Al De Paula 4, Dubonnet 3.

RENO-TAHOE

CAL-NEVA (Tahoe)—Eddie Fisher, Forbes and Villa, Donn Arden Show Girls, Matty Malneck, Oca Lounge, Winds of Notre Dame, Dave Burton, Trini Lopez, Town Pipers.

CRYSTAL BAY CLUB (Tahoe)—King's IV, Andriani Bros., Jack Schaefer.

GOLDEN—Davis & Reese, Sue Carson, Nita Cruz, Verna and Venturas, Tony Martini, Wingy Manone, Availables.

HAROLD—Rusky Draper, Stanton and Peddie, Blue Ribbon Belles, Don Conn.

HARRAH'S (Reno)—Jimmy Wakely, Partners, Salmas Bros., Coquette, Joyce Aimee, Red Cozy.

HARRAH'S (Tahoe)—Miti Gaynor, Volante Bros., Moro-Landis Singers and Dancers, Leighton, Noble, Oca Lounge, Kim Sisters, Top Notchers, DeCastro Sisters, Joe King and Zanias, Dusty & Gylvia, Pia Beck.

HOLIDAY—Len Diamond, Mats Bros., Frankie Ortega Trio, Charles Gould and Satin Strings.

MAPES—Jan Garber, Oca, Deedy & Bill, Frankie Fanelli, Silver Strings, Joe Karnes.

NEVADA LODGE (Tahoe)—"Vive Les Girls," Al Bell, Oca, Jo Ann Jordan Trio, Coronados, Diplomats.

NORTH SHORE CLUB (Tahoe)—International IV, Bobby Page Show with Diane Varga, Murray Arnold.

PRIMADONNA—"Shapes, Ahoy" with Benson & Mann, Paris and Clair, Bobby Winters, and Morris and Hea-Lani, Al Truitt.

RIVERSIDE—Novellies, Jackie Gayle, Jack Costanza and Renee Renor, Los Marichis, Kretz.

SPARKS NUGGET—George Burns, Dorothy Provine, Lettermen, George Arnold Singers and Dancers, Tony Edwards, Oca.

WAGON WHEEL (Tahoe)—Juan Esquivel, Oca, Gaylord & Holiday, Orrin Tucker, Oca, Louis Jordan, Manka Nua Revue, Bobby Page Show, Town Pipers, Marilyn Kaye with Sammy Tucker Trio, Ron Rose, Bob Rindard.

SAN FRANCISCO

BIMBO'S 345—Aren & Broderick, Lois Ray, Lieta Chorlton.

COMMITTEE—Kathryn Ish, Irene Riordan, Scott Berry, Bobby Camp, Gary Goodrow, Larry Hankin.

EARTHQUAKE McGOON'S—Turk Murphy, Clancy Hayes.

FACE'S—Frances Faye.

FAIRMONT HOTEL—Venetian Room, Kedy Smith.

HOLIDAY INN (Oakland)—Frank Gorshin, Town Criers.

HUNGRY I—Establishment.

JAZZ WORKSHOP—Jimmy Smith.

OFF BROADWAY—Four Freshmen.

PURPLE ONION—"Parade," Carole Cook, Tucker Smith, Beverly Sanders, John Castello.

SHERATON-PALACE—Tudor Room, Bola Sete.

SUGAR HILL—Olatunji, African Dancers and Drummers.

TRIDENT (Sausalito)—Vince Guaraldi.

MIAMI-MIAMI BEACH

AMERICANA—Jack Young, George Arnold's "Artists and Models on Ice," Marsh & Adams, Jinx Clark, Phil Richards, Vic Charles, Wilton Clary, Mal Malikin.

CARILLON—Lou Walters, "Ooh La La," Ruth Wallis, Jerry Newby, Pierre Jacques, Eddie Garson, Jacques Donnet, Oca Line (16).

CASABLANCA—Buck Buckley, Mario & Florida, Bob Regent.

CATWALKERS—Ring-A-Ding 6, The Peridots, The Wreckettes (12), Ralph Font, Oca, Jimmy Roma.

DEAUVILLE—Chico & Cubans, Les Rhodes, Oca, La Playa Sextet.

DIPLOMAT—Van Smith, Oca, Pupi Campo, Oca, Kay Stevens, Eddie Barnes.

DORAL BEACH—The Interludes, Mal Malkin, Oca, Townsmen, Luis Varona, Oca.

EDEN ROC—Don Rondo, Johnny Musick, Oca, Stan Hayman, Pupi Campo, Oca, Val Olman, Oca, Monroe Kasse, Oca, Leslie Hudec Strings.

FOUNTAINBLEAU—Len Dawson, Oca.

Chauncey Gray, Oca, Dean Murphy, Ziggy Lane, Rache Redell, Frank Nabilis & Tony & Lucile, Oca & Oca.

PLAYBOY—Bill Hicco, Parul Gray, Dick Mayland.

PEPPERMINT LOUNGE—The Coasters, Ardella & Swinging Rocks, Ruby.

SEA GULL—Jimmy Holmes, Inkspots 60, Jimmy Grippo.

THUNDERBIRD—Barj Vaughan Quartet, Richie Bros., Dick Smith, E. Lois Forman.

SAN JUAN

AMERICANA—"Spice On Ice Revue," Buddy Boylan & Danny Wald, Lolo & Lita, Pepe Lara, Oca Lounge, Sylvia D'Saules 3, Humberto Morales.

CARIBE HILTON—Alfredo Sadel, Miguelito Miranda, Oca, Luis Benjamin 5, Lounge, Renee Barrios.

CONDADO BEACH—Betty Robertson, Michael & Paula, Pepito Torres, Oca, Lopez Vidal 5, Lounge, Floriana Alba, Juan Luis, Noro Morales, Oca, Nestor Torres 5.

LA CONCHA—Winnie Hoveler Rev., Pedro Roman, Noro Morales, Oca, Nestor Torres 5, Lounge, Nilda Terrace.

EL CONVENTO—Lamplighter Revue, Pepito Arvelo 5.

EL SAN JUAN—"Tropicana Folies of 1964," Cesar Concepcion, Oca, Julio Gutierrez 5, Lounge, Bobby Parris Revue, Mandy Campo 6, Tito Lara & Los Hispanos.

OCHO PUERTAS—Carmen Torres, Jesus del Jerez.

Habimah's 'Deputy'

Continued from page 4

abroad. Billy Rose, who bought American rights, reportedly also decided to forego production, but director Herman Shumlin states this is not so. Rose says he's awaiting a condensed rewrite of the play "which runs an impossible seven hours as is."—Ed.]

Isra'el has good relations with the Vatican, which further improved when Pope John succeeded Pius XII, and it is hoped that Pope Paul will continue to follow new line. This may explain why the Israeli Foreign Office was not interested in an anti-Pope play being presented in the National Theatre.

Two years ago the Greek ambassador in Tel Aviv tried to interfere with a play presented in the Kameri Theatre which he had felt to be offensive to Greece, but at that time the Israeli Foreign Office refused to intervene.

Habimah, which originally scheduled "The Deputy" for this season, will open with Peter Ustinov's "Photo-Finish." Also on next year's repertoire is "Billy Liar," a Eugene Ionesco play, and "The Sunset," written by Isak Babel, a Russian Jew who was purged by Stalin.

Meantime Habimah is preparing for its American tour, scheduled for January-February 1964. Tour is sponsored by the American-Israel Cultural Foundation and organized by the Little Theatre group of New York. No final decision was as yet made about its repertoire but it will certainly include Habimah's showpiece, "The Dybbuk."

'Deputy' Sliced for B'way

Frankfurt, Aug. 20.

Rolf Hochhuth's sensational drama, "The Deputy," which is still playing to protests in West Germany, has been eliminated in Israel and will be considerably sliced for its New York production, it has been revealed here.

The seven-hour drama has been cut down to three hours for its New York production, after discussions with Hochhuth. Billy Rose is planning the New York opening for January 1964.

Meanwhile, 20 European stages will present the lengthy version during their fall and winter seasons, and radio performances will be carried by Radio Basel, Switzerland, by Frankfurt radio, and by Sender Free Berlin.

Royal Publishers have sold over 100,000 copies of the paperback edition, so that it currently ranks No. 2 on the German bestseller list (following Boell's "Face of a Clown").

Rome Showfolk

Continued from page 2

lar—also because of its central location—is the rooftop pool at the Caesar Augustus Hotel.

The Hilton has one of the largest and newest bathing areas in town, while the new Americana Hotel offers two swimming pools in its out-of-town location 10-odd miles south of the Italo capital. Also new is La Camilluccia, in the same general area as the Hilton, which also has poolside dining and dancing, with a small floorshow.

The two top spots, however, for both carriage trade and film orbits, are the Elia Cabala, run by Hostaria dall'Orso boniface Tony Pranter, and the Villa Florio. Both are located on a hillside some 20 miles outside Rome and, have the vital swimming hole, natch.

New Acts

BROTHERS CAIN

Songs, Piano 25 Mins.

Living Room, N. Y.

The Brothers Cain, a pair of nice-looking youngsters, are working their first major stand in a big city. They have been polishing their work in the rural and resort areas and operator Danny Siegel now has them for a long term at this spot. The lads look promising. They can work in many fields including folk, pop and comedy, and seem to have a flair in each. At this point, they need bigcity experience which this spot will give them.

They comprise a self-contained turn. Each of the boys can play the piano, thus they need no outside accompaniment. Their own songwriting effort, "The Mark of Cain," has just made the charts. Some of their comedy has a fresh facade. It's doled out in small and genteel doses. Ultimately, they'll have to be more assertive in this vein if it's to be a vital part of their makeup. Their song-work is quite good, voices are smooth and their mien is personable. Once they determine in which field they'd like best to latch onto, they should approach bigtime. Jose.

CEDRIC SMITH

Songs 28 Mins.

Black Swan, Stratford, Ont.

Tall, handsome Cedric Smith, barely 20, has added stature since caught here a year ago in tandem with Judith Orban, now also a single. Possessing a pure, strong voice with an unusual range, he now successfully extends his field beyond folk to comedy and even Gilbert & Sullivan. He plays excellent guitar.

Smith's patter has also improved, although he must quell a tendency to say whatever comes into his head. But many of his lines are funny ("another madrigal—not really hellishly authentic—it was written about three years ago") and sharp ("I'm trying to get it out of tune enough to sound ethnic"). He delivers them with attractive brashness, comporting well with his shock of black hair and a good-looking beard.

He does Irish, cockney and other Anglo accents very well. One of his best numbers is an odd, sad little Espagnol-flavored ballad, His one Canadian song is a haunting sea tune, "Mary Ann." His finest effort when caught was a satirical "D-Day Dodgers," written by soldiers of the British 8th Army in Italy, who'd been unjustly called that by Lady Astor. To the tune of "Lili Marlene," he has a tremendously moving finale, effectively underplayed by Smith, describing the rows of crosses—"We are the D-Day Dodgers who'll stay in Italy."

Smith is ready for records, good for any coffeehouse, some intimacies and some tv programs. He also has acting potential and the looks and offbeat charm to go with it. Gard.

RUTH PRICE

Songs 20 Mins.

Jerry Lewis Restaurant, L. A.

Ruth Price presents a mixture of jazz and blues—a soft, pleasant, warm and amply communicative style that beautifully serves the entertainment needs of either a jazz club or an intimate restaurant.

In the brief sets caught, Miss Price stuck to esoteric material, lesser known songs from musicals and good, but not generally known, tunes by popular writers. It's a welcome change and a delightful opportunity to become reacquainted with such rarely heard songs. Since Miss Price herself is an individual in both visual and aural projection, the specialty is suitable.

Singer has some qualities highly reminiscent of the late Billie Holiday, but styled with more swing and beat. She mixes well, is perceptive to lyrics and oozes with charm. Her own "Just Because We're Kids" specialty is particularly indicative of her serious musicianship; balladed "Some Other Time" evidences knowledge of lyric communication, and Harold Arlen's "I Never Have Seen Snow" shows superb technique in her easy, controlled delivery. Dale.

JOANN VAL

Songs 20 Mins.

Rendezvous Room, L. A.

JoAnn Val has had considerable experience. A sophisticated blonde, she works hard in a polished, perceptive and communicative style, indicates solid vocal training and the ability to implement it. Singer particularly works with personality rapport with audience, also has ability to sell with hard belt or soft, controlled delivery.

Thrush shines brightly with a medley of well-arranged standards topped by "They'll Never Believe Me" and "Alexander's Ragtime Band" and has a workable audience gimmick on "Let's Do It." Miss Val's only mistake in show caught was working too hard on a big belt "Bill Bailey" closer that lessens her earlier good impression. Dale.

CARL LA BELLA

Songs 20 Mins.

Rendezvous Room, L. A.

Carl La Bella is just a kid, the kind of sweet-faced, pleasant little boy with a big and very good voice who could well catch on with the teenage crowd. It seems apparent this is among his first pro engagements. Youngster was noticeably nervous and ill at ease, doesn't yet know how to respond to audience, and hasn't developed authority.

Desert Inn, Las Vegas

Las Vegas, Aug. 12.
Ray Bolger, Barbara Heller, Muriel Landers, Bobby Burns, Tony Mack, Donn Arden Dancers (12), Carlton Hayes Orch. (15); produced by Frank Sennes; presented by Wilbur Clark; \$4 minimum.

Fans of Ray Bolger got about an extra half hour of his dances, songs, and comedy at the opening dinner show—which, unfortunately, will be scissored by the casino bosses. The versatile showman hits a new peak with this appearance; his brand of entertainment is enhanced by the intimacy of the small room; he embellishes his act with two fine comedienne—Barbara Heller and Muriel Landers.

Bolger's hoofing is a blend of the best of the great oldtime footmen—as he demonstrates in one number—and his humor, patter and vocalizing is distinctive. Among the many bits he revives to good effect are the striptease number and his trademark song and dance salute to "Amy." He's an ideal straightman for the unique comedy of heavyweight Miss Landers and lightweight Miss Heller.

Charlie Manna, in the standup comedy slot, omits his astronaut and crayons routine, comes up with mostly fresh material which registered solidly with first-nighters. In addition to very funny dialog, Manna has an excellent singing voice which he uses to blend delightful situation stories.

A holdover Donn Arden production number featuring Bobby Burns, Tony Mack, and the dozen comely chorines is the curtain raiser. The Carlton Hayes orch. (fronted by Norm Geller) backs the show. Eddie Fisher returns Sept. 3. Duke.

Holiday House, Pitt

Pittsburgh, Aug. 16.
Sophie Tucker (with Ted Shapiro), Jackie Kahane, Toni Sicera, Ralph DiStefano's Orch. (10), Al Morell's Organ Trio; \$1.50 cover.

Sophie Tucker is in for 10 days at the Holiday House and owner John Bertera can already count the profits.

While her act remains yock provoking, it is the magic elixir that she spreads around that gave the room such a comfortable glow to every one over 40 as they walked out. There are very few entertainers in the world today at any age who can walk out like she did on night caught and wrap up an audience and hold them for a solid 45 minutes without a letup. There was evidence of many tears being shed in the audience, many of whom were ready to give Sophie credit for just being able to walk out to the mike.

Comic Jackie Kahane, always a smash here when doing his 45-minute act, bows to the wishes of the crowded house who came to see the star and cut his act in half. However, he has the crowd roaring and applauding before bowing off.

Fresh and beautiful Toni Sicera opens the show with a well executed tap routine. Ralph DiStefano's Orch. did their usual bangup job with the show and the music flowed gently for the dancers. Layout in until Aug. 24 and Dagmar opens Aug. 25. Lit.

Hotel Roosevelt, N.O.

New Orleans, Aug. 15.
Andrews Sisters (3), Fuller Bros. (4), Leon Kelner Orch. (11); \$2.50 weeknight minimum; \$4 Sats.

New layout in Seymour Weiss' swank nocturnal rendezvous, the Blue Room, scores all the way.

Show, which premed Thursday (15), headlines the Andrews Sisters who flash a virtual carbon of their previous engagements here. Bouncy trio have added a few ounces to the waists, which they spoof good-naturedly, but they never sang better than they are now singing in this plush spot.

Their pipes are just as robust as when they first belted out and scored with "Beer Barrel Polka" and "Pennsylvania Polka." In fact, girls weave a nostalgic spell with a reprise of their disclinks which adrenalize the act for top reaction. Threesome scale, the peaks with other vintage tunes such as "Apple Blossom Time," "Bei Mir Bist Du Schoen," "One Meat Ball," "Rum and Coca Cola," "Show Me The Way To Go Home" and others.

Turn is loaded with savvy production values including some nifty terping that includes Charles-ton, twists and other steps including a bump and grind routine by

Patti that's good for plenty of laughs.

It's a gay, lively and tireless 50 minutes of entertainment that appeals to the entire family. Girls netted a big ovation at finale.

Teeing off the show are the Fuller Bros., a juvenile quartet which sells music, not brushes. The youths, Chip, 15, accordion and banjo; Dale, 14, guitar; Bobby, 12, bass, and Randy, 10, drum and ukulele, display the presence of veterans and a rare musical talent in the folk music field. Their version of "This Land Is Your Land" is a high point, as is their finale, "Bill Bailey."

Little Randy steals the show on the drums with a solo of "Nobody." Kids hail from Little Rock, Ark., and are as wholesome and appealing as apple pie a la mode. Net heavy applause.

Maestro Leon Kelner and his musical crew give show expert backing and keep the tables empty during the dance sessions with a judicious admixture of oldies. Latinos, twists, pops and other fare. Kelner also emcees capably.

Show runs two weeks until Aug. 28. Liuz.

Village Vanguard, N.Y.

Clark Terry Quintet, Dave Van Ronk & His Ragtime Jug Stompers (4); \$1.50-\$2.50 cover.

Jazz sounds that span more than a half a century are featured on the current bill at this Greenwich Village cellar. Dave Van Ronk & His Ragtime Jug Stompers (New Acts) are providing the historic sounds—the beginnings—and Clark Terry's swinging Quint is the end—in the modern idiom.

Terry has been working with unusual regularity around the jazz spots lately, and the reason could be a moderate but unsquare approach to the modern. Book contains such familiar jazz standards as "A Train" and "Hucklebuck," and slow treatments of such standards as "Comic Valentine." Sidemen are boppers, but with a warmth and enthusiasm that add up to showmanship.

And besides the straight instrumentals, there are straightlights like bassman Major Holley's bow-and-hum scat solo on "Squeeze Me," a masterpiece of jazz phraseology with a light, humorous touch.

Terry chose the flugelhorn for set caught (he plays a solid trumpet also, in a direct, modern, swinging style). Excellent, otherwise, in both solo and ensemble are Roger Kellaway, piano; Lonnie Kay, drums; and Seldon Powell, tenor sax. Bill.

Tidelands, Houston

Houston, Aug. 12.
Bob Newhart, Carol Cummings, Don Goldie Orch. (4); \$2 entertainment charge.

Comic Bob Newhart, who a few months ago quit accepting nitery engagements to devote his time to concerts, tv and stock, is now taking limited nitery shots—a decision that can only bring smiles to boniface Bill Newkirk, as he has the first preem nite sellout in months.

Newhart made his first major nitery appearance at Tidelands in February, 1960, and at time had only 15 minutes of material. He cut his first click album here, and will cut another during this turn. Newhart is at best with material he writes himself, and he has generous supply of new stuff, as well as some of proven bits.

He opens with the Profumo scandal and then explores tv commercials, sharpshooters at a broad target, does his Sir Walter Raleigh stint, and tells of a train ride. Other familiar segs are the accountant retirement party and the driving instructor for women, both of which wear well, as well as a man trying to brush off a telephone solicitor and two German soldiers in the Black Forest who don't know the war's over. Latter is now very funny, but will be better as he expands it as he goes along. He was timed at 60 minutes.

Carol Cummings is a handsome femme, but would do well to evolve more of own style. What may be Horne of plenty for another thrush isn't necessarily a staple for her. Act includes "This Could Be the Start," "Second Time Around," "Just in Time," and "I Get a Kick Out of You." She was timed at 11 minutes.

Don Goldie still has a solid jazz group, made to order for Miss Cummings' style. Band also has ability to draw dancers to floor. Show ends Aug. 25. Skip.

Living Room, N.Y.

Lenny Kent, Bobby Colt, Susan Smith, Brothers Cain (2), Bob Ferro Trio; \$4.50 minimum.

Danny Siegel's hospice has taken on a considerable spurt of summer activity now that he has expanded his budget to include not only quasi-name talent, but more surrounding acts as well. The spot gives the appearance of a swinging room especially with a performer such as Lenny Kent to take advantage of this rollicking mood. Current card also has singers Bobby Colt, Susan Smith and The Brothers Cain (2), more of the latter under New Acts.

Kent has played virtually every nitery in New York starting with the late Butler's Tap Room (remember?). In latter years, he's been taking it much easier on the Coast but occasionally moves east to renew his acquaintance with the other half. Kent hasn't changed his style to any degree. It gives the appearance of being disorganized in a manner so that much of his material seems adlib. Most of it is extremely funny and he has the room rollicking in very little time. There are times when his material is quite indigo, but it has the saving grace of having a basis in experience. His recollections could have happened to anyone in the room. Kent wears the aura of the hipster. He gives impression that he's way out. But actually everything he does has a base founded on good craftsmanship and a sure knowledge of where the laughs are.

Robby Colt is also a veteran with a strong Italianate and Schmaltzy mien. Colt provides a catalog of songs of Broadway as well as the Via Veneto. His efforts are familiar, in fact much too familiar in spots to recreate the needed excitement. It's an end that could be attained also with some refurbishing of his present arrangements.

Susan Smith, in this opening slot, was much too nervous to give the usual account of herself. Her uneasiness reflected itself in the calibre of her voice. However, it didn't hide the fact she has an extremely interesting manner and some colorfully arranged tunes, both lyrically and musically. The Bob Ferro Trio showbacks with its customary skill. Jose.

Nugget, Sparks, Nev.

Sparks, Nev., Aug. 9.
George Burns & Dorothy Provine, Lettermen, Lewis & Parker, George Arnold Singers & Dancers (18), Foster Edwards Orch. (10); \$2 minimum, second show.

George Burns has an unerring predilection in choice of nitery partners—as evidenced by such former proteges as Bobby Darin, Ann-Margret, Bobby Rydell—and in this package he's touting another for inevitable stardom status. Dorothy Provine is a natural for niteries, and has the talent and shows the potential to go it alone. With Burns as mentor, she's a sure bet.

This 80-minute debut Nevada romp augurs well for casino biz, what with Burns luring the mature set, Miss Provine the younger salooners. And it's a class entertainment package that'll fit any room. There's nostalgia, comedy, song, dance, with both aural and visual appeal.

Burns, with perennial stogie in hand (he also chucks out a few to tablers), is casual, homey, retains that faultless timing, and for this stanza has a wealth of new material. Songs, however, are still the vintage bits, never completed, and done as only Burns can do with that raspy sing-talk. There's heavy reference to show folk woven into some hilarious tales and a running gage about bonidior capers. Names bantered include likes of Mickey Rooney, Jayne Mansfield, Jack Benny, Dean Martin, Sinatra, Liz Taylor, Burton, Fisher, et al.

Miss Provine quickly establishes her comedienne awareness in repartee with Burns re feminine naivete to attention from the male gender, but it's in the vocal department that she makes the big scores.

Working solo, and with credit to lighting, she proves she knows her way around with such as "Get Happy," "Yes Indeed," "Hallelujah," then switches to moppet voice and wide eyes for an effective "It All Depends on You." She at times is exuberant, effervescent, serious, sensitive. Her poignant

"Motherless Child" hushes the room. Phrasing is studied, and there's good attention to the lyric. In tandem with Burns, two soft-shoes and duet "Ain't Got Nobody." She again scores for top endorsement with male dancers Barrett Lewis and Howard Parker in a "Roaring Twenties" routine that also show the pretty thrush's versatility.

The Lettermen spell the headliners with a medley from "West Side," and also display vocal savvy and presentation on "Hey Look Me Over," and "Love Is Many Splendored Thing."

Exit, with full cast on stage, is Burns' now-familiar "I'll Buy a Ring and Change Your Name to Mine." Robert Hunter conducts the Foster Edwards Orch. with elan vital evident, from the keyboard.

George Arnold Singers & Dancers, in usual pro fashion, handles the opening production chores.

Tony Martin is in Aug. 22. Long.

Black Orchid, A. C.

Atlantic City, Aug. 14.
Jackie Mason, Pearl Williams, George Shaw, Howie Reynolds orch. (6); \$6.50 minimum.

Jackie Mason and Pearl Williams offer a contrast in comedy styles. Mason, the standup fast delivery artist, focuses his attention on first one and then the other of the front tablers as he delivers his punch lines, while Miss Williams offers her wares seated at a five octave piano. Both register solidly with the thin early morning crowd on hand when the show was caught.

Mason uses a hand mike and moves birdlike from end to end of the small stage depending on his ability to turn a situation into a comedy line or theme. The not too many at the early morning show was his opener. In reaching for the payee sometimes he leans over so far that there is a danger he might fall into their laps. He pours it on for 40 minutes sparing nobody and keeps them happy all that time.

Miss Williams offers a line which ranges from the very blue story to some which could be told at church socials. Between times she harangues tablers and backed by the house orch, accompanies herself as she belts out such as "You Made Me Love You," "You're Nobody Till Somebody Loves You," "Bill Bailey," among others.

It's a well matched pair for the brothers Joe and Frank Tumolo's big spot, which this year shifted to a supper club policy. Instead of the big stage at end of room a smaller one has been placed at one end of the club's side wall, making the spot more intimate and giving everyone a better chance to view and hear the entertainers. George Shaw does the emcee chores. Walk.

Talk of Town, London

London, Aug. 13.
Joan Turner, with Jack Chivers; the Trotter Bros. (2), Peter Regan, Tricia Money, Christine Craig, Girls About Town (24), Boys About Town (5), Sydney Simone Orch.; choreography, Billy Petch; costumes, R. St. John Roper; decor, Tod Kingman; orchestrations, Burt Rhodes; \$7.75 minimum.

Joan Turner, the new headliner at the Talk of the Town, was hired after she had stepped in for one night when Shirley Bassey was taken ill, and had to leave the show. She is now in for a six-weeks engagement, which includes the peak holiday period.

Although she has a first-rate singing voice, Miss Turner fancies herself more a comedienne than a straight vocalist. But her humor is by no means strikingly original and her patter is obvious rather than witty. There is little subtlety in the style or in the composition of her routine.

Jack Chivers, sitting in at the ivories, has a difficult job keeping up with Miss Turner's interjections, but does it extremely well. As always, the Sydney Simone resident orch is on stage to give the artist professional backing.

Robert Nesbitt's lavish "High Life" revue, which has been running since February, provides the entertainment for the early show. Per usual, it impresses with its spectacular staging and effects. The new specialty act is supplied by the Trotter Bros., with a diverting display of puppetry. Myro.

Mister Kelly's, Chi

Chicago, Aug. 13.
Shecky Greene, Tobi Reynolds, Johnny Frigo Trio; \$2.50 cover.

Whatever may have inspired it—the packed house, the highly responsive hometown audience, the fact that he hadn't been on a stage in a week, perhaps even the divorce proceedings he's in the throes of that he talked openly about—Shecky Greene gave what must have been the funniest performance of his career on opening night (12) at Mister Kelly's.

More than an exhibition of comedy routines, it was a self-revealing and apparently spontaneous free-flow of wit and foolishness that grew wilder as it went on—70 minutes' worth of zainess that scarcely drew upon his prepared act, like one long ad lib warmup. The rapport was great, and where laughs were concerned he hit the jackpot.

A convention of the American Bar Assn. was in town, and the presence of delegate barristers in the room coupled with the comic's marital woes paved a natural opening for an impromptu discourse on divorce—Hollywood style and the splitting of community property ("My wife went out and bought a community," he said). This somehow segued into hilarious commentaries on his old neighborhood, Chicago gangsters, interior decorators, racism, his Navy experiences, folk singers and method actors, interrupted along the way by a number of fast exchanges with members of the audience. His nifty impressions, his quick wit and his talent for physical comedy all came into play in a room-rocking performance at a club where the cerebral chuckle tends to be the specialty of the house. Greene's stock is sure to go up with the discriminating fanciers of comedy here after this date.

Tobi Reynolds, who opens the bill, is a gifted singer in search of a vocal identity. Her repertoire is interesting for its freshness and variety, but it is a curious admixture of raw folk, elite jazz and chichi East Side tunes. Even her appearance seems to show a lack of focus, for she has the visage and robust manner of a folk artist but has costumed herself for the stylish jazz boites.

Miss Reynolds has all the requisites—offbeat good looks, an appealing voice, a keen sense of music and style, plenty of verve when it's called for and the assurance onstage of a veteran. These are decided assets in everything she sings, but the problem is that her versatility in three idioms only serves to diminish what she represents onstage. It's almost a case of having too much talent.

She seems to fare best with her folk offerings—such items as the dramatic Mexican ballad, "Manuel"; an intense blues, "Baby Did You Hear Me"; and a vigorous version of "Frankie and Johnny." Her jazz renditions are less distinguished.

Jennie Smith and Bill Cosby take over Aug. 26 for a week. Les.

The Howff, N. Y.

Yakims (2); \$2.50 admission.

The Howff is one of the innumerable coffee houses that have sprouted with the persistence of crab grass in every conceivable niche in Greenwich Village. The Yakims perform in a small theatre that's reached by walking through the coffee-clatch area of this spot, which is located on the far east side of the Village.

The couple is the whole show, supported by flutist Bob Dietrich, and the speechless routines leave much to be desired in articulation, comedies and meaning. Bits are introduced by vaude signs labeled, "The Statue," "The Wedding," "Maternity," "The Circumcision," "Evolution" and so on. Humor is sometimes crude as well as not too sharp, as in the "Circumcision" routine.

Mime has never been strong in the United States, mainly getting nitery attention in wildly farcical acts done to records and any theatrical success from such visiting artists as Marcel Marceau. Solomon and Minna Yakim will have to greatly broaden and reshape the humor and break out the records before finding a new U. S. home. Bill.

Some Booming Mars Tiptop Bayreuth Prod. of Wagner's 'Meistersinger'

By JOHN KAFKA

Bayreuth, Aug. 20. If for the first time in the 88 years of the Bayreuth Festspielhaus' existence it had to happen at all, one would at least not expect this during a festival that commemorates Richard Wagner's 150th birthday and 80th anniversary of his death. Not on the occasion of a new "Meistersinger," this prototype of a jubilee and gala opera which was meant to put the crowning glory on the 1963 "festival of festivals." But happen it did, at the end of opening night, with 15 minutes of booing and hissing against only 16 curtain

"Die Meistersinger von Nuernberg," new Bayreuth production of Richard Wagner music drama. Stage direction and settings: Wieland Wagner; conductor, Thomas Schippers; choir, Wilhelm Pitz; choreography, Gertrud Wagner; costumes, Kurt Palm; starring Otto Wiener (Sachs), Anja Silja (Eva), Jesse Thomas (Walther), Kurt Boehme (Pogner), Gustav Neidlinger (Kothner), Erwin Wohlfahrt (David) and Ruth Hesse (Magdalena). At Festspielhaus, \$25 top.

calls which by Bayreuth standards rates between "fair" and "poor." (The breathtakingly perfect "Tristan" rendition, with Birgit Nilsson, continued from last season and luckily to go on for many years to come, will always force the final curtain up more than two dozen times.)

There is no problem to the audible side of "Meistersinger." The teamwork of orchestra and voices calls for superlatives. At the conductor's desk, Met's Thomas Schippers, with the first act prelude manages to disperse all apprehensions raised previously by his age (34) and the fact that so far he was known in Europe merely as a competent Menotti interpreter. Aided by an orchestral body consisting (as customary in the Festspielhaus) of virtuosi of their respective instruments from the four corners of the earth, he equally expounds the power, the sensitivity, and what are called "the colors" in this Wagnerian score. Indeed, he comes through his Bayreuth debut with flying colors which statement may put special emphasis on his treatment of musical hues and shades and, in the other meaning of the phrase, denote the measure of his success.

On stage, the U.S. is likewise excellently represented. Tenor Jess Thomas (Walther) and basso Carlos Alexander (Beckmesser) prove once again what great operatic talent America nowadays is able to provide the rest of the world. Praise must be added for Finnish-German Anja Silja (Eva) who was, like Schippers before opening night, a big question mark on account of her age (22) and her untraditional type.

Departing as far as possible from the romantic "blonde innocence" of cliché the part was stamped with in the past, she is spelling out the maiden's not quite so innocent libido also by means of her dramatically sensual voice. Otto Wiener, in the Hans Sachs lead, evokes from the Bayreuth public the same admiration as he did last year from Manhattanites for his Met rendition of the role.

Praise must be added for everything else you can hear in this performance, above all the superb choir under the guidance of Wilhelm Pitz, then the vocal feats by Kurt Boehme (Pogner), Gustav Neidlinger (Kothner), Erwin Wohlfahrt (David), Ruth Hesse (Magdalena) and about the entire balance of singers. Incidentally, with the age of all participants averaging about 30 years, this is the youngest "Meistersinger" production ever staged in a representative opera house.

Old you may call it but in one particular respect: neither music nor words have undergone the slightest change from the Richard Wagner original, and so on the audible side, this time-honored work appears to be as sacrosanctly preserved, as when the most zealous guardians of tradition laid down the law in Bayreuth.

Speaking of the visual, no matter how many times and in how different interpretations one may have seen "Meistersinger," again one of those two revolutionaries in charge of the Festspielhaus since 1960, has succeeded to give a Wagner opus a new meaning.

ISRAELI LEGIT UPS ITS PRICES, FIGHTS CURBS

Tel Aviv, Aug. 20.

The Association of Theatre Owners in Israel is threatening to "hand over the keys to the government" if the latter decides to put prices of tickets under control. The commotion was caused because the theatre owners increased the percentage of expensive tickets from 26% to 35% of seats. This may influence the cost-of-living index which the Government intends to prevent. According to a previous agreement, the theatres sold 26% of its tickets for 50c, (part of which also includes the entertainment tax). Now they have increased prices of part of those tickets up to 80c.

The government announced that it will not tolerate unjustified increases. The Theatre Owners announced that they won't tolerate unjustified government interference with their business.

Rochester Season Opens Sept. 3 With 'Never Late'

Rochester, Aug. 20.

Rochester's legit season starts early this year with the arrival Sept. 3 of the touring "Never Too Late" at the Auditorium for a five-day stand. The engagement will be under the management of May Jackson.

The Mitch Miller troupe, appearing Sept. 7 at the War Memorial, will be presented by the Civic Music Assn. Miller is a former oboe soloist with the Rochester Philharmonic Orchestra. The second Broadway show of the season will be "A Man for All Seasons," under sponsorship of the Rochester Broadway Theatre League.

Other shows booked by Mrs. Jackson include Sid Caesar in "Little Me," in February, "A Thousand Clowns," the road edition of "Who's Afraid of Virginia Woolf?" and "Stop The World—I Want to Get Off."

The Broadway Theatre League's second show will be "The Hollow Crown," by the Royal Shakespeare Co., due Jan. 9. Also on the BTL list are "Take Her, She's Mine," Jan. 30-Feb. 1, and "A Fanny Thing Happened on the Way to the Forum," the week of March 2.

Off-Broadway Review

The Winter's Tale

N. Y. Shakespeare Festival presentation of Joseph Papp revival of drama in two acts, by William Shakespeare. Staged by Gladys Vaughan; scenery, Ming Cho Lee; lighting, Martin Aronstein; costumes, Teoni V. Aldredge; music and songs, David Amram; dance staging, Mary Anthony. Opened Aug. 14, '63, at Delacorte Theatre, Central Park, N.Y.; admission free.

Archidamus Bill Gunn
Camillo James Earl Jones
Polixenes Ramon Bieri
Leontes Mitchell Ryan
Hermione Salome Jens
Mamillius Delbert Nelson
Lady-in-Waiting Connie Keyse
Emilia Joan DeWesse
Officer of the Court Bert Conway
Antigonous John Nagia
Paulina Bette Henritze
Gaoler Bruce Edwards
Mamillius' Attendant Anthony Palmer
Clemenes Robert Jackson
Dion John Robert Crawford
Mariner John Heffernan
Shepherd Charles Durning
His Son William Devane
Time Herbert Foster
Autolycus Roscoe Lee Browne
Florizel Michael Moriarty
Perdita Dixie Carter
Dorcas Mary Doyle
Mopsa K. C. Townsend
Shepherd's Servant William Devane
Paulina's Attendant Herbert Foster
Others: Les Carlson, Harriet Clifford, Joe Allen Dorsey, Philip H. Frey, Allan Froch, David Hersey, Walter McGinn, Larry Sacharow, Fred Siretta, Joseph Sullivan.

As the finale of his Central Park season, Joseph Papp presented last Wednesday night (14) a skillful, well-balanced and lucid production of a rarely done Shakespeare work, "The Winter's Tale." It's a good evening's entertainment, at least for an adequately dressed spectator on such a brisk summer night.

It's a bit late to be nit-picking at the squire of Stratford-on-Avon, but still it's probably fair to note that only a clear production could make much of such a thing of shreds and patches as this late Bard work. At the very start, the groundless jealousy of Leontes seems extreme, and then the utter purity of Hermione tends to be unreal.

It's odd, too, that the world's greatest dramatist should have ducked such a theatrical natural as the confrontation of Leontes' Polixenes, the old Shepherd and his son, and Florizel and Perdita, and immediately afterward offer such a frankly impossible bit at the Hermione statue coming to life—or, natch, of the pretend statue fooling anyone. On the other hand, "The Winter's Tale" has several excellent scenes and a wealth of beautiful verse.

As with all Shakespeare plays, also, it's rewarding to spend an evening with articulate characters. In contrast to the monosyllabic mumbling of the people in so much contemporary theatre, even the smallest characters of Shakespeare have something to say, and speak it with soaring eloquence. It may not be realistic, in the literal modern sense, but it's immortal art and stirring entertainment.

Under Gladys Vaughan's clear and deftly modulated direction, the performance is generally satisfying. Mitchell Ryan makes the green-eyed pathology of Leontes plausible and, without apologizing for the character, gives it dimension. Salome Jens is fine in the

trial scene and touching at the end. Ramon Bieri is a properly upstanding Polixenes, James Earl Jones a sympathetic Camillo and Bette Henritze a convincingly intense Paulina.

John Heffernan tends to play the old Shepherd as if impersonating the aging Lionel Barrymore, and Charles Durning makes his numbskull son a typical Shakespeare moron. But Roscoe Lee Browne is amusingly swaggering as the rogue, Autolycus, and Michael Moriarty and Dixie Carter are appealing as the young lovers, Florizel and Perdita.

Ming Cho Lee, whose scenery has been an outstanding element of the Central Park season, has again provided notably simple but expressive decor, while Martin Aronstein's lighting, Teoni V. Aldredge's costumes and the agreeably unobtrusive music and dance staging by David Amram and Mary Anthony, respectively, are assets. "The Winter's Tale" is in most respects the most engrossing production of Papp's summer season. It's a credit to New York City and, for that matter, to the theatre in general. Hobe.

Alley Theatre, Houston, Tops 900G Fund Drive, Gets \$2.1 Million Grant

Houston, Aug. 20.

Houston's tiny Alley Theatre passed a milestone last Thursday night (15). About six hours before the midnight deadline, it was announced that the legit theatre had received donations of \$903,000, with the counting not completed.

That climaxed a fund drive to raise \$900,000, enabling the Alley to receive a Ford Foundation matching grant of \$2,100,000 for the construction of a new theatre. Nina Vance, director of the Alley, exulted, "This is opening night, the reviews are in and all that can be said is that it was magnificent." Dudley C. Sharp, former Secretary of the Air Force, was chairman of the campaign.

Of the grant, \$1,000,000 will be used to build a new house to replace the present 214-seat theatre-in-the-round. The larger section will seat 600 persons and have a conventional platform stage. The other section will be an experimental arena seating 250. The location of the theatre in Houston has not been determined.

The remaining \$1,100,000 of the grant will cover operational expenses and overhead at the rate of \$100,000 a year for the next 10 years.

Miss Vance and others with the campaign and theatre signed a large cardboard replica of a telegram sent to W. McNeill Lowry, of New York, director of the Ford Foundation's program in humanities and the arts, stating that the conditions of the grant had been met.

Shows Out of Town

Best of Billy Barnes

Los Angeles, Aug. 8.

George Eckstine & Bill Watters presentation of revue in two acts (28 songs and sketches), with music and lyrics by Billy Barnes, and sketches by Bob Rodgers. Staged by Bob Rodgers; lighting, Jerry Helm; costumes, Mme. Valencka. Cast, all featured: Joyce Jameson, Patti Regan, Ken Berry, Tom Hatten, Bob Rodgers. Opened Aug. 7, '63, at the Coronet Theatre, Los Angeles; \$4.30 top.

Despite the delight such a collection engenders, there's an ultimate feeling of curiosity in the title, body and production of "Best of Billy Barnes." Is this reprise, resume or whatever, of the "past" of "Billy Barnes" the pause that refreshes, or a final summing up?

For their collection at the Coronet Theatre, producers George Eckstine and Bill Watters have culled (assuming the selection is theirs) the meatier matter from past productions. Admittedly listing many more items than even these tried troupers could work over in an evening, they state only that each night's program will be chosen from those listed, with possible additions of new sketches. Even more flexible than printed, the premiere performance included three oldies and some apparently new ones, none listed.

The breezy "Something to Do," typically flexible opening number, will allow easy insertion of timely tidbits and invites improvisation. Show winds with the equally catchy "L.A. Is." High spots, generally, are group numbers. "Pembroke Story" still has its Ivy Leaguer wandering about in a Marquandary; "Hello from Los Vegas," loud, vulgar and hilarious "Dissertation on Transportation" (the "I Like a Train" bit is a minor gem), and "The Thirties."

The cast's five members, all vets, are given equal time individually, with Joyce Jameson and Patti Regan, coming over best. The males, Ken Berry, Bob Rodgers, Tom Hatten, work best as part of an ensemble with Berry having a slight edge on versatility.

However, that is precluding the major contribution made by Rodgers as director of the show and writer of its sketches and dialogs. He has done plenty of updating, necessary in revue material, and with Barnes, has even succeeded in coming up with a spoof on a spoof ("The Fights," intentionally or not, is a takeoff on Leonard Bernstein's "Trouble in Tahiti," itself a satire). Barnes' words and music, catchy if inconsequential, provide melodic balance to Rodgers' material. His pianistics and Tom Romersa's drumming also serve the performers well.

A retrospective feeling persists, however, that this sort of thing can only be done once. Robe.

Peribanez

Los Angeles, Aug. 7.

UCLA Theatre Group presentation of three-act comedy by Lope De Vega, translated by Jill Booty. Staged by Lomont Johnson; settings and costumes, John H. Jones; lighting Arvid Nelson; choreography, Valentina Oumansky. Opened Aug. 6, '63, at Schoenberg Hall, Univ. of California at Los Angeles; \$3.50 top.

Ines Susan Kohner
Costanza Marge Redmond
Priest Michael Constantine
Pedro Ibanez, usually called Robert Darnell
His Wife Rae Allen
Traveling Dancers:
Clairvoyant Valentina Oumansky
Crown Fayard Nicholas
Tumbler Owen Brannan
Urchins Jean Irwin, Maja Lichtenfeld, Denise Roig, Caprice Workman
Bartolo Jack Weston
Lujan Paul Mazursky
Anton Athan Karras
Don Fadrique James T. Callahan
Leonardo Jack Raine
King Henry III Michael Constantine
Painter of Toledo Paul Carr
Belardo Howard Caine
Florento Stephen Pearlman
Felipe John Biggs
Minstrel Sally Terri
Queen Marge Redmond
Chaparro Dennis Helfend
Peasants Marcia Greene, Frank Asta, Mark Peacock

Although this Lope De Vega classic (or relic, depending upon the point of view) lacks poetic lilt, it is handsomely produced and spiritedly performed by the UCLA Theatre Group's new summer repertory company. It will alternate with the company's revival of John Ford's "Tis Pity She's A Whore" through Sept. 29.

Set in 15th century Toledo, it involves a Spanish Knight Commander's ill-fated lust for the bride of a peasant ("Peribanez") in his district. A case of nobleman meets wife, nobleman loses wife, nobleman loses life. In De Vega's

secular play, translated by Jill Booty, there is humor, music, dance, tragedy and irony—in short, something for everybody.

The production, beautifully staged by Lamont Johnson, is outstanding. The cast plays with precision and gusto. Robert Darnell is convincing as the title figure, Rae Allen impressive as his faithful wife and Michael Forest attractively hapless as the ardent commander. Key support is given by Paul Mazursky and Jack Weston.

A special treat is Valentina Oumansky's striking, rustically-oriented choreography, nimbly executed by Fayard Nicholas, Owen Brannan, Jean Irwin, Maja Lichtenfeld, Denise Roig, Caprice Workman and Miss Oumansky herself. John H. Jones has designed an airy, roomy and workable set and provided an array of colorful costumes. Arvid Nelson's lighting is masterful. Tube.

Show Abroad

The Wood of the Whispering

London, Aug. 13.

New Pike presentation of a comedy in three acts, by Michael G. Molloy. Staged by Alan Simpson; decor, Peter Rice. Opened Aug. 12, '63, at the Theatre Royal, Stratford, East London; \$2.10 top.

Sanbath Daly Richard Sullivan
Con Kinsella Rio Panning
Paddy King Gerald McAllister
Jimmy King Gerry Duggan
Stephen Lanigan Jack Cunningham
Shila Lanigan Eileen Colgan
Mary Tristram Tonk Doyle
Bohtha Broderick Dermot McDowell
Kitty Wallace Kate Binchy
Sadie Tubridy Maureen Halligan

The festival of Irish comedy at the Theatre Royal, Stratford, East London, after opening with an unimpressive bill of one-acters by Brendan Behan and J. M. Synge, has followed with "The Wood of the Whispering," by Michael G. Molloy. It is a dreary, labored effort, readily forgotten.

The comedy involves old tramps who see village life disappearing as the young folk prefer to seek their fortunes in foreign parts. There is a typical assortment of drunks and loafers, and an odd femme character who "lost herself" two years previously when she was killed and hadn't spoken since.

The author has failed to inspire either cast or director. The performances are as dull as the dialog, and the staging as casual as the play itself. Myro.

Touring Shows

(Figures cover Aug. 19-31)

Beyond the Fringe (2d Co.)—Hartford, L. A. (Aug. 19-24); Geary, S. F. (Aug. 26-31).
Camelot—Opera House, Seattle (Aug. 19-31).
Here's Love (tryout)—Fisher, Det. (Aug. 19-24); National, Wash. (Aug. 27-31).
How to Succeed in Business Without Really Trying (2d Co.)—Philharmonic, L. A. (Aug. 19-31).
Jennie (tryout)—Colonial, Boston (Aug. 19-31).
Man for All Seasons—Geary, S. F. (Aug. 19-24); Auditorium, Denver (Aug. 27-31).
Milk and Honey—Biltmore, L.A. (Aug. 19-31).
My Fair Lady (bus-truck)—Shubert, Chi. (Aug. 19-31).
Never Too Late (2d Co.)—Opera House, Central City, Colo. (Aug. 19-31).
No Strings—Shubert, Boston (Aug. 19-31).
Sound of Music—National, Wash. (Aug. 19-24); Shubert, New Haven (Aug. 26-31).
Stop the World—I Want to Get Off (2d Co.)—Forrest, Philly (Aug. 19-31).
Zenda (tryout)—War Memorial Opera House (Aug. 19-31).

Scheduled B'way Preems

Oh Dad, Poor Dad, Morocco (8-27-63).
Irregular Verb, Barrymore (9-15-63).
Rehearsal, Royale (9-23-63).
Luther, St. James (9-25-63).
Dangertield, Lyceum (9-25-63).
Spoon River, Booth (9-29-63).
Student Gypsy, 54th St. (9-30-63).
Chips With Plymouth (10-1-63).
Libel, Longacre (10-2-63).
Here's Love, Shubert (10-3-63).
Pier, Hellinger (10-3-63).
Semi-Attached, Music Box (10-7-63).
Private Ear, Morocco (10-9-63).
Advocate, ANTA (10-13-63).
Tambourines, Little Theatre (10-15-63).
Jennie, Majestic (10-17-63).
Marie Bell Co., Atkinson (10-21-63).
Rainy Day, Belasco (10-23-63).
Barefoot in Park, Biltmore (10-23-63).
116 in Shade, Broadhurst (10-24-63).
Sallad Sad Cafe, Beck (10-30-63).
Owl and Pussycat, Booth (10-31-63).
Arthur Ul, Lunt-Fontanne (11-4-63).
Man and Boy, Atkinson (11-12-63).
Cuckoo's Nest, Cort (11-14-63).
Marathon '33, Actors Studio (11-21-63).
All in Good Time, Lyceum (11-23-63).
Zenda, Hellinger (11-25-63).
Girl Came to Supper, B'way (11-26-63).
Dolly, St. James (11-26-63).
Dylan, Plymouth (11-26-63).
Habibim, Little Theatre (11-26-63).
What Makes Sammy, 54th St. (11-26-63).
Fanny Girl, Winter Garden (11-26-63).
Girl to Remember, Hellinger (11-26-63).

Sounding-Off Enlivens Dog Days

Willson Started Cycle, Followed by Alec Cohen, Sondheim, Albee, Et Al.

A rash of you're-another columns and letters to the editor have recently enlivened what had seemed a placid summer in New York. Although the ostensible topic of the pieces has generally been that perennial, the state of the theatre and the quality of contemporary playwriting, two recent articles have been shrill replies by angry young authors to critical comments by their elder colleagues.

The uproar started mildly enough in mid-July with a piece in the Sunday drama section of the N.Y. Herald Tribune by Meredith Willson, author-composer-lyricist of the incoming "Here's Love." The theme was a plea for a return to "normal" subjects for shows, rather than the decadent material of so much modern drama. That drew a scathing letter to the editor from Stephen Sondheim, lyricist of "A Funny Thing Happened on the Way to the Forum" and "Gypsy." Willson apparently wasn't convinced of the error of his ways, for he allowed his original article to be reprinted in *Impressario*, a performing arts mag published in Detroit, where "Here's Love" is playing a pre-Broadway tryout.

The general controversy grew more intense when novelist-playwright Joseph Hayes wrote a guest column for the Aug. 11 issue of the Sunday drama section of the N.Y. Times, expressing somewhat similar ideas to the Willson piece. At the request of the Times, that brought a vituperative answer last Sunday from Edward Albee, author of "Who's Afraid of Virginia Woolf?"

Meanwhile, producer Alexander H. Cohen had written a guest column for the Herald Trib drama section on the topic, "What's Right With Broadway" (evidently a rebuttal to a downbeat news story (Continued on page 58))

Montreal Union Boycott Of New Culture Center Hits All Local Concert

Montreal, Aug. 20. Place des Arts, Montreal's new multimillion-dollar culture complex scheduled to open Sept. 21, has been placed on the "Do Not Play" list by the Montreal Artists' Union, whose membership includes 1,100 actors, dancers, writers and musical performers. The action, following a breakdown of negotiations with the Sir George Etienne Cartier Corp. on the union's demand for jurisdiction to issue work permits to all performers playing the concert hall.

Place des Arts is financed by public and government contributions, and administrated by the corporation. According to Pierre Boucher, union president, the decision to bar the concert hall to all its members was reached at a meeting last week.

The move was taken, he said, after fruitless contacts with Mayor Jean Drapeau of Montreal; Provincial Minister of Cultural Affairs Georges Emile LaPalme; Maurice Germain, administrative head of Place des Arts; the Canadian Federation of Artists & Authors, with which it is affiliates; and such major bodies as the Canadian Labor Congress and Quebec Federation of Labor.

The issue evidently is not only the union's bid for jurisdiction, but involves the Place des Arts management's effort to establish a competitive position with other local theatres using live talent. That is indicated by the statement by Germain, that Place des Arts would go along with the union's demand, provided other theatres using artistic talent agree to observe the same conditions as to work permits.

Also significant is the apparently concerted action by other talent unions, such as Actors' Equity and the American Federation of Musicians, to establish their jurisdictional and bargaining position with the new concert hall.

All this indicates that with the opening of the concert hall, Montreal is entering major league cultural activity, and Place des Arts (Continued on page 54)

Equity Gets Pay Hikes For B'way, Industrials

Recent minimum salary increases for members of Actors' Equity in areas under the jurisdiction of the union include a boost in the base weekly pay on Broadway for rehearsals and regular performances, as well as cost-of-living climb in all categories of the industrial show contract. The Main Stem weekly minimum rose from \$115 to \$117.50 for regular performance and from \$92.50 to \$97.50 for rehearsals.

The industrial show increases included \$35.35 to \$35.70 for models and from \$278 to \$281.05 for stage managers working on a seven-day contract.

Feuer & Martin Set London 'Blitz' For B'way in '64

London, Aug. 20. A Broadway production of Lionel Bart's "Blitz" is planned for next year during the run of the New York World's Fair. The deal was closed in London last week by Arthur Lewis. The show will be presented by Cy Feuer and Ernest H. Martin, for whom Lewis is the London representative.

Bart's book is to be adapted by a dramatist yet to be signed, and the intention is to retain as much of the original score as practicable, and for new songs to be added by Bart himself. The composer will also act as a consultant on the project.

The New York production is expected to be capitalized at between \$350,000 and \$500,000, but the final figure will depend on whether the original Sean Kenney designs will have to be reproduced in New York. If so the venture could run much higher, as the physical setup of the London version is elaborate.

The production will be prepared in London by Lewis, who is currently presenting "How to Succeed in Business Without Really Trying" at the Shaftesbury Theatre. It will be Feuer & Martin's first import of a London show since they picked up "The Boy Friend" several seasons back. That production was acquired while Lewis was in London with "Guys and Dolls."

When "Blitz" eventually hits Broadway next year, Bart may have two shows current on the main stem, the other, of course, being his "Oliver." The West End production of "Blitz" ends Sept. 14 at the Adelphi. The show cannot go on the road, as there are no out-of-town theatres capable of accommodating its mammoth sets.

300G IN RENOVATIONS ON THE ALEX, TORONTO

Toronto, Aug. 20. Approximately \$300,000 is being spent by Edwin Mirvish, new owner of the Royal Alexandra Theatre in preparation for its opening Sept. 9 for the new legit season. While Mirvish was advised by his consultants to spread the \$300,000 outlay over the next three years, he prefers to spend this sum immediately, plus the \$215,000 he invested last July for the building which had been slated for demolition.

Mirvish is going ahead with restoration of the Edwardian motif according to the plans by Allward & Guinlock, Toronto architects, plus Herbert Irvine, interior decorator. The 1,525 seating capacity, with its red, gold and white decor and numerous chandeliers, are being retained.

Changes will be made in the second balcony, and the foyer will be enlarged, but the facade will be the same, except for cleaning and alterations to the marquee.

The booking for Sept. 9 will be the four-week engagement of the road tour of "Never Too Late," with William Bendix and Nancy Carroll. According to Edwin Derocher, new manager under the Mirvish regime, the Royal Alexandra will have two ATS series.

Peggy van Praagh Plans Season of Aussie Ballet

Melbourne, Aug. 20. Peggy van Praagh, artistic director of The Australian Ballet, has been re-engaged for a further term and has gone to London and New York for consultations.

Before leaving Australia, she said that plans are well in hand for preparation of new works for The Australian Ballet company's 1964 season, opening next March as part of the Adelaide Festival.

'Typists' & 'Tiger' Made 60G Profit

The recently-closed off-Broadway production of "The Typists" and "The Tiger" netted around \$60,000 on its 25-week run at the Orpheum Theatre, N. Y. That's divulged by Claire Nichtern who produced the Murray Schisgal double-bill on a capitalization of \$12,000. On the basis of a 50-50 split of the profits, the backers' share represents a 250% profit on their investment.

The two-character pieces, which previewed for several weeks last winter in an attempt to wait out the Manhattan newspaper strike, opened officially Feb. 4 with the strike still on and consequently without benefit of regular press coverage. Eli Wallach and his wife, Anne Jackson, costarred for most of the run. Their roles were taken over shortly before the closing July 28 by Milt Kamen and Janet Ward.

Wallach was also involved in the venture as a backer, credited in the published list of limited partners with an investment of \$6,667. The actor and his wife are scheduled to repeat their original roles in a London production, slated for next April by Mrs. Nichtern and H. M. Tennent Ltd.

Foreign rights to the double-bill have thus far also been optioned for the Scandinavian countries, France, Germany, Switzerland, Austria, Italy, South Africa, Rhodesia, Australia, New Zealand, Holland Belgium.

'Who's Who' in U.S. Legit Being Readied for '64; Pitman to Stress B'way

"Who's Who in the American Theatre," covering U.S. legit since 1908, is being compiled and edited by Walter Rigdon, of the James H. Heineman Inc. publishing firm in New York. George Freedley, curator of the Theatre Collection at the N. Y. Public Library, is serving as editorial consultant.

The book, which is to be published in 1964, will include biographies, theatre floor plans, playbills of theatres throughout the country, college legit curricula, performance records, info on theatre collections in museums and libraries and a bibliography on the theatre, as well as other material.

U.S. legit is also due for expanded coverage in the next edition of "Who's Who in the Theatre," the standard work in the field, published by Pitman, a London house with branches in New York and Toronto. The volume, now in its 13th edition, is primarily concerned with the London theatre, but will give much greater space and prominence to the U.S. stage in the 14th edition, slated for publication in the fall of 1965.

Jerry Devine's 'Factory' Scheduled on Broadway

"Never Live Over a Pretzel Factory," a farce by Jerry Devine, is scheduled for production this winter by Paul Vroom and Buff Cobb, with Albert Marro as director. Rehearsals are due to start in December, with a scheduled tryout in Philadelphia and a mid-January opening on Broadway. The play deals with three would-be film producers who become involved with a drunken Hollywood star.

The author is a former child actor and radio-television writer-producer-director, best known for the "This Is Your FBI" radio series. He's a son of the late legit actor James A. Devine.

William Goldenberg is composing the dance music and John Harvey is designing the lighting for "110 in the Shade."

TG-ATS Subscription Show Skeds Already Mostly Set for 19 Cities

Patricia Jessel to Do 'Millionaires' in Chi

Chicago, Aug. 20. The Goodman Theatre will star Patricia Jessel in George Bernard Shaw's "The Millionaires" to open its six play subscription series on Oct. 25. The next production, opening Nov. 29, will be Shakespeare's "Othello," with Brock Peters in title role. Eugenie Leontovich, who joins the Goodman staff next fall as a guest teacher and director, will stage a production of "Three Sisters" later in the season.

The remaining three plays will be chosen from a list that includes "The Glass Menagerie," "Mother Courage," "Henry IV," "Gideon" and "The Far Country." Each will have one or more professional actors supported by a student cast. Subscribers to the Goodman series will also be offered reduced rate tickets to "The Hollow Crown," which will play a short local engagement in February next year.

Boston Globe On Arthur Schwartz \$1-Mil. Libel Suit

Boston, Aug. 20. It's indicated that composer Arthur Schwartz's \$1,000,000 suit for libel against the Boston Globe and its drama critic, Kevin Kelly, will go to trial. If so, it's believed to be a first composer vs. critic in this area, and could set a precedent. Action stems from a reprise review of "Jenny," pre-Broadway tryout berthed at the Colonial, in which Kelly said the score "... poaches on the melodies of other composers (from Rodgers & Hammerstein to Meredith Willson, Frank Loesser and Bob Merrill) ..."

Following Schwartz's announcement of the suit, which was carried only by VARIETY and the N. Y. Times, and the Globe itself a few days later Saturday (10) no other Boston newspaper carried it, educated guesses were that a retraction would be made by the Globe.

However, on Tuesday (13), the Globe ran a one-column story on its amusement page headed: "Globe, Critic Deny Libel." The final paragraph of the piece said: "Both the Globe and Kevin Kelly deny the allegations of the complaint. They state that there was no intention to accuse Mr. Schwartz of stealing or plagiarizing, the reviews do not so state and they regret that Schwartz has made that inference."

Schwartz, who has just composed two new songs for "Jennie" inserted in the show this week, told VARIETY that never in his long career, which embraces many Broadway and London musicals and (Continued on page 54)

'SUNDAY' NEAR PAYOFF ON SUBSIDIARY RIGHTS

Subsidiary income may push "Sunday in New York" into the black. The Norman Krasna comedy ended a 24-week Broadway run in May of last year, and a June 30 audit revealed a \$32,981 deficit for the David Merrick production. However, in the ensuing year ending last June 30, unrecouped costs on the venture were cut to \$12,773.

Income during that 12-month period totaled \$21,013, including \$9,243 from foreign rights (Austrian, German, Spanish, Dutch, Italian, South African and French), \$8,429 summer stock royalty, \$3,319 sundry income, and \$22 from the sale of costumes. Expenditures for the period consisted of \$550 sundry expenses and \$255 unincorporated business tax.

As of last June 30, another \$10,000 was distributed to the backers, bringing the payoff to \$110,000 thus far on the \$125,000 investment. The balance available for future distribution at that time was \$2,227. Coincidentally the Broadway project includes income from the sale of the film rights to Seven Arts Productions.

The Theatre Guild-American Theatre Society has virtually completed the selection of shows for the subscription programs in the 19 hinterland cities its covering this season. Individual series range from four entries in Kansas City to 12 each in Boston and Philadelphia.

For TG-ATS to have accomplished this so early in the semester is unusual and according to Warren Caro, the organization's executive director, who thinks the situation reflects a bullish road condition. Caro figures that the 1963-64 spread of touring productions includes an accumulation of strong entries from the last two Broadway seasons, and he believes the semester may be one of the best in years for the road.

Some subscription time is being held open by TG-ATS in such try-out cities as Boston and Philly for future selections and Theatre Guild productions. "Jennie" and "No Strings," both currently playing Boston, are among the TG-ATS entries there. Also set thus far for subscription showcasing in the Hub are "110 in the Shade," the double-bill of "The Private Ear" and "The Public Eye," plus "Who's Afraid of Virginia Woolf?" and "A Man for All Seasons."

Set for TG-ATS subscription in Philly so far are "Luther," "110," "The Girl Who Came to Supper," "Woolf," "Seidman and Son," "A Thousand Clowns," "A Funny Thing Happened on the Way to the Forum" and "Beyond the Fringe." Playing TG-ATS time in other cities will be "Camelot," "How to Succeed in Business Without Really Trying," "Stop the World—I Want to Get Off," "Never Too Late" and "Dolly: A Damned Exasperating Woman."

Of the 17 shows listed above, six are pre-Broadway tryouts, "Jennie," "110," the "Ear" and "Eye" offering, "Luther," "Supper" and "Dolly." The others are regular touring entries. The tryouts and touring productions combined comprise nine musicals, seven straight plays and one revue.

The tuners are "Jennie," "110," "Supper," "Dolly," "Camelot," "Succeed," "World," "Strings" and "Forum." The straight plays are the "Ear," "Eye," double bill, "Luther," "Woolf," "Seasons," "Never," "Seidman" and "Clowns." "Fringe" is the revue. TG-ATS time ranges from three performances for each of the four presentations in Kansas City to four weeks for each offering in Chicago, as well as the Royal Alexandra Theatre, Toronto.

The roster of TG-ATS cities, reduced to 19 this season with the loss of Columbus, may climb to 20 again if plans to organize Indianapolis are successful.

Oops! Equity Slumbered On Tent Pact Deadline; Old Wage Scales Apply

Actors Equity has been getting membership complaints because it failed to obtain a new contract this year with the Musical Arena Theatres Assn. The union missed the deadline for notifying the organization of tent theatres organization that it wished to renegotiate its agreement.

MATA, when informed that Equity wanted to renegotiate the pact, took the position that, because the notification date had passed the contract consequently ran another year. Efforts by Equity to persuade the organization to alter its stand failed to effect any change in the situation. Thus, the same conditions apply this year for MATA member theatres. The three-year pact had been due to expire after the 1962 season.

MATA is one of four organizations with which Equity negotiates stock contracts. New agreements were reached by the union this year with the three other groups—the Assn. of Civic Musical Theatres, representing the large outdoor operations; the Council of Resident Stock Theatres, comprising the smaller strawhatters, and the Council of Stock Theatres, which represents the major summer showcases, most of which book touring packages with name talent.

O.K., Men, Relax! B'way Slump's Over; 'Oliver' \$60,909, 'Funny Thing' \$55,440, 'Who's Afraid' \$35,429, 'Mary' \$28,410

Broadway was up again last week as the boxoffice began simmering in earnest after the traditional summer slump. The rise was general, with the gross total for all 11 shows more than \$22,000 over the previous week's improved take.

The upturn has not only started a bit earlier this year, but appears to be more marked than usual. On the basis of last Monday night's (19) receipts and the next few days' advance sale, business is expected to move further up again this week, and managers and boxoffice men figure there may be a comparatively small tapering off at the end of next week, when the Labor Day holiday normally cuts attendance. It's hoped that the tourist influx will largely offset the weekend exodus of New York residents.

The only two sellouts last week were again "How to Succeed in Business Without Really Trying" and "Never Too Late," but "Oliver" went back over the \$60,000 mark and "A Funny Thing Happened on the Way to the Forum" topped \$55,000. The perennial "Mary, Mary" registered a sharp rise, bettering \$28,000.

There are no closings or openings this week, but the recently touring off-Broadway production, "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad" will make it to Broadway next week at last, opening Aug. 27 at the Morosco Theatre for a scheduled six-week stand, subject of extension, of course.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repeated City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe, Golden (R) (43d wk; 341 p) (\$7.50; 773; \$34,073). Previous week, \$27,176. Last week, \$28,797.

Enter Laughing, Miller's (C) (23d wk; 181 p) (\$6.90-\$7.50; 948; \$30,200) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, \$22,084. Last week, \$23,131.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (67th wk; 535 p) (\$8.60-\$9.40; 1,334; \$65,006) (Zero Mostel). Previous week, \$50,874. Last week, \$55,440.

How to Succeed in Business Without Really Trying, 46th St. (MC) (97th wk; 769 p) (\$9.60; 1,342; \$66,615). Previous week, \$67,483. Last week, \$67,436.

Mary, Mary, Hayes (C) (128th wk; 1,020 p) (\$8.90-\$7.50; 1,339; \$43,380) (Biff McGuire, Patricia Smith, Michael Evans). Previous week, \$24,653. Last week, \$28,410.

Never Too Late, Playhouse (C) (38th wk; 303 p) (\$6.90-\$7.50; 944; \$37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, \$37,355. Last week, \$37,460.

Oliver, Imperial (MD) (32d wk; 257 p) (\$9.30; 1,428; \$69,000) (Clive Revill, George Brown). Previous week, \$58,997. Last week, \$60,909.

She Loves Me, O'Neill (MC) (17th wk; 135 p) (\$8.60; 1,047; \$53,700) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, \$43,612. Last week, \$43,842.

Stop the World—I Want to Get Off, Shubert (MC) (46th wk; 365 p)

(\$8.60; 1,461; \$61,000). Previous week, \$35,196. Moves in September to the Ambassador Theatre. Last week, \$38,041.

Tovarich, Majestic (MC) (22d wk; 176 p) (\$9.20; 1,616; \$80,000) (Vivien Leigh, Jean Pierre Aumont). Moves Oct. 7 to the Winter Garden Theatre. Previous week, \$38,040. Last week, \$41,959.

Who's Afraid of Virginia Woolf? Rose (D) (45th wk; 353 p) (\$6.90-\$7.50; 1,162; \$46,845) (Nancy Kelly, Sheppard Strudwick, Ben Piazza) (matinee company costars Elaine Stritch, Donald Davis). Miss Kelly and Strudwick, who'll tour in the play, are pinchhitting until Aug. 31 for the vacationing leads, Uta Hagen and Arthur Hill. Previous week, \$33,118. Last week, \$35,429.

Other Theatres

Ambassador, ANTA, Atkinson, Barrymore, Beck, Belasco, Biltmore, Booth, Broadhurst, Broadway, Cort, 54th St., Hellinger, Hudson, Little, Longacre, Lunt, Fontanne, Lyceum, Morosco, Music Box, Plymouth, Royale, St. James, Winter Garden, Ziegfeld.

Off-Broadway Shows

(Figures denote opening dates) Albee plays, Cherry Lane (5-28-63). Best Foot Forward, 74 (5-28-63). Blacks, St. Marks (5-4-63). Boys Syracuse, Theatre 4 (4-15-63). Brig. Living Theatre (5-15-63). Cages, York (6-13-63). Desire Under the Elms, Circle (1-8-63). Fantasticks, Sullivan St. (5-3-63). Flower Play, Provincetown (11-26-62). Franchise, Franchise (11-22-62). Riverwind, Actors Playhouse (12-12-62). Saveyards, Jan Hus (6-4-63). Six Characters, Martinique (3-8-63).

SCHEDULED OPENINGS Time of Key, Sheridan (9-14-63). Spots of Leopold, Wash. Sq. (9-19-63). Color Darkness, Writers Sig. (9-20-63). Chase Manhattan, Theatre East (10-4-63). Maraling, Sun, Phoenix (10-7-63). Behind Bimshire, Mayfair (10-14-63). Penny Change, Players (10-16-63). Theatre of Forth, Gate (11-4-63). Burn Me to Ashes, Jan Hus (11-12-63). Mother Courage, de Lys (11-15-64).

CLOSED Brecht, Sheridan Square (7-10-63).

Stock: 'Story' \$55,042, Wallingford; Ontario Shakespeare Fest \$65,526

There was no clear overall pattern for the stock field last week, as business varied again according to the relative boxoffice draw of the various shows. "Apollo and Miss Agnes" had a strong second week in Dallas, while business bounced at Wallingford, Conn., plummeted in Pittsburgh, and slipped in Kansas City.

Attendance improved at Stratford, Ont., with the Avon Theatre ending its Gilbert & Sullivan season, but receipts eased off at Stratford, Conn.

Estimates for Last Week

Parenthetical designations for stock refer, respectively to top prices (where two prices are given the higher is for weekend evening performances and the lower for weeknights), number of seats, capacity gross and stars. Prices include 10% Federal tax and local tax, if any, but as on Broadway and the road, grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

DALLAS State Fair Music Hall (\$4-\$4.50; 4,120; \$84,000). Apollo and Miss Agnes (MC) (David Wayne, Nancy Dussault, Reginald Gardiner) (2d wk), \$36,753 for seven performances. Previous week, same show, \$36,696.

KANSAS CITY Starlight Theatre (\$4; 7,600; \$110,000). Wizard of Oz (MC) (Connie Stevens, Joseph Macauley), \$80,000. Previous week, Unsinkable Molly Brown (MC) (Karen Morrow, Art Lund, New Christy Minstrels), \$90,000.

PHILADELPHIA Playhouse in the Park (\$3-\$3.50; 1,437; \$28,529). Calculated Risk (D) (John Payne), \$19,733.

A 'Star' Is Born

Joliet, Ill., Aug. 20. Milles Taggart, a native of Ottawa, Ill., is being starred here at the Totem Pole Playhouse, as "a New York actress." She is the ingenue who wrote a special piece for VARIETY two years ago on her attempts to crash Broadway as a then-22 ingenue. Later, while rehearsing for a water show (as a swimmer, not actress) Miss Taggart injured her head. This was followed (no connection) by her becoming Mrs. Barry H. Kurtz.

Here at the Totem in the Joliet Park District she is essaying Blanche Dubois in Tennessee Williams' "Streetcar Named Desire."

London Shows

(Figures denote opening dates) Allie, Duchess (7-22-63). All in Good Time, Phoenix (4-18-63). Angels Fear Tread, St. Martins (6-5-63). Bed Sitting, Comedy (3-20-63). Beyond Fringe, Fortune (5-10-61). Big House, Royal, Stratford, E. (7-29-63). Blitz, Adelphi (5-8-63). Boeing-Boeing, Apollo (2-20-63). Brecht Season, Mermaid (7-18-63). Cambridge Circus, Lyric (8-14-63). Chips With Everything, R. Crt. (8-15-63). Daniel Larks, Prince Charles (8-1-63). Encores, Piccadilly (7-3-63). Half a Sixpence, Cambridge (3-21-63). Holiday in Japan, Prince Wales (7-19-63). How to Succeed, Shaftesbury (3-28-63). Ideas of March, Haymarket (8-8-63). Lock Daughters, Her Majesty's (5-17-62). Manuela Vargas, Strand (8-19-63). Mary, Mary, Queens (2-27-63). Masters, Savoy (5-29-63). Midsummer Night's, Regent's (7-17-63). Minstrels, Vic. Palace (5-25-62). Mousetrap, Ambassador (11-25-59). My Fair Lady, Drury Lane (4-30-59). Oh, What Lovely, Wyndham's (3-19-63). Oliver, New (6-30-60). One for the Pot, Whitehall (6-2-61). Pickwick, Saville (7-4-63). Private, Public, Globe (5-10-62). Private, Public, Dohi (9-26-62). Rattle of Man, Garrick (9-19-62). Repertory, Aldwych (12-15-62). Severed Head, Criterion (6-27-63). Six Characters, May Fair (6-17-63). Sound of Music, Palace (3-18-61). Swing Along, Piccadilly (7-17-63). Through Wall, Westminster (3-20-63).

CLOSED

Black Nativity, Strand (7-2-63); closed last Saturday (17) after a limited engagement of 55 performances. Windfall, Lyric (7-9-63); closed Aug. 10 after 47 performances.

SCHEDULED OPENINGS

Afternoon Men, New (8-22-63). Man and Boy, Queens (9-4-63). Exit the King, Royal Court (9-12-63). Double Bill, New Arts (9-16-63). What Goes Up, Royal E. (9-17-63). Never Too Late, Prince Wales (9-24-63). Six of One, Dohi (9-26-62). Funny Thing Happened, Strand (10-3-63). Boys Syracuse, Drury Lane (11-7-63).

Previous week, Madly in Love (C) (Celeste Holm, Gene Raymond), \$22,300.

Current, She Didn't Say Yes (C) (Joan Caulfield, Peggy Cass).

PITTSBURGH

Civic Arena (\$4.95; 6,009; \$135,000). Wonderful Town (MC) (Nancy Walker), under \$28,000 for seven performances.

Previous week, Merry Widow (OP) (Patrice Munsel, Robert Wright), \$61,011 for seven performances.

Current, Unsinkable Molly Brown (MC) (Dolores Gray, Art Lund).

STRATFORD, CONN.

American Shakespeare Festival (\$6.25; 1,449; \$58,700) (Rep) (11th wk). Henry V-Comedy of Errors-King Lear-Caesar and Cleopatra, \$50,945 for nine performances. Previous week, \$51,023. Current, same repertory.

STRATFORD, ONT.

Avon Theatre (\$4; 1,123; \$24,325). Mikado (OP) (7th wk), \$24,123 for seven performances; closed Saturday night (17); Jamaican Dancers will be the season finale next Friday (23) through Aug. 31. Previous week, \$22,520 for seven performances.

Festival Theatre (\$5; 2,258; \$67,176) (Rep) (9th wk). Trolius and Cressida-Cyrano de Bergerac-Comedy of Errors-Timon of Athens, \$65,526. Previous week, \$63,519. Current, same repertory.

WALLINGFORD, CONN.

Oakdale Musical Theatre (\$4.50-\$5.50; 2,357; \$66,000). West Side Story (MD) (Anna Maria Alberghetti), \$55,042. Previous week, Liberate (R), \$36,825 for seven performances. Current, Carousel (MD) (John Raitt).

Biz Generally Perky on the Road; 'Camelot' \$94,812, 'Seasons' \$42,499, 'Strings' \$57,944, 'World' \$36,331 (7)

Business on the road was better again last week, reflecting the same end-of-the-summer upturn that boosted Broadway. The touring shows are expected to improve again this week, and the whole key-city boxoffice situation appears due for a consistent rise over the next couple of months.

"Camelot" led the list last week, with a whopping gross in Seattle, while the touring edition of "How to Succeed in Business Without Really Trying" had another great week in Los Angeles, and the try-out "Jennie," "Here's Love" and "Zenda" also had bumper attendance in Boston, Detroit and San Francisco, respectively. "A Man for All Seasons" in Frisco, was the top straight play grosser.

"The Blacks," the Jean Genet avant garde drama, folded last week in Chicago after an abortive engagement.

Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single weeks unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed

BOSTON

Jennie, Colonial (MC-T) (3d wk) (\$7.50; 1,685; \$70,562) (Mary Martin). Previous week, \$68,337. Last week, \$68,400.

No Strings, Shubert (MC-RS) (2d wk) \$6.50-\$7; 1,717; \$59,000) (Howard Keel, Barbara McNair). Previous week, \$51,687 with Show of the Month Club. Last week, \$57,944.

CENTRAL CITY, COL.

Never Too Late, Opera House (C-RS) (2d wk) (William Bendix, Nancy Carroll, Will Hutchins). Previous week, \$35,196. Last week, \$37,023.

CHICAGO

Blacks, Studebaker (D-RS) (5th wk) (\$3.80-\$4.50; 1,200; \$33,000). Previous week, \$11,500.

Last week, under \$10,000; folded last Saturday (17) at a loss of about \$13,000.

My Fair Lady, Shubert (MC-BT) (3d wk) (\$4-\$4.95; 2,100; \$63,000) (Ronald Drake, Gayle Byrne). Previous week, \$40,537. Last week, \$44,759.

DETROIT

Here's Love, Fisher (MC-T) (3d wk) (\$7; 2,081; \$81,000) (Craig Stevens, Janis Paige, Laurence Naismith). Previous week, \$71,299. Last week, \$76,499.

LOS ANGELES

Beyond the Fringe, Hartford (R-RS) (2d wk) (\$5.50-\$6.60; 1,032; \$39,000). Previous week, \$29,244 with Theatre Guild - American Theatre Society subscription.

Last week, \$31,377 with TG-ATS subscription. How to Succeed in Business Without Really Trying, Philharmonic (MC-RS) (3d wk) (\$6.25-\$7; \$670; \$85,000). Previous week, \$84,463 with Civic Light Opera subscription. Last week, \$84,531 with subscription.

Milk and Honey, Biltmore (MC-RS) (2d wk) (\$5.50-\$6.60; 1,636; \$55,000) (Robert Weede, Molly Picon, Terry Saunders). Previous week, \$41,748. Last week, \$40,423.

PHILADELPHIA

Stop the World—I Want to Get Off, Forrest (MC-RS) (Joel Grey, Julie Newmar). Previous week, \$46,760 for seven performances, at the Auditorium, Denver. Last week, \$36,331 for seven performances.

SAN FRANCISCO

Man for All Seasons, Geary (D-RS) (2d wk) (\$5.50-\$6; 1,483; \$59,000) (William Roderick, George

Rose, Bruce Gordon, Albert Dekker). Previous week, \$32,884 with Theatre Guild-American Theatre Society subscription.

Last week, \$42,429 with subscription.

Zenda, Curran (MC-T) (2d wk) (\$6.50-\$7.25; 1,758; \$65,600) (Alfred Drake, Anne Rogers, Chita Rivera). Previous week, \$63,000 with Civic Light Opera subscription. Last week, 64,000 with subscription.

SEATTLE

Camelot, Opera House (MC-RS) (1st wk) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, \$71,000 at the Queen Elizabeth, Vancouver. Last week, \$94,812.

WASHINGTON

Sound of Music, National (MD-RS) (9th wk) (\$595-\$7.25; 1,673; \$63,455) (Barbara Meister, John Myers). Previous week, \$45,786. Last week, \$49,271.

ELT to Seek Notables

For Guest Stager Spots

Equity Library Theatre will attempt to get prominent "guest directors" to stage three of its productions this season. That's disclosed by Davey Marlin-Jones, ELT's new managing director.

As in the past, however, new directors will also be used on ELT presentations.

Schwartz-Globe

Continued from page 53

films, has he ever been accused of "poaching."

Suit has been filed in Federal Court here and assigned to Judge Anthony-Julian for trial. Schwartz, who is also an attorney, declined to make any statement on the case on advice of his attorneys, the Boston law firm of Nutter, McClennen & Fish.

He had commented earlier on announcement of the suit: "Once a critic has charged a composer with plagiarism the damage is done."

The Globe's Tuesday (13) story said: "New York composer Arthur Schwartz has filed a libel suit in Federal district court, Boston against the Globe Newspaper Co. and Kevin Kelly, drama critic. The suit, in which Schwartz seeks \$1,000,000 damages stems from review by Kelly of the musical, 'Jennie' that opened in Boston July 29. Schwartz alleges that Kelly, in his reviews said that the songs in the musical were 'stolen or plagiarized' from well known composers. Schwartz collaborated with Howard Dietz in composing the music for the musical..."

Montreal Boycott

Continued from page 53

is being uses as the test case to eliminate the allegedly primitive conditions under which professional artists have been forced to work for many years, just to get a viewing or hearing. Emphasizing this situation is the fact that the Montreal Artistes' Union has been in existence 26 years, but this is the first time that it has taken the move to establish this kind of working contract with a Montreal theatre.

How this boycott will affect the opening, and how other labor problems, if not resolved, will affect the operation and the appearance of name artists in the months to come, remains to be seen. It seems likely, however, that the peace, calm and art-above-all atmosphere which prevailed during the Place des Arts construction period, has been replaced by the hard facts of labor life, such as a notice sent around a few days ago by the AFM to users of musical talent, requesting a 5% contribution to the pension fund on "humanitarian" grounds.

Donald Pippin, conductor for "Oliver," set as musical conductor for David Merrick's new "110 In The Shade."

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CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose chase. This information is published without charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Any Wednesday" (C). Producers, George W. George & Frank Gramat (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available parts: male lead, late 40s or early 50s, attractive, charming; male, mid or late 30s, attractive, raffish charm, likeable, good sense of humor; female, late 30s or early 40s, attractive, a lady, stylish, bright. Accepting photos and resumes c/o above address. Do not phone or visit.

"Dylan" (D). Producers, George W. George & Frank Gramat (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available parts: female, mid 30s, attractive, earthy; female, late 20s, sophisticated, warm; female, early 20s, cute, bohemian, beatnik; male, middle-aged, owlish, dwarfish; male, poet, bright, articulate, very earnest; male, late 30s or early 40s, bright, colorful talker; female, well-preserved Southern belle, flirtatious; male, wealthy, impressed with celebrities. Accepting photos and resumes c/o above address. Do not phone or visit.

"Good Good Friends" (C). Producers, Robert Fryer & Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-9347). Available parts: female, Hollywood musical star, Alice Faye, Betty Grable type; female, Hollywood dramatic star, clothes horse, Joan Crawford type; male, attractive, New York legit director; male, fat, adorable; female, tall, well built; male, young, innocent, innuendo; female, Hollywood columnist, worldly, tough; male, zany, a Misha Auer-Danny Kaye combination; female, Gypsy fortune-teller; female, secretary; girl six years old, a mass of curls; male, agent, male, publicity man. Accepting photos and resumes also from agents c/o above address.

"Once For the Asking" (C). Producers, Jon H. Burgin and Bruno B. di Cosmi (60 Sutton Place South, N.Y.; PL 2-9299). Available parts: male, 35-40, ad agency copy writer; female, 30-35, attractive; girl, ten years old, personable, bright; female, 40s, maid; male, 35-40, sarcastic; female, 30-35, glamorous, kooky; male, late 50s, Fred Clark type; female, 50s, dowager type; female, 60s, Josephine Hull type; female, 20 years old, pretty. Mail photos and resumes through agents only c/o above address. Do not phone or visit.

"Side Show" (M). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Available parts: Character female, 30s-40s, strong personality, sings well; male lead 30s-40s, romantic, intelligent, must sing; female, early 20s, sexy, sings well; male, W. C. Fields type; male, tall, gawky, chief of police, sings; male, funny little man, snoop; male, 60, bald, sings; girl, 7 or 8, sing or dance; female, hysterical mother type. Mail photos and resumes c/o Casting Consultants (444 Madison Ave., N.Y.). Do not phone or visit.

"The Ballad of the Sad Cafe" (D). Producers, Alan Hodgdon and Ben Edwards (165 W. 46th St., N.Y.). Available parts: twin boys, 15-25, lanky. Call LT 1-1670 for appointment.

OFF-BROADWAY

"Burn Me to Ashes" (D). Producer, Bari & Bennett Productions (17 W. 67th St., N.Y.). Available parts: male, old, experienced, powerful actor; male, 24, fair coloring, good-looking, medium height, wide acting range; male, barbaric, wide acting range; female, 35-45, sensuous, attractive female, 20 years old, brunette, lovely; male, White

or Negro, 20-25, barbaric, huge, strong. Mail photos and resumes, and through agents c/o above address. Do not phone or visit.

"Once In a Lifetime" (C). Producer, Peter Bogdanovich (210 Riverside Drive, N.Y.). Available parts: leading man, 30s, fast-talking con man; female, late 30s, sweet, phony; female, 45-50, Billie Burke type; male, middle-aged, German film director; female, 20s, dark beauty; young men and females, 18-26, good-looking; mature male Negro, for comic hit. Auditions will be held for the above roles for one week, weekdays only, beginning tomorrow (Thurs.) at 1974 Broadway, N.Y., third floor, from 12-3 p.m.

"Trifocal" (CD). Producer, Daryl Dodson (1790 Broadway, N.Y.). Available parts: lead male, middle 20s; female, 20s, sophisticated, male, 30s, plays piano; male, 50-60, heavyset; female, 40-50, shrew; male, 40-50, businessman; boy, 16; male, 60, a general. All actors to double. Equity-non Equity actors and agents, mail photos and resumes c/o above address. Do not phone or visit.

"The New York Shakespeare Festival" Producer-Director, Joseph Papp (118 W. 57th St., N.Y.). Accepting photos and resumes c/o above address from Negro male and female actors for fall productions.

"The Caretaker" (D). Producers, Weems, Buccolo, Mathews Productions (667 Madison Ave., N.Y.). All roles open. Janie Lee is accepting photos and resumes through agents only c/o above address. Script available at Drama Book Shop (150 W. 52d St., N.Y.).

"The Burning of the Leper" (D). Producer, Edwin Wilson (28 Remsen St., Brooklyn, N.Y.). Available parts: male lead, late 20s, sensitive, requires big emotional range; female, 19-25, vibrant, lovely; male, late 30s, a leader, intelligent, great energy; male, 40s-50s, charming, articulate, wise; male, 40-55, thin, academic, gaunt; male, 35-40, peasant; male, 40s, tough, jealous; male, 40-55, bigoted; male, young, angry; male, old, former beggar; female, embittered older woman; female, 35, conscience-stricken. Mail photos and resumes c/o Casting Consultants (444 Madison Ave., N.Y.). Do not phone or visit. Interviews will be by appointment only.

TOURING

"The Establishment" (R). Producers, Peter Cook & John Krimsky (154 E. 54th St., N.Y.). Available parts: three actors, 23-30, British accents; two actresses; one actress-singer, 23-26, British accents. Accepting photos and resumes c/o above address. Do not phone or visit.

The National Repertory Theatre. Producers, Michael Dewell and Frances Ann Dougherty (360 E. 55th St., N.Y.). Available parts: female, five ft. two inches tall, who can play a 12-year old and a 23-year old; male, six ft. one, 185 lbs, dark hair. Mail photos and resumes to Jerry Douglas c/o above address. Do not phone or visit.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-0000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU

6-0000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Feyten Place" (D). Producer, 20th Century-Fox (444 W. 56th St., N.Y.; CO 5-3320). Available parts: female, 37, extremely attractive, well-groomed; female, 17, vibrant, vital; male, middle-aged, doctor; male, 39, virile, sensitive; female, 17, a girl of great substance. Harvey Mann is accepting photos and resumes c/o above address from male and female actors, all ages. Do not phone or visit.

Ballet

Metropolitan Opera Ballet. Producer, The Metropolitan Opera Association (147 W. 39th St., N.Y.). Auditions for dancers next Tues. (27): AGMA men at 11 a.m., AGMA females at 12 noon. Open call dancers: men at 2:30 p.m. and females at 3:30 p.m. all at the 40th St. roof stage of the Metropolitan Opera House.

Radio City Music Hall Ballet. Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.). Open call auditions for female ballet dancers will be held Tuesdays at 2:30 p.m. at the Music Hall stage entrance (44 W. 51st St., N.Y.).

Miscellaneous

Casting Consultants. Michael Shurtleff and Alan Shayne are accepting photos and resumes from Italian male and female character actors, for their films. Also seeking male & female AFTRA members for extra work on the "Dupont Show of the Week." Mail to Casting Consultants (444 Madison Ave., N.Y.).

Deft Publications. (750 Third Ave., N.Y.; YU 6-6300). Joan Fenold is accepting photos and resumes c/o above address from male and female actors for magazine illustration work. Do not phone or visit.

Cabaret

Latin Quarter. (200 W. 48th St., N.Y.). Seeking male and female production singers, dancers and showgirls for the new show opening late October. Call Sylvia Herman at CI 7-1737 for appointment.

'DANGERFIELD' RIDES INTO 'BICYCLE' TITLE

"A Bicycle Ride to Nevada" is the new title of the Robert Thom dramatization of Barnaby Conrad's novel, formerly called "Dangerfield." The change was made after a protest by Pulitzer Prize historian George Dangerfield, a resident of Santa Barbara, that the original title might cause him embarrassment.

"Bicycle," being produced and staged by Herman Shumlin, starts rehearsals today (Wed.) with Franchot Tone as star. The show will play a New Haven tryout Oct. 10-14 and open Oct. 26 at an unspecified Broadway theatre.

Following the "Bicycle" opening, Shumlin will turn to the staging of "The Deputy," the Billy Rose production of the German drama by Rolf Hochhuth. Contrary to a statement in last week's VARIETY, the producer-theatre owner has not dropped plans to do the play, which has been a controversial hit on the Continent under the title, "Der Stellvertreter." An adaptor is being sought for the script.

"The Deputy" involves the alleged failure of the late Pope Pius XII to exert the utmost influence of the Vatican against Hitler's persecution of the Jews prior to and during World War II. The play has been widely attacked by Roman Catholic spokesmen and others, including a number of Jews.

Jerome Cowan and Jack Pyle are costarring at the Bucks County Playhouse, New Hope, Pa., in "Night of January 16," which opened a two-week run at the spot last Monday (19).

Equity Pensions to Start Dec. 1; Alterate Plans for Vet Members

'Subways' Pays 8¢ More; Leaves \$63,131 Deficit

Another \$8,000 has been distributed to the backers of "Subways Are for Sleeping." That brings to \$336,000 the amount repaid the \$400,000 investment. The musical, produced by David Merrick, had unrecovered costs of \$62,855 when it ended a 26-week Broadway run in June, 1962.

Sundry expenses (\$727) since the closing, reduced by \$452 in interest and profit on the sale of bonds, hiked the unrecovered costs on the venture to \$63,131 as of last June 30. An audit of that date reveals the \$8,000 distribution and an available balance of \$869.

Sidney Chaplin and Carol Lawrence costarred in the adaptation of Edmund G. Love's story, for which Betty Comden and Adolph Green wrote the book and lyrics, and Jule Styne composed the music.

'Sunday' May Fold in L.A. Over Equity Nix of Cut; Weigh Non-Union Setup

Los Angeles, Aug. 20. Stan Seiden and Zev Bufman, in a new row with Actors Equity, have posted a closing notice for next Saturday (24) on "Sunday in New York," which they just took over at the Civic Playhouse. The producers had requested permission to cut cast salaries for the show from \$115 a week (the Equity minimum is \$50) to \$70, for which they would guarantee six weeks of playing time for the show.

The suggested arrangement was that salaries would run at \$70 for any week the show grossed up to \$3,400, with the actors to get \$115 if the gross reached \$3,700. If they were to close the production before the six-week guarantee, the cast would receive the last two weeks pay at the \$115 figure. Without the salary allowance, the show would close Saturday, the management indicated.

The cut would require approval by an Equity officer, in this case Frank Maxwell, vice-president, on the Coast. Maxwell initially approved and the cast was so told by Equity representative Bill Parsons and Seiden a week ago. The understanding was that the cut would have to be okayed by the cast.

However, Maxwell meanwhile reversed his original approval, on the ground that it would not be permissible until the show had played one week under the new management. Seiden-Bufman argued that a change of management made "Sunday" a new production and new salaries would then be legal.

Equity has a rule, however, that if a show reopens less than eight weeks after it has closed, the management must take back all cast members at the same salary or give them two weeks salary and pay the replacement the same scales.

Maxwell and Coast Equity rep Lee Harris offered Seiden-Bufman a chance to appear before a cuts board meeting to consider the matter. Seiden refused, on the basis that such an appearance would lengthen his required two-week closing notice period by a week and he would be forced to keep the show open, at the original salaries, an additional week.

Meanwhile, Seiden reported an offer from George J. Elliott Jr., a New York producer, to pay \$1,000 a week for the staffed house, with the idea of recasting the show and running it non-Equity for eight weeks. Seiden said he would be forced to take the offer. The company, unwilling to take the requested cut, has informed Seiden that it will picket the theatre if a non-Equity deal goes through.

"Sunday in New York" has been running for five months, under Danny Thomas Enterprises sponsorship, with Alan Carr as producer. Marlo Thomas and Ron Harper costar in a cast of seven. All, plus the stage manager, have been getting \$115 except one member who gets scale, \$50.

Pensions for eligible members of Actors Equity will begin next Dec. 1. Two plans will be put into effect, one called a Normal Pension and the other a Thirty-Year Pension.

In general, a member of the union will qualify for a Normal Pension at age 65, after 10 years of employment. Under this plan, his earnings in productions for which contributions are made to the union's pension fund will determine the amount of the benefit payments.

The other plan, for which the minimum pension is \$50 monthly starting at age 65, is designed for veteran members of the union whose earnings in the future are insufficient to qualify for a sizable normal pension. It applies to performers who have at least 30 years' standing in legit, including a period of attachment between Dec. 31, 1959, and Dec. 31, 1962.

Broadway producers began contributing June 1, 1960, to the Equity Pension Fund in accordance with the terms of the four-year contract negotiated then between the union and the managers. However, the pact was not agreed upon until after Broadway productions had been blacked out for a period following managerial reluctance to accept the union's pension demand.

Managerial contributions to the Equity Pension Fund include stock and industrial productions. Getting the pension program operational in terms of benefit payments to Equity members was delayed by an arbitration proceeding to determine the apportionment among theatrical unions of the coin saved by Broadway productions from the repeal 20 months ago of the 5% New York City admission tax on legit tickets.

The tax was lifted on the proposition that the remittance be diverted to pension and/or welfare funds of the various legit unions.

'Do Re Mi' Repays \$15,000; Still \$175,000 in the Red

"Do Re Mi," which ended a post-Broadway tour in Detroit in March, 1962, has distributed another \$15,000 to its backers. The divvy, reflected in an accounting for the period from April 30, 1962, to last June 30, brings to \$225,000 the amount repaid the investors on their \$400,000 investment.

As of April 30 the David Merrick production has unrecovered cost of \$187,870. Subsequent revenue of \$14,828 (including \$4,150 received in repayments for orchestrations, 10,000 from stock rights, and \$678 interest), less \$382 in sundry expenses, reduced the deficit on the venture as of last June 30 to \$173,424. The available balance as of that date was \$1,576.

Phil Silvers starred in the tuner, for which Garson Kanin wrote the book, with music by Jule Styne and lyrics by Betty Comden and Adolph Green.

Ben Kamsler in London For 'Murder' Production

London, Aug. 20. Ben Kamsler, who was here in the spring, returned to London last week to set up a production of "Portrait of Murder" for a West End opening Sept. 10 after a try-out tour. He is accompanied by Robert Bloomfield, who wrote the melodrama. George Shadanoff, who will direct, has also arrived.

Phyllis Calvert has already been signed for the lead, and the other five players are being cast, with Felix De Wolfe acting as representative for Kamsler and Shadanoff. Rehearsals are to start this week.

A musical background has been written by composer-conductor George Cates, who was in London recently to arrange recordings through Leeds Music. Liberty Records has already issued an American recording on "Paula's Theme" from the play.

An West End co-producer will be named after Kamsler arrives. The idea is to present the show on Broadway following its London run.

JANE POWELL

ESTABLISHES HIGHEST GROSS IN SUMMER THEATRE HISTORY

\$86,329 - FIRST WEEK

\$91,476 - SECOND WEEK

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She is a mighty mite and made Molly a giant of a woman with her superb performance".

—John Houser,
LOS ANGELES HERALD-EXAMINER

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"It is a triumph for Miss Powell when she digs into the roughneck Molly, discarding her usual and natural accoutrements, to display a versatility and range that enable her to take the part and make it her own. 'Molly Brown' will be the biggest hit yet at Melodyland.

Miss Powell spares nothing to get into the role and the opening night audience rewarded her with an ovation."

—James Powers,
HOLLYWOOD REPORTER

"Our producers' eyes bulged when Jane Powell opened at Anaheim in 'The Unsinkable Molly Brown'. Ross Hunter says she's the greatest Molly of them all."

—Hedda Hopper

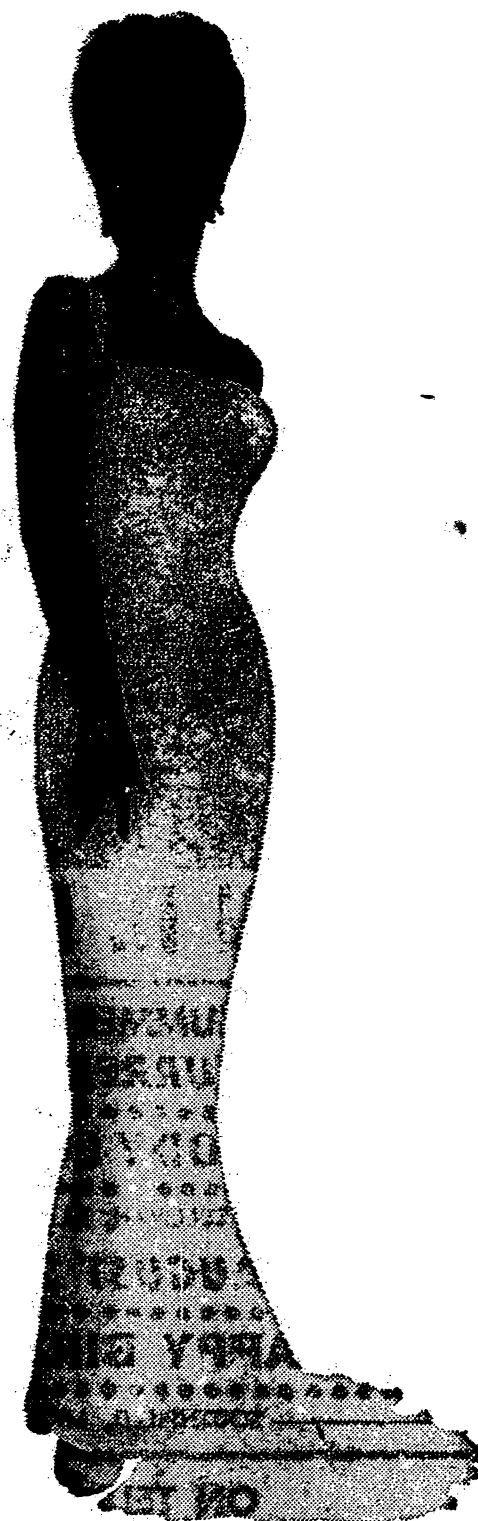
"Jane Powell received a standing ovation as 'The Unsinkable Molly Brown' at the Melodyland Theatre."

—Louella Parsons

"Everyone who hankers to bankroll Jane Powell in a series if they can get the right network time, would redouble their efforts after catching her in 'The Unsinkable Molly Brown' at the Melodyland Theatre."

—Jack Hellman,
DAILY VARIETY

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Elmer Rice's 'Minority Report'

70-Year-Old Playwright's Memoir a Definitive Document of Our Times

By ROBERT DOWNING

"Minority Report" by Elmer Rice (Simon & Schuster; \$6.50), is a recap of the 70-year-old writer's personal life, his professional struggles and triumphs, his battles for civil liberties, and his campaigns on every hand against injustice. Rice says in a summary to this 474-page tome: "I have written this book primarily for my

own instruction and satisfaction."

Author will doubtless discover that he has also written the book for a large audience. It is impossible to disregard the autobiography of a New York law office clerk who wrote "On Trial" in 1919, only to follow this with 50 full-length plays. Twenty of these were unproduced, but among those to hit the lights were "The Adding Machine," "Close Harmony"

(written with Dorothy Parker), "Cock Robin" (with Philip Barry), "Street Scene," "Counsellor-at-Law," "We the People," "Judgment Day," "Two on an Island," "Flight to the West," and "Dream Girl." Rice has also written four novels and a penetrating stage study, "The Living Theatre" (1959).

Apart from writing, Rice's achievements are formidable. For almost half a century he has been a guiding force with the American Civil Liberties Union. He is the honored doyen of P.E.N., the international writers' club. For 40 years he has been active with the Authors' League, later with The Dramatists' Guild.

He drafted the original plan for the Federal Theatre Project of the

1930s at the suggestion of Harry Hopkins, and was director of the N. Y. Federal Theatre (it was Rice's idea to establish the Government-sponsored theatre on a regional basis). He was one of the founders and last surviving participants of The Playwrights' Company. In his unremitting fight against censorship, he was instrumental in gaining American release for such films as "Oliver Twist" and "The Miracle." He was vilified by the McCarthy witch-hunters.

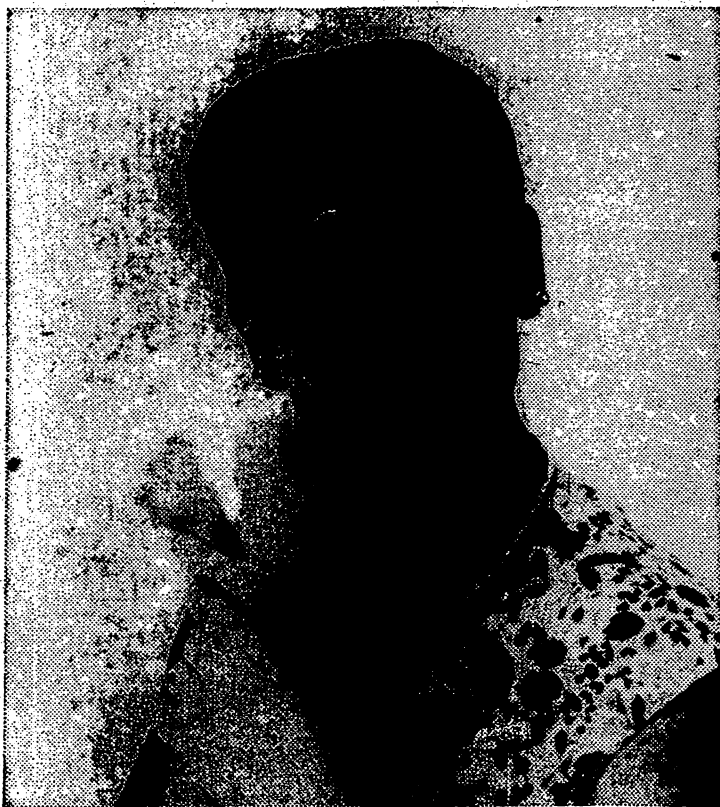
It is not always easy to read Rice's book. He admits to a personal coolness and detachment, an appreciation of the minority viewpoint. These characteristics, of course, make him Elmer Rice. But because of these qualities, he sometimes writes with obliquity and a semi-detachment that can strain the reader's concentration.

Rice's report, nevertheless, is of considerable importance to the theatre of our time and to an understanding of our times. His impact in behalf of freedom of artistic expression has served American art beyond assessment. The aloofness with which he sometimes recounts his story should not be mistaken for lack of warmth or heart. One needs only to read his stirring defense of Mady Christians, a gallant lady who was destroyed by blacklisting, to appreciate the humanity of the writer.

His good deeds and his excellent intentions outweigh by far his occasional cantankerousness when he feels compelled to call Belasco an "old fraud," or to refer to Stark Young as a "silly man."

In view of the lasting value of this volume as a living document and testimony, it seems a pity that the publishers failed to provide the book with an index.

EVERYBODY ♥ ♥ LOVES ♥ ♥



ANN B. DAVIS

IN SUMMER STOCK
CURRENTLY

.....
"EVERYBODY LOVES OPAL"
.....

SULLIVAN, ILLINOIS

AUGUST 27th

.....
"HAPPY BIRTHDAY"
.....

SOUTHFIELD, MICHIGAN

ON TELEVISION
CURRENTLY

.....
"THE KEEFE BRASSELLE SHOW"
.....

CBS-TV

STILL BEING SEEN AS "SCHULTZY"

ON

.....
"THE BOB CUMMINGS SHOW"
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Bits of London

London, Aug. 20.

Prince Charles and Princess Anne paid their first visit to the Whitehall house of farce to see "One for the Pot."

"Wham, Bam, Thank You, Ma'am" folded at Brighton last week and will not reach the West End. It's the fourth show to flop on the road recently. Others were "Yankee Doodle Comes To Town," "Who? Where? What? Why?" and "The Perils of Scobie Pitt."

Michael Codron's production of "Rattle of a Simple Man" will end a year's run Sept. 12 at the Garrick.

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Sounding-Off

Continued from page 53

and a critical column by drama critic Howard Taubman, in the Times). [The producer also reprinted it as a page ad in VARIETY.]

He was answered by Alan Schneider, stager of "Virginia Woolf," and then in the Trib last Sunday, producer Michael Ellis had a byline article goodnaturedly chiding both Cohen and Schneider in the course of plugging his upcoming production of "The Advocate," which will have simultaneous prems on Broadway and television.

Not to be left out of the free-for-all, Douglas Watt, substituting for the vacationing critic John Chapman, had a column in last Sunday's drama page of the N.Y. News, under the heading, "Our Timid Playwrights," with the subhead, "Courage, Men! If You're Out to Shock Us, Why Draw the Line?" It was a deadpan rib about how modernist lurid drama dispensers like William Inge, Albee and Tennessee Williams have their most violent bits of action take place offstage.

The whole sequence of journalistic nipups has at least animated the traditionally dull summer season in legit—and incidentally, perhaps, stimulated newspaper circulation, or at least readers' blood pressure.

Australian Shows

(Week Ended Aug. 17.)

(Figures denote opening dates)

BRISBANE

Opera Season, Majesty's (8-7-63).

MELBOURNE

Big Men Fly, Russell St. (6-12-63).

O'night Mrs. Puffin, Comedy (7-12-63).

How to Succeed, Majesty's (8-16-63).

Merry Widow, Tivoli (8-7-63).

Silent, Lonely Night, St. Martin (8-7-63).

Wildcat, Princess (7-19-63).

SYDNEY

Do You Mind, Phillip (5-10-63).

Joyce Grenfell, Royal (8-12-63).

King and I, Tivoli (7-17-63).

Playboy Western World, Tote (7-27-63).

Sail Away, Majesty's (7-19-63).

Typist & Tiger, Ensemble (8-9-63).

Unbekannte Seine, Independent (8-9-63).



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World-L.A. Times-Mirror Merger

Long rumored merger of the Cleveland and New York World Publishing Co. with the Los Angeles Times-Mirror Co. was approved by both boards last week. In a stock swap that will retire World from the Midwest Stock Exchange, this interprets itself into a little over \$13,000,000. The family owned World Co. (Ben D. Zevin et al.) will continue autonomously under the Norman Chandler (Times-Mirror) umbrella, which has seen the Coast publisher extending his "communications" empire. He recently acquired a law book firm (Matthew Bender Co.) and now further his hardcover book publishing adjunct with the World takeover. Latter owns two large printing plants in Cleveland, publishes bibles and dictionaries along with tradebooks and paperbacks (Meridian).

Times-Mirror also owns New American Library (Signet and other trade names) and NAL paperbacks will probably benefit from and with the Meridian-World acquisition.

Despite literary agents' fears that "the paperback tail is wagging the hardcover dog" too much, all concerned insist that paperback reprint rights are still a matter of the highest bidder.

Cowles' Earnings

Cowles Magazines & Broadcast reports earnings of 44c a share for the first six months of 1963.

For the first six months of this year, the company's revenues totaled \$58,193,578, with earnings before taxes of \$3,172,342, and net earnings of \$1,319,623.

In a letter to stockholders, prexy Gardner Cowles said that no meaningful comparison could be made between earnings for the first six months of this year and the first six months of '63 because of acquisitions since June 30 of last year. Also because of the inclusion of earnings of Star Publishing, not previously consolidated.

Wrather Into Publishing

(Jack) Wrather Corp. is now a 33% owner of Supplement Pub. Corp. (Poise, new Sunday supplement for young women, which bows next weekend, Aug. 25). Maurice Rosenfield is board chairman and publisher of Poise; Mrs. Alice Thompson, former editor of Seventeen and Glamor, is editor-in-chief.

Poise plans 10 issues per annum and will be in rotocolor. So far it has been sold to the St. Louis Post-Dispatch, Chi Sun-Times, Boston Globe, Atlanta Journal & Constitution, Frisco Chronicle, Seattle Times, Washington Star, Dallas News, L.A. Times and Philly Bulletin.

Wrather's diversified holdings include Muzak, Disneyland Hotel, film and tv properties including "Lassie" and "Lone Ranger," and control of the A. C. Gilbert Co., toy manufacturers.

Boycott Threat

Four major labor organizations have threatened a boycott against firms advertising in Stewart E. Fern's Hawaii State Newspapers, which are being struck by the AFL-CIO International Typographical Union. Chain of name and suburban weeklies is topped by the Walkiki Beach Press.

Letters sent to advertisers and their ad agencies say: "We feel it only fair to notify you that if you continue advertising... we will be obliged to put you on our unfair list and urge our membership to boycott your establishment and/or your products."

Aussie's 'Playboy' Frowns

Vice Squad seized a recent issue of 'Playboy' at bookstalls and newsagents in Melbourne and other parts of the state of Victoria.

Eighty warrants, which police took out authorizing the seizures, alleged that the magazine contained obscene matter. Retailers raided will have to appear before courts to satisfy magistrates the publications were not obscene.

The issue in question contains photographs of film actress J'vne Mansfield nude and semi-nude.

Fred Woodress' Book

Fred Woodress, ex-VARIETY correspondent in Dayton-Springfield, O., and Birmingham, Ala., has authored "Publicity Tips for Amateur and Professionals on the Way Up in Show Business," which Thom Henricks Associates, a Birmingham house, is bringing out.

Henricks publishes The Magnet,

only magic tabloid in the world, and has issued books on clowning (by a Ringling clown) and other show biz anthologies. Woodress was former entertainment editor of the Birmingham Post-Herald.

GAC Literati Dept. Slashed

General Artists Corp. has virtually eliminated the literary dept. in New York. The entire literati staff, with the exception of Jack Phelps, has been let out, and all major work in that sector will be out at the Coast. Ned Brown, who was in the Coast literary dept. resigned last week. Bob Mills and Aviva Hillman were let out late last week in New York.

Originally, it was reported that Phelps was also to go. However, a GAC spokesman declared that there is no disposition in his case as yet.

The GAC literateurs still comprises a sizable force. A little more than a year ago, GAC absorbed the Preminger-Fein-Stuart Literary Agency which is still intact and working in the Coast office. In addition, Marty Shapiro is in the GAC script sector on the Coast.

USIA's Show Biz Trailer

The newest issue of America Illustrated, which has just gone on sale in the Soviet Union, has several show biz layouts.

The magazine, looking a lot like Life, is published by the U.S. Information Agency and is sold in the USSR under terms of an exchange agreement which permits a Soviet mag to be peddled in this country. America Illustrated is in the Russian language.

There are three full pages of pictures and text on the film, "Billy Budd," taken by permission from Life Magazine; an illustrated Saturday Review story on the two-story Cinema I and Cinema II Theatres, N.Y.; and especially written story on the Van Cliburn contest for pianists in Fort Worth.

Vevtushenko's Autobiog

"A Precocious Autobiography" by Vevny Vevtushenko (Dutton; \$3.50) covers life of the celebrated Soviet poet from his birth in Siberia in 1933 to his well-publicized visit to Paris last March.

As in memoirs of male dancer, Nureyev, this book depicts thankless plight of artists in a totalitarian state. Like Nureyev, Vevtushenko has dared to criticize the Kremlin, and he was made the object of an angry speech by Khrushchev. Despite Party disapproval, writer enjoys considerable affection and esteem in Soviet Union, and it seems likely his work will prevail.

Because of dramatic manner in which Vevtushenko reads his own verse in public (some carries photos of his exuberant platform style), poet now rates as a performer, capable of drawing capacity crowds wherever booked.

Volume contains much moving philosophy, originally expressed. Work developed from an introduction poet was asked to prepare for an American edition of his collected verse (Dutton). Memoirs have been well translated by Andrew R. MacAndrew. Rodo.

Trib Shifts

Sheldon Zalaznick, former senior editor of Forbes and before that with Newsweek, is the new editor of the N.Y. Herald Tribune's new Sunday rotogravure magazine which kicks off Sept. 29. Peter R. Palazzo will be Sunday art editor, all operating under Sunday editor Joseph Carter. All the Lively Arts material will continue under Herbert Kupferberg.

Donald I. Rogers, longtime business and financial editor of the Trib, has resigned because of policy differences plus his radio-tv and other writing commitments, and has been succeeded by Ben Weberman, financial news editor.

Versatile William Archibald

Playwright William Archibald, who has been a song-and-dance man, chairman of the Playwrights Committee of the Actors Studio, has written librettos of Broadway legit musicals and adapted Henry James' books for stage and screen, has now gone into the children's book authorship field.

His first, "The Magic Blot," is also illustrated by him, and tells what happens when a little boy spills his ink bottle. His second in the series, due a couple of months later, is titled "A Day in the Life of a Clown." Stein & Day is the publisher; first one due next month.

Publishing Stocks

(As of Aug. 20, closing)

Allyn & Bacon (OC)	24 3/4 + 1/2
American Book (AS)	42 - 1/2
Amer. Book Strat. (AS)	5 1/2 - 1/8
American Heritage (OC)	5 3/8 - 1/8
Book of Month (N.Y.)	19 1/4 + 1/4
Conde Nast (N.Y.)	11
Cowles (OC)	12 1/4 + 1/4
Crowell Collier (N.Y.)	19 1/2 - 1/4
Curtis Pub. (N.Y.)	5 3/4 - 1/2
Ginn & Co. (N.Y.)	29 3/8 + 3/8
Grolier (OC)	52 + 1/4
Grosset & Dunlap (OC)	10 1/2 + 1/4
Harcourt Brace (N.Y.)	33 1/2 + 3/8
Hayden Pub. (OC)	3 1/2
Hearst (OC)	25
Holt R & W (N.Y.)	30 3/4 + 3/4
LA Times-Mirror (OC)	34 3/4 - 1/2
Macfadden Bartell (AS)	4 1/2
McCall (N.Y.)	27 5/8 + 1/2
McGraw-Hill (N.Y.)	29 7/8 + 1
Meredith Pub. Co. (OC)	25 3/4 + 3/4
Nat'l Per. Pub. (OC)	8 1/2
New Yorker (OC)	105 + 10
Pocket Books (OC)	5
Popular Library (OC)	2 1/4
Prentice Hall (AS)	32 5/8 + 1/8
Rand'm House (N.Y.)	10 - 1/4
Scott Foresman (OC)	25 1/2
H. W. Sams (OC)	29
Time Inc. (OC)	90 1/4 + 4
Universal Pub. (OC)	4 3/4 + 1/8
Western Pub. (OC)	19 3/8 + 1/4
World Pub.	16 3/4 + 1

OC—Over the Counter.

NY—N.Y. Stock Exchange.

AS—American Stock Exchange.

(Supplied by Bache & Co.)

Published Screenplays

Dylan Thomas' "The Beach of Falesa," written by him as a screenplay for Rank in 1948 but never produced, and based on Robert Louis Stevenson's adventure of the same name, will be published this fall by Stein & Day. Richard Burton and Laurence Olivier have been mentioned as interested in filming it now. The late Welsh poet's last published work in the U.S. was his play, "Under Milk Wood," in 1954.

Stein & Day first published Elia Kazan's "America America" which WB will release in '64 and which has been translated into several languages besides being a Reader's Digest Condensed Book Club selection.

CHATTER

St. Louis' centennial author and traveler, Lee Meriwether, is on his first European tour of his second century, going from London to Paris and Madrid, with an eye to writing a book on the new Spain. He was born Dec. 25, 1862 and has outlived three wives and three children.

When Italian pop singer Peppino di Capri makes his American bow at Carnegie Hall Sept. 29 he will introduce a tempo with a combo backing him, The Rockers. He avers it's a new dance beat. Di Capri is on Everest label in the U.S. and his first American concert tour will take him on dates including Philly, Chi, Boston and elsewhere.

John Douglas, an Albany Times-Union feature reporter for several years, will enter General Theological Seminary in September, to complete his studies for the ministry of the Episcopal Church. A lay reader in Trinity Church, Albany, and editor of The Albany Churchman, monthly newspaper of the Albany Episcopal Diocese, Douglas has been studying as a postulant for holy orders in the local diocesan theological school. He is from Ellenville, Catskill Mt. village.

Arnold W. Ehrlich shifted from Holiday, as senior editor, to ditto title, in charge of articles, for Show, succeeding the late George Wiswell.

David (ex-CBS, Washington, and ex-Paris) Schoenbrun signed with Hall Syndicate for one-a-week political column starting Jan. 1.

Don Herbert, tv's "Mr. Wizard" for the past 12 years, has updated his "Mr. Wizard's Science Secrets" for Hawthorn (under the Popular Mechanics imprint) publication in October.

Wesley First, 43, managing editor of the N.Y. World Telegram & Sun, named to the faculty of the School of Journalism at Ohio State University. He will direct a special enterprise reporting group on the campus daily, the Ohio State Lantern, and also teach journalism classes. He is a native of Erie, Pa.

Bertha Klausner, N.Y. literary agent, will handle the novel, "Rape of God," for writer Stanley Ziperman, drama critic of Van Nuy (Cal.) News and Green Sheet.

SCULLY'S SCRAPBOOK

By Frank Scully

San Diego.

Though this town, in a valiant attempt to reverse a trend designed to turn picture houses into parking lots, has opened two new houses this summer, it now has to fight surfers. They are multiplying by thousands and attack the very people Hollywood hopes to win back from tv. That is the teenagers.

Capitol Records, not to be caught short in this trend, has a new disk out called "My Son, the Surf Nut." But this sort of fun at junior's expense will not slow down his desire to roll with the waves one whit. In fact, it may take an army of wits to do it.

An industry has developed out of this phase of the Prez's physical fitness program. Not only an industry but an entire vocabulary. I have two teenagers, one 13 (going on four) and another 19 (going on six), and they have both embraced this dousing madness.

Jack Skirball has piled whatever dough he made in Hollywood when pictures were a power into a filled-in vacation land here. It is an enormous operation, with a 90-foot observation tower, free movies (that's how much they have skidded?), a nitery under a huge sanddune (called the Barefoot Bar), sailboats, waterskis and every conceivable sideshow tossed in to entertain the \$20-a-day bungalowers.

Coming in right behind are Hanna-Barbera who have grabbed off 40 acres and will spend \$20,000,000 on a resort where 10,000,000 tourists trek to and from Tijuana each year. Like Disneyland, it will not neglect exploiting the sources of its own wealth. Lots of "Flintstone" byproducts will be for sale. The first wing of this Fairy Story opens next summer.

But the real menace to the picture dollar is this latest craze to cast one's plank upon the waters.

Ever alert to the *demier cri*, the oldest of our teenagers on first hearing the Prez say, "Don't look to see what the country can do for you but what you can do for the country," took up water-skiing. And in this serious enterprise she was a year ahead of Jackie. After two summers she was champ of Lake Tahoe, and that's a large body of water.

But this year on more serious reflection she has realized that water-skiing requires a motorboat to pull the skier and a pilot to handle the motorboat. This is wasting manpower, she believes, and not likely to increase the gross national product.

Surfboarding Saves Gas

She discovered that surfboarding, on the other hand, uses water-power rather than gasoline and really represents a national saving. Of course, a surfboard costs \$100 but second-hand ones (presumably left behind by college boys who have been drowned or swept to Hawaii in a rip tide) can be picked up for \$45.

The best places to surf along the Pacific Coast have all been recorded on a map. One of the most hazardous is right here beyond the port of San Diego, up near La Jolla, a swank suburb where they have a summer stock company which Gregory Peck started and got out of before it typed him.

Other beaches are only for beginners because the waves rarely run more than six feet high and if they do the lifeguards post red warnings and order everybody off the beaches.

But around the Hawaiian islands the waves run 12 feet high and are thriller-dillers, and one can get a job waiting on table in Honolulu, my teenagers informed me, and practice surfriding in mid-afternoon when there is not much munching trade.

One of their Hot-Doggers explains, "If you don't have a car, and your thumbs are not worn down from paddling, it's amazing how many people will pick up several boards and owners at one time." So you see there are nuts behind steering wheels as well as on surfboards.

There are many ways to paddle beyond the breakers, or "soup" as they call this foam. Two favored ways are either by sitting on the surfboard or lying prone on it. Either way you must use your hands as paddles. Ditchdigging is easier, and more profitable, but not so many girls watch ditchdiggers.

In coming in on a wave you stand with knees flexed and hope the breaker will not break you in two. When really skilled you can make a right or left turn and go out to sea again without paddling back. On the other hand, you may have to "grab a rail" as they describe leaning forward and holding on to the sides of your board.

Surfing was brought to this country from Hawaii and to there from Bora Bora. The most powerful Polynesian chiefs were usually the best surfers. They had the lightest boards. Their serfs had boards made from pine logs washed up on their beaches. After the death of one king his widow, spurred on by missionaries, declared the sport tabu because it interfered with work.

The Outrigger Canoe Club at Waikiki resumed the sport in 1907. Duke Kahanamoku, famed as an Olympic swimmer, became the best known surfer. Malibu Beach took up the sport in the '30s (cheaper than motorboating during the Depression.) Redwood and balsa were first used as woods. But these were slow.

100,000 Surfers Study Movies for Style

Perhaps 200 addicts rode the waves until after WW II when boards were lightened and tailored with spoon-shaped noses, concave and convex bottoms, and double skegs. Shorter boards were brought on the market. Fiberglass boards were introduced. Walking the nose, and whip-turns were introduced. Today there are 100,000 of these nuts on the west coast alone and the only movies they attend are those showing them how to improve their skill.

The breed is divided into Gremmies, Hodads and Hot-Doggers. A Gremmie is an ill-mannered jerk new to the sport but with a mouth as wide as the Pacific, who usually lands in the soup with his board on top of him. A Hodad is a beachcomber, a bum, who hangs around with surfers but never goes near the water. A Hot-Dogger is a top surfboarder.

How They Talk

These soused savants have a whole vocabulary of their own. Some of their phrases are quite colorful.

BEACH BUNNY—Girl who watches surfers but does not go in the water.

CATCHING A RAIL—When the board cuts into the surf and throws the rider.

COFFIN—Riding a wave while lying flat on your back on the board with arms folded across the chest.

COWABUNGA—The victorious cry of the surfer.

EL SPONTANEO—A Hot-Dogger's trick done from a head dip position with arms wrapped around the back of the legs. Usually done from the nose of the board.

GREMMIE—Snill-mannered surfer; inspiration of "Some Gremmie Stole My Hair Bleach."

GOOFY FOOT—Surfing with the right foot forward instead of the left.

HANGING TEN—Walking to the nose of the board and putting 10 toes over the edge.

POPOUTS—Mass produced surfboards.

TAKING GAS—Getting caught in the curl of the wave and losing your board.

Least some optimistic managers think this is only a summer sickness and when winter comes the icy water will drive the surfers back into picture houses, it should be added, to allay their hopes, that these nuts plan to try out snow-surfing in the San Bernardino mountains during Christmas vacation.

Broadway

Jim Grady of the N.Y. Mirror, who works with radio columnist Nick Kenny, has undergone major surgery at Mt. Sinai Hospital.

Madeleine Gottlieb, daughter of General Artists Corp. veepee Lester Gottlieb, joined Gary Kagan's public relations office as an account exec.

Attorney-author Louis Nizer back from Devonne-les-Bains, in southern France, where he worked on his second book, a sequel to his smash "My Life In Court."

N. Y. Variety Tent 35 is blue-printing a Yonkers Raceway party Sept. 11, for benefit of its Heart Foundation. The \$15 per-person package includes dinner at the clubhouse, track admission as well as all gratuities.

Mrs. Gene (Mary) Murphy in Harkness Pavilion for leg op. Her husband, publicist for the Stardust and Desert Inn, Las Vegas, himself just got an okay physical checkup at the Santa Barbara (Cal.) Sanitarium.

Lillian Gish, Cornelia Otis Skinner, Mrs. J. Truman Bidwell and Mrs. George E. Judd Jr. trailerizing the Sunday, Dec. 1, \$35-a-head dinner-entertainment of the American Academy of Dramatic Arts, this year slated for the N.Y. Hilton.

Between RCA Italiana business, which took him to Rome, where he took ill and resulted in an operation in New York, Frank M. Folsom's first day back at his desk in the RCA Bldg. was yesterday (Tues.). He has regained his voice following a minor throat op.

The 78-capacity Theatre Shack at North Arlington, N.J. (Producing Actors Co.) pitching to established and unknown playwrights to try out their scripts there as a sort of living laboratory where audience reactions for the inevitable rewriting can be readily obtained.

Restoration work on the Carnegie Recital Hall is expected to be completed by mid-September and will open with an invitation gala. On the Special Carnegie Recital Hall Committee are Mrs. Owen R. Cheatham, Mrs. I. B. Lavan, chairman; and Mrs. Robert W. Dowling and Frank Folsom.

Humphrey Douless, of National Concert Artists Corp., is recuperating in the Veterans' Hospital, West Haven, Conn., from a heart attack of two weeks ago. He was transferred from Norwalk (Conn.) Hospital to take advantage of the heart clinic at Veterans', which has consultants from the Yale Medical School. Douless is the VARIETY correspondent in Westport, Conn.

Unknown songstress Lulu Porter's ovation at the Third International Song Festival at Sopot, a Baltic resort town in Poland, earned her a recall for a supplementary concert the ensuing night. In addition she will tour 10 different cities in Poland. Little known songstress got tapped by the State Dept. on Pierre Salinger's recommendation when he caught her at Ye Little Club, BevHills.

Inroads being made by motels vis-a-vis hotels for Gotham visitors caused the landmark (since 1923) Times Sq. Hotel to change its billing to Times Sq. Motor Hotel, to accent the free parking. World's Fair influx next year or now, the high cost of parking for tourists to N.Y. has militated against room reservations in favor of the Loew's Sheraton and kindred motels with their free parking appeal.

Georgie Jessel being inundated with "father" cards, since agreeing to \$500-a-month for support of his 17-month-old daughter by film actress Joan Tyler who instituted the paternity suit in L.A. Comedian is 65; Miss Tyler is 29. He also agreed to take out two insurance policies, totaling \$35,000, for benefit of the little girl but, in event of death, only \$500 per month would be spent for the child's support.

Marion and Sol Schwartz must vacate their BevHills house to make room for owner Ralph Bellamy, from whom they rented, and will take up light housekeeping for several months in one of the BevHills Hotel bungalows until they find a new manse. Col studio production chief, just returned to the Coast following a homeoffice quickie confab, wants his wife to unload the responsibilities of a big house for a while; she's still recovering from recent illness.

Jack S. Seidman (& Seidman), top CPA firm, and himself prominent Broadway angel and accountant for many producers, is back

from Outer Mongolia where tourism is minimal but where, none the less, he paid \$85-a-day to the government-controlled hotels (as they are laughingly called) and transportation (strictly yak). The oxen route inspires his crack, "Call me Yak Seidman now." We promised to do a VARIETY story on the Mongolian theatre, after he does an assignment for Fortune on the Russo-Chinese economy as it focuses in Siberia and Outer Mongolia.

Las Vegas

By Forrest Duke
(DUDLEY 4-4141)

Gene Austin back at his home here after a one-nighter tour.

Dunes prexy Major Riddle and family back from Hawaiian vacash. Flamingo's Abe Schiller took eight children on fishing trip to Canada.

Warren "Doc" Bayley named Garr Nelson entertainment director at the New Frontier.

Ex-heavy champ Rocky Marciano and family in to see "Flower Drum Song" at the Thunderbird.

Maynard Sloate inked personal manager pact with Jerry Colonna, now toplining Tropicana lounge.

After Louis Armstrong's current Riviera headlining gig, he takes his first vacash in 50 years, will visit Africa.

Jack Loo, costar of "Flower Drum Song" at the Tbird, may take over U. S. franchise for new Japanese motorcycle.

Las Vegas Tent of Saints & Sinners established at Thunderbird Hotel with help of members of Los Angeles Tent.

Comedienne Barbara Heller, featured in Ray Bolger's show at the Desert Inn, inked by Jackie Gleason for his fall tver.

Huntridge Theatre, halfway between the Strip and downtown, started all night policy with Frank Sinatra's "Come Blow Your Horn."

Louis Armstrong celebrated his 50th anni in show biz by piloting a jam session in the Riviera lounge after his regular show in the main room.

Probably for the first time, three married show biz teams have been starring on the Strip simultaneously: Steve Lawrence & Eydie Gorme at the Sands; Gordon & Sheila MacRae, Flamingo; and Freddie Bell & Roberta Linn, Sahara Cas-bar.

Cape Cod

By Evelyn Lawson

Bertha Klausner, literary agent, in to visit clients on the Cape.

Bobby Hackett at The Cape Town House in West Harwich now until Labor Day.

Mae Barnes and Dolly Dawn double bill at in The Edwardian Room of The Crown & Anchor in Provincetown.

Allen Ludden and wife Betty White, appearing in "Janus" at The Cape Playhouse, Dennis, broke a 37-year-boxoffice record.

Eleanor Cody Gould put on "Way Out West," a musical for Cape Cod small fry, Friday morning (16) at The Cape Playhouse in Dennis.

Betsy Argo, director of The Arena Theatre in Orleans, starred in "Once Upon a Mattress," which just finished a three-week run to capacity houses Saturday (17).

Sam and Bella Spewack, guests of publicist Ben Sonnenberg, visited The Cape Playhouse in Dennis to discuss their new Broadway musical, "Mrs. A" with manager-director Charles Mooney.

Atlantic City

By Joe W. Walker

Fats Domino into Hialeah starting Friday (23).

Della Reese into Irv Kolker's Le-Bistro Friday (23).

Julian "Cannonball" Adderley at Wonder Gardens.

Larry Steele's wife injured in a mid-city auto accident and hospitalized.

Dinah Washington into Club Harlem Thursday (22) as Sammy Davis Jr. ends two-week engagement.

Lennon Sisters and Rod Lauren into Steel Pier's Music Hall for a week ending Saturday (24). Les Elgart into Marine Ballroom. Paul Anka due back Sunday (25) through Sept. 1 with Billy May Orchestra under the direction of Frankie Lester.

London

(HYDE Park 4561/2/3)

Harold and Robert A. Freeman in last week on the Queen Mary. Theatre owner Albert Weis also arrived.

Jack Green, formerly with BLC, took over Metro's exploitation department from George Skinner, who joined United Artists.

In and around town: Sylvia Fine, Paddy Chayefsky, Gino Cervi from Rome, Stephen Sondheim, Michael Levee and Philip Langner.

Warner-Pathe tossed a lunch for the scribes after press screening of "Billy Liar," which will be Britain's official entry at the Venice film festival, starting this weekend.

Mrs. Margaret Baird, widow of television pioneer John Logie Baird, arrived last week on vacation from Cape Town and feted at a Savoy cocktailery by Baird TV Distributors.

The Hamptons

By Dorothy Ross
(East Hampton 4-1888)

Dr. Joyce Brothers is turning out her syndicated column from an Amagansett beachhouse.

Dwight Hemion and wife Joyce are summering in Quogue between chores as Perry Como's tv producer.

Truman Capote has heeded Horace Greeley's advice and "gone west." Felt he had had enough Bridgehampton sand for the summer.

The discotheque has hit Southampton, brought there by Olivier Coquelin from his successful Le Club in New York. The eastern Long branch is called L'Oursin.

Norman Paris, Cy Coleman and Peppi Morreale demonstrated at Dick Ridgely's in Southampton that six hands playing "Chopsticks" makes more noise than just two.

Who's Who of East Hampton will gather at the home of Ann and Casper Citron on Saturday (24). The "pouring" is in honor of Margaret Bourke-White and her new book, "Portrait of Myself."

Actress Paula Bauersmith back at her Montauk manse after a tour of the muscicents. Daughter Jennifer is the recipient of a \$2,500 Foundation Fellowship to study with Tyrone Guthrie in Minneapolis.

When the Helen Hayes Equity Group presented "Write Me A Murder" at the John Drew Theatre, she drove down for the opening and received a standing ovation when introduced to the East Hampton audience by Guild Hall director Conrad Thibault.

Producer Lewis Allen visiting with Bob Montgomery in East Hampton with the weekend conversation centered around Albee's "The Ballad of the Sad Cafe" which Allen is producing this season. Another Albee producer, Clinton Wilder of "Who's Afraid, etc." also revisiting East Hampton.

Jak Campbell's East in Amagansett, is presided over by the singer who becomes a restaurateur in the summer and returns to show biz in the winter when he tours for Columbia Concerts. This season he expects to lift his tenor voice as a member of the Hamburg Opera Co. in Germany. His last theatre role was an Ensign Cable in the nation company of "South Pacific."

The Sag Harbor Community has gotten into the act with a fete to raise funds for the "March on Washington." A one-man art show by Albert George Henriques plus local entertainment will take place on Saturday (24). Mrs. Ray Dudley wife of the Manhattan borough president, and Marguerite (Mrs. Harry) Belafonte are two of the behind-the-scene-organizers.

Paris

By Gene Moskowitz

(80 Ave. Neuilly-SAB 07-12)
Lido, Folies-Bergere and Casino De Paris all reporting solid summer biz.

Jean Davy off with a French legit troupe for appearances in South Africa and other Afro areas.

Burt Lancaster in to settle down with family as he begins "The Train" here with Arthur Penn directing.

Pierre Fresnay brought his hit lighter, "Rameau's Nephew," back to the Micholdiere after a few weeks' hiatus.

Michel Vitold directing and playing a revival of Strindberg's "Dance of Death" at the Theatre Lutece next month.

Antoine Bourseiller mounting

Jean Giraudoux's "Battle of Angels" with film star Anna Karina at the Gulgkamp legit fest in Brittany.

Orson Welles reportedly prepping a bullfight pic in Spain with foreadors Andres Vasques and Antonio Ordenez, and Elizabeth Taylor as the femme lead.

Peter Brook stages the French legit version of John Arden's British play, "Sergeant Musgrave's Dance," at the Theatre Athene in October. Laurent Terzieff stars. Maurice Pons adapted.

Pix holding up, in spite of the weather and summer exodus, include "The List of Adrian Messenger" (U), the Italo "Queen Bee," the Italo "Il Sorpasso" and the French "Hitler-Never Heard of Him." Topper of them all is the Cannes Golden Palm pic, "The Leopard."

Chicago

(DELAWARE 7-4984)

Amanda Ambrose is toplining at the Crystal Palace.

Allan Sherman at Tenthouse Theatre in a week of concerts.

Flamenco guitarist Carlos Montoya gives an al fresco recital at U. of Chicago's Court Theatre tomorrow (Thurs.).

Federico Fellini's "8½" had holdouts at the Carnegie for 16 consecutive nights and is by far the house's record grosser.

Sun-Times columnist Irv Kupcinet on a holiday till after Labor Day, so his WBKB-TV Saturday night talkfest goes into reruns.

Folksinger Peter Morse, making his debut at the Gate of Horn, is the son of Art Morse, attorney and prexy of Edgewater Beach Theatre Corp.

Second City's current revue, "20,000 Frozen Grenadiers," closes this Sunday; a new edition—the 13th since the cabaret opened in 1959—starts Sept. 3.

Vet theatre manager George Wilnot house manager at the Studebaker when Allstate Amusement Co. takes over the lease for a year, effective with the opening of "Beyond the Fringe" on Oct. 6. Ann Grey will handle the theatre parties.

San Francisco

By Jim Estes
(TH 3-7557)

Maria Callas is reported as a possible for Frisco Opera's '64 season.

Albert White, former violist with the S.F. Symphony, named orchestra manager for the '63 opera season.

Albert Dekker having an exhibit of his sculpture (very modern) while he's here in "Man for All Seasons."

Despite local column items, Lou Gottlieb declares, the Limelights are not breaking up—just taking a long rest.

The Committee, new (and zooming) satirical cabaret, is diversifying, beginning with a film series on Sunday nights.

Oldtime vaudevillians Stallings & Stallings (Will and Zillah) celebrated their golden wedding anniversary in Berkeley.

Disk jockey Al Collins wasn't kidding about hosting his farewell-to-tv party in the ruins of the Fox Theatre. It was a swinger, attended by a reported 7,000 people.

Sculptor Jay David Kipp was found not guilty of assaulting novelist Dennis ("Auntie Mame") Murphy with a knife at Big Sur: self-defense, the jury decided.

Janet Champion, who's been skating with the "Ice Follies" since age nine, will retire when the show closes at Winterland in September—at the age of 18.

Refurbishing of the Warfield Theatre, recently bought from Loew's by Fox West Coast, is under way, eventually will reduce seating from 2,656 to 1,900 or so.

George Andros, head of New Fack's (his third spot under same name), got tired of it all, sold out to Joe Travis, and talked about retiring. His new job: Host at New Fack's.

The Cathedral Civic Theatre, which played to some 6,500 in performances last season in Grace Cathedral (Episcopal), opens in October with "Murder in the Cathedral."

Miriam d'Ancona brings a new play, "The Tender Heel," into the Curran for its world premiere Sept. 30. Written by Joel Hamill, play stars Chester Morris and Signe Hasso.

Hollywood

Laraine Day back from New Zealand.

Len Kaplan joined Larry Rosen agency as associate.

Edward Binns and novelist wife Marcia bought 360-acre ranch.

Ken Raphael formed Artists' Consultants Inc., biz management firm.

Edith Head staged fashion show to parade her designs for "The Carpetbaggers."

Robert Springer joining Sherman Grinberg Productions as head of special script research.

Gene Barry kicks off four-city tour Sept. 3 in Philly to bally "Burke's Law" teleseries.

Corbett Monica headlines Motion Picture Costumers' Adam 'n' Eve Ball at BevHilton Oct. 12.

Dave Cantor sitting in for ailing Ed Yarbrough as field exploitation rep for 20thFox in local exchange.

William H. Thedford, Pacific Coast division manager for Fox West Coast Theatres, on European trek with spouse.

Reb Allen, folk singer, sustained chest and eye injuries when car he was repairing slipped from a jack and fell on him.

Gore Vidal in from Europe to sesh with producers Stu Millar and Lawrence Turman on production of "The Best Man" for U.A.

Molly Picon, who's sold over \$24,000,000 in paper, was honored guest Sunday (18) at Bonds for Israel banquet at Ambassador.

Alexandre Szombati, Belgian teleproducer, lensed Buster Keaton and Francis Lederer for celeb interviews for release in Europe.

James Whiteside, formerly in Washington office, succeeds late William Evidon as Columbia Pictures' Los Angeles branch manager.

Stan Livingston new manager of Warner Beverly Theatre, succeeding Don Haley who resigned to join Stan Seiden-Zev Huffman legit setup.

Stan Seiden and Zev Bufman took over production of "Sunday in New York" legit at Civic Playhouse from Danny Thomas Enterprises.

Irving Asher touring Strategic Air Command bases in U. S. to scout locations for "Forbidden Area," which he'll produce in association with the Landau Co.

Walter Hendl, associate director of the Chi Symphony, resigned as artistic director for future editions of the Ravinia Festival because of other summertime commitments in New York.

Rome

By Robert F. Hawkins

(Via Sardegna, 43; Tel. 479316)
Agnes Moorehead at Hilton after Greek vacation.

Walter Wanger at Grand. His "my life with Cleopatra" being serialized by Milan week, "Oggi."

George Wilson, actor-director of France's Theatre Populaire, in for lensing of "Empty Canvas." Ditto Isa Miranda, from London.

Eduardo Gattolisi back after years in U. S.—may take lead in new Italo play by Giuseppe Patroni Griffi which preems in Rome in Nov.

Cavaliere Hilton invited all Rome cabbies to treat-feast at hostelry in novel promotion stunt designed to show drivers how to get to newly opened place.

NBC's Bob Kintner due in; Fiorenza Bertieri back in town after "Cardinal" stint for Otto Preminger; John Barrymore in "Diavoli di Spartivento," a pirate yarn.

Mark Nichols signed by Steve Barclay to prep pub-ad campaign to "Dark Purpose," U-I release recently wound here with Rossano Brazzi, Shirley Jones and George Sanders toplined.

Bermuda

By Chummy Zuill

(P. O. Box 601, Hamilton)
Clay House Inn has changed hands; new owners is a syndicate titled Company of 25.

The Manny Greenfield-Terry Brannon theatrical enterprise-to-be here has been postponed.

Hildegard's absolute smash at Inverurie sees some patrons begging, bribing or fighting for seats and even standing room.

Last two weeks at 40 Thieves Club, Ben E. King broke all existing attendance records. Crowds so teeming the police were sent to check actual capacity with that allowed under local fire ordinances.

Anglo-U.S. Equities' Rapport

Continued from page 1

the organization, went to London for a series of conferences on the question with the British union. Alfred Harding, another Equity official, also went to England on a similar assignment. In both cases, British Equity heads were courteous, but noncommittal.

Since most of the exchange of actors consists of English players coming to the U. S., there's been little concern on the part of British Equity, which has generally persuaded the Ministry of Labor to prevent the entry of U. S. players or severely limit the time they could remain in the casts of London shows. With the recent intensification of Equity pressure on the U. S. Bureau of Immigration & Naturalization, however, it has become more difficult for English players to gain admission to this country.

The new reciprocal agreement indicates that British Equity has at last recognized, at least in principle, the idea of equal exchange of actors between the two countries. Since Equity has long leaned toward such a setup, a formal agreement to that effect may be possible.

Paves The Way

That would not, of course, provide a final "solution" to the alien actor situation, since it's unlikely that there would be as many parts available in London for American actors as there are on Broadway for British players. The different salary levels (and scales of living) in the two countries, as well as the preponderance of English plays in the theatrical repertoire, would tend to prevent equal job opportunities for aliens in the two stage capitals.

For the moment, the Equity-British Equity deal covers "Man and Boy," Terence Rattigan's play which will be done first in London and then on Broadway, using three English and three American players, and a two-way exchange of companies by New York producer David Black. In the latter case, the British play, "Semi-Detached," will be brought to Broadway with the entire original British cast, and the Assn. of Producing Artists, a touring American repertory troupe headed by Eli's Rabb, will go to England for a tour.

A statement by Actors Equity, in announcing the new agreement, read in part, "Many more English actors work on Broadway stages than Americans perform in London, and the lopsided exchange has resulted in mounting anger on the part of the American actor, for whom jobs are scarce." It added that the Equity council hopes that "in future both British and American Equity will continue to explore ways of making a two-way avenue in terms of interchange of actors."

Black's Deal

London, Aug. 20. David Black, who is associated with H. M. Tennent in the current West End production of "The Ides of March," which opened at the Haymarket, has set details on the Broadway presentation of last season's London hit, "Semi-Detached." It will play a week of previews at the Music Box, starting Oct. 1, with the official opening set for Oct. 7.

Black sailed for New York last Friday (16) and will be back in London early in September to prepare the Broadway version of "Semi-Detached." The David Turner play will be mounted at its original home, the Belgrade Theatre, Coventry, and will have a two-week run there, starting Sept. 16. He will be using the original cast of the Coventry production. A West End presentation of the comedy had a short run at the Saville Theatre starting last December, with Laurence Olivier starred.

Black has clearance from American Equity to import an all-British cast and, by way of reciprocity, has agreed to bring over the Assn. of Producing Artists for a repertory engagement in Britain, possibly at the Belgrade and then London.

Also on Black's slate is a London presentation next spring of another Turner play, "Antique Shop," which he will co-produce with John Gale and for which he holds an option on the U.S. rights. He is currently negotiating for

three other shows to be staged on either side of the Atlantic.

Broadway production of "The Ides of March" appears somewhat uncertain at the moment, in view of the lukewarm reviews in the London dailies. A final decision probably will depend on the outcome of the Haymarket venture. The show ran at about 50% capacity during its opening week, grossing around \$7,200.

Block Shakespeare Group

Chicago, Aug. 20. The Ravinia Festival Assn. attempt to bring over director Peter Dews and a troupe of British players for a program of Shakespearean plays next summer has been stymied, at least temporarily, by Actors' Equity, which is insisting that the 28-year-old suburban cultural society use U. S. actors. Dews had staged the "Age of Kings" series for BBC-TV.

Angus Duncan, exec secretary of the union in New York, is understood to have informed the U. S. Immigration & Naturalization office that Equity would not approve the importation of the British cast. The Ravinia Assn. plans to ask the union for a hearing, basing its appeal on the fact that the proposed Shakespeare festival would not deprive a single American actor of work.

A spokesman for the association said that Ravinia will drop its plans to do a Shakespeare program if the British company is refused entry. "We would not be interested in doing a lackluster program of plays," he said. "As with music, we try to present the finest artists available."

Paris Clipo

Continued from page 1

honest moves against American tourists all along the way.

He opined he knew why American and other tourists were now more and more avoiding France for Italy, Spain and even Germany. He quoted, and on the basis of his experience agreed with, Yanks who maintain Paris is the European capital to avoid. Corre inferred a drastic re-education and survey of tourist practices should be installed if Paris and France are not to lose this lucrative business.

Corre wrote about a scowling policeman when he tried to ask for directions in his camouflaged American-accented French. Then there was a concierge who soaked him a dollar for photographing an old historic building. And the taxidriver who refused to take him where he wanted to go and even slammed the door, if lightly, on his hand when he insisted on getting in.

More indignities were heaped on the pseudo-Yank when a short taxi trip he knew was only about 30c had him soaked 90c, plus the yells for tips at niteries and other places by impolite personnel. He said he ran into unpleasant experiences 10 times a day for the three days of his experimental descent into the Parisian tourist jungles.

He Digs

He even began to understand why many Americans feel they are being taken for suckers and many times have chips on their shoulders. This is one of the rare times that tourists have been defended. He found his first evening as an American one of the saddest.

And if the initial experience was like that, he realized why Yanks got discouraged and moved on quickly. He tried to go to a restaurant recommended to him but a cab driver talked him and his companion into another one which promptly forced champagne on them and the dinner came to over \$40 for two. The taxi man had gotten a tip for the steer.

In some restaurants or boîtes, change, if left a while on the table, was swept up by waiters under the guise they thought it was an extra tip. He did not get change after buying a program in a theatre and found cigarette girls asking for tips after the already hiked price of the butts in niteries.

On a bus nightclub tour he got two-and-a-half glasses of warm white wine and a little glass of

champagne full of foam for \$22. And he added he was subjected to miserable shows and revues. He now understood why fellow American and British press people ranted against Paris and the Riviera and less against Madrid or Rome.

Article raised much talk and it remains to be seen if steps will be taken to try to ease the tourist plight. Culture Minister Andre Malraux has long promised a special Paris summer season with a lot of theatre, music, etc., which is still slow in coming.

Campaigns for politeness to tourists and price listing have gone on before but seemingly to no avail. Still, some say that reporter Corre seemed to run into more rudeness, gypping, etc., than most fervent tourists run into in years. But it is a fact that Paris, if still a tourist mecca, drops a bit in esteem every year. It is apparent and all agree that something has to be done. But the general response is the well known French shoulder shrug.

Lively Aris Books

Continued from page 2

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White House Library

Continued from page 2

Adams papers) and Justin Boyd went over it. Arthur Schlesinger Jr., noted historian and a White House aide, was called in. They revised the Congressional Library list and mailed it to various scholars all over the nation for further advice.

In the end, James T. Babb, librarian of Yale University, took responsibility for the final version of the list, giving rise to a D.C. quip: "What's this—Yale deciding what Harvard shall read?"

The public is being asked to donate the money to buy the books, some of them very scarce and expensive. There is a prestige factor involved. Each book will carry a bookplate with the name of the donor.

Tv: More Woes Than Wows

Continued from page 1

cisions (as in the case of the NBC-TV Robert-Taylor series out of the Four Star shop) to major overhauling of formats and a whole succession of revolving doors involving top writers, producers and directors.

What happens to the shows in question, in which all three networks have major stakes, still belongs in the "wait & see" area, since all premiere sometime in September or October. But the tensions, the headaches and the heartaches, the losses (in the dumping of scripts and the reshuffling of creative elements) running into millions, must inevitably, it's felt, leave their mark on the properties in question. Few are the shows, it's estimated, that will be brought in with either the high hopes or the lofty concepts that were inherent in the original design.

There's no question but that the death of Odets strips NBC-TV and its Tuesday night Richard Boone anthology series of one of its strongest "selling points." For weeks the network's on-air promos for the Boone vehicle plugged away at the Odets "image" (in riding herd on all scripts) as the show's major assets. (The Odets promo, obviously, was dropped immediately).

There's upwards of \$4,000,000 riding on the hour series, being produced by Goodson & Todman in association with NBC. With five segs reported in the can, G & T say that the show has already developed a momentum and a spark that should see it through, for all the loss of Odets. Yet there's no denying that Odets was the one strong element and the "magic formula" to which NBC was keying the show's chances for success. (Odets had already written two original teleplays for the series, "Mafia Man" and "Big Mitch," and it's likely that one of these will be used to kick off the season).

The Judy Garland situation, which has created all varieties of consternation around CBS, apparently, is still dangling midair (there's a temporary hiatus on taping). Gary Smith is the new producer, George Schlatter having been bumped because of differences on production format, and even now CBS is trying to give the series a qualitative writing assist following some defections. (They've been talking to Robert E. Lee and Jerome Lawrence).

As for the Robert Taylor series, they're still wondering in the trade who's going to take the rap on the tab (reported to be nearly \$1,000,000) for production that has already gone into the series. Four Star prexy Tom McDermott disclaims any responsibility or any "breaching" in NBC's sudden decision to yank the series. NBC says nothing. The lawyers are talking.

There was trouble afoot on the CBS-TV "Great Adventure" series in the wake of the hassle which found John Houseman departing as producer. They say that it's now back on the track.

They managed to keep muted the problems confronting Talent Associates and CBS on the production of the George C. Scott starrer, "East Side West Side," being filmed in New York. While the situation has now been resolved, apparently to everyone's satisfaction, to hear them tell it was tough and go for some weeks over Scott's insistence (accompanied by threats) that there be no CBS sugar-coating of hard-hitting and meaningful themes on the world today. They say Scott got just about what he wanted. And Talent Associates got a new script editor for the series.

They say the writing problems on the "Patty Duke Show" shouldn't happen to anyone. (An ex-scripter on the show avers they're adhering to a shooting schedule with five unfinished shows. "They shoot three days and then start for another show"). And keeping "Outer Limits" within 7:30 (for the kids) bounds, 'tis said, has posed some multiple headaches. Then there's Imogene Coca's "Grindl" series. Originally David Swift got billing as producer-director-creator. Seems now he'll direct and write, giving way to Winston O'Keefe as the producer.

For a while it looked like MGM-TV's "Harry's Girls" wouldn't make it on NBC when the crew and the

cast were locked out of Elstree Studios in London because of British Equity demands for SAG parity. This was resolved by moving the show to the Riviera in the south of France. The first 13 have been completed. They tried to get back into Elstree but it was still no dice. There are reports now that the show may move to Hollywood, now that the producers are surfeited with backdrop shots.

MGM-TV got a jolt when Bill Froug upped and quit as producer of "Mr. Novak" to move over to Cayuga Productions for "Twilight Zone," succeeding Bert Granet, who in turn took over the John Houseman chores on "Great Adventure." And that original concept at Revue for "Arrest and Trial" as two back-to-back 45-minute entries got shook up when it didn't "play" the way it read.

MARRIAGES

Sally Grafton to Michael Watson, London, Aug. 10. Bride is the daughter of tv scriptwriter Jimmy Grafton.

Astrid Frank to Charles Frank, London, Aug. 12. Bride is a German actress, he's a novelist.

Maureen Hall to Eamonn Lurenson, London, Aug. 10. Bride is the niece of bandleader-agent Henry Hall; he's an actor.

Isobel James to Johnnie Fyfe, Aberdeen, Scotland, recently. Bride's a stage and tv dancer; he's drummer in Joe Gordon Folk Hour.

Renee Simmons to Art Ford, Aug. 9, New York. He's the (N.Y.) disk jockey.

Joanne Copeland to Johnny Carson, Aug. 17, New York. He's the tv comedian; bride is a former model.

Shirley Harp to Dick Stabile, Newport Beach, Cal., Aug. 18. He's the bandleader.

Judy Fosher to W. Speakman Cherry, Atlanta, June 29. Bride's a pianist.

Jane Lynn to Dave Foulkner, Cincinnati, Aug. 9. Bride is an announcer on WKRG-TV.

Vicki Salter to Stephen Bromberg, Aug. 18, New York. She's the daughter of tv producer Harry Salter.

Annie Ross to Sean Lynch, Aug. 19, London. Bride is a British singer, formerly of Lambert, Hendricks & Ross and former Count Basie band singer; he's an actor.

BIRTHS

Mr. and Mrs. Harold Mantell, daughter, Princeton, N.J., Aug. 10. Mother is Marianne Mantell, cofounder of Caedmon Records; father heads his own public relations firm.

Mr. and Mrs. Gene Block, daughter, West Hills, Calif., Aug. 10. Father is Coast regional sales manager for Columbia Records.

Mr. and Mrs. Gene Block, daughter, Hollywood, Aug. 10. Father is West Coast regional sales manager for Columbia Records.

Mr. and Mrs. Graham Stark, son, London, Aug. 12. Mother is actress Audrey Nicholson; father is the comedian.

Mr. and Mrs. Richie Walters, daughter, Vancouver, B.C., July 29. Father is son of nitery owner Isy Walters and associated with latter in operation of Isy's Supper Club.

Commandant and Mrs. Jack O'Leary, son, Dublin, Aug. 7. Mother is comedienne Maureen Potter; father is Irish Army officer.

Mr. and Mrs. Robert Dingilian, daughter, Hollywood, Aug. 12. Father is publicist with Assn. of Motion Picture Producers.

Mr. and Mrs. Huw Thomas, daughter, London, Aug. 13. Father is commercial television newscaster.

Mr. and Mrs. David Sarner, son, New York, recently. Father is an NBC-TV director; mother formerly appeared on "Romper Room."

Mr. and Mrs. Peck Prior, son, Encino, Cal., Aug. 12. Father is prexy of Video Productions Inc.

Mr. and Mrs. Bob Sydney, son, Brooklyn, N. Y., Aug. 7. Father is a nitery comedian.

Mr. and Mrs. Sidney Smilove, twin sons, New York, Aug. 10. Parents are theatrical designers.

OBITUARIES

CLIFFORD ODETS

Clifford Odets, 57, playwright, film writer and director, died of cancer Aug. 14 in Hollywood. He burst upon Broadway during the depression years with the now defunct Group Theatre's presentation of "Waiting for Lefty" and "Awake & Sing," a pair of one-acters. Since that time he had been referred to as a promising playwright. Even his later works failed to take him out of that category.

The Philadelphia born writer, whose family moved to New York, quit high school in the Bronx to become a poet and also acted in radio and in stock. In 1927, he played 32 parts in one season. This experience gave him a valuable background in writing.

Odets lived a varied life in which there were no plateaus. He broke out of well travelled formats. He brought a poetic expression into his works. His "Awake & Sing," which established him firmly as a Broadway playwright, had a realistic tone and helped launch such top performing talent as John Garfield, Stella Adler, Luther Adler, Morris Carnovsky, Lee J. Cobb and others. Elia Kazan also worked in his plays in the era when they were produced by the Group Theatre. Director Harold Clurman and playwright Irwin

of "Golden Boy" which is to star Sammy Davis Jr.

Odets was married twice. His first wife for a brief time was film actress Luise Rainer; his second was actress Betty Grayson who died shortly after their divorce in 1951. He had a son and daughter by that marriage whom he reared. Two sisters and a brother also survive.

RICHARD BARTHELMESS

Richard Barthelmess, 68, silent film star who at one time headed his own production company, died of cancer Aug. 17 at his summer home in Southampton, L. I.

Barthelmess quit Trinity College, Hartford, in 1916 to work in films and in a short time he took on status as a matinee idol. He retired in 1941 because, he said at the time, "the fun has gone out of picture making."

He appeared in 76 films in all, and accumulated a small fortune. His holdings included a 50-acre beachfront estate, The Dunes, in Southampton which he sold to Henry Ford II in 1955.

Three years after he turned to acting, Barthelmess was given a starring role opposite Lillian Gish in "Broken Blossoms." In 1920 he married Mary Hay, a Ziegfeld girl, after they appeared together in "Way Down East." They were divorced in 1926.

Barthelmess perhaps was best remembered for "Tolable David," which D. W. Griffith produced. The star bought the rights to the production for \$250,000, which he borrowed, and formed his own company, Inspiration Pictures. He gave this up five years later to make three pictures a year for National Films at a reported salary of \$375,000 each.

In 1928, the first year of the Academy Awards, he received a special award for his work in "Patent Leather Kid" and "The Noose." At about the same time he married Jessica Stewart Sargent, of Los Angeles.

Barthelmess, whose mother was stage actress Caroline Harris, developed throat cancer in 1958, and after several operations lost his voice.

Surviving are his wife, an adopted son, Stewart, and a daughter, Mrs. Mary May Bradley.

ED GARDNER

Ed Gardner, 62, veteran broadcasting comedian who starred as Archie on "Duffy's Tavern" during that show's run on NBC Radio, died Aug. 17 of a liver ailment in Los Angeles.

Born in the Astoria section of Queens, N. Y., Gardner was originally named Ed Peggenberg by his German-Irish parents. He entered show business as a saloon pianist after dropping out of high school. He subsequently became an ink salesman, and in 1929, began selling pianos.

During that year, he met and married actress Shirley Booth who was performing in summer stock while Gardner was selling miniature golf courses. He rapidly moved into the legit field, however, and began writing, directing and producing for small stock companies.

He produced Dorothy Parker's "After Such Pleasures," which was a flop on Broadway, and directed shows for the Works Projects Administration during the 1930s. He also worked for ad agencies before moving into radio with the CBS revue, "This Is New York," for which he was paid \$375 a week. The show was supposed to present a cross-section of New York types and, out of this conception, the character of Archie was born. Gardner, however, could find no one to play Archie and handled it himself.

"This Is New York" could not be sold by CBS and was cancelled. Gardner moved to Hollywood, where he directed radio shows and by 1941, formatted a radio series, "Duffy's Tavern," around the Archie characterization. It clicked overnight and lasted on NBC until 1951 when television had all but buried network radio.

The show turned up in a tv adaptation and in a film. In recent years, Gardner did brief sketches on the "Monitor" radio show. In 1949, he moved to Puerto Rico for tax advantages and produced another film, "The Man With My Face." During his last years, he lived in semi-retirement.

Gardner's marriage to Miss

Booth, who also appeared on "Duffy's Tavern," ended in 1942. In 1943, he married Simone Hege-mann. Besides his wife, he is survived by two sons.

LOUIS ABRAMS

Louis Abrams, 68, a founder and director of Emerson Radio & Phonograph Corp., died last week in New York. He came to the U. S. in 1907 from Rumania, and, with brothers Benjamin and Max, founded a phonograph company on borrowed capital of \$250. Launched in 1915, the firm now does an annual sales volume of \$100,000,000. In the early days, Louis Abrams and an assistant built the machines by hand in humble Brooklyn offices.

The brothers moved into radio manufacture in the days of the crystal sets with purchase of the Emerson Phonograph Co. in 1922. By emphasizing radio making over records and phonographs, the brothers became among the leaders in AM set manufacture when the medium boomed.

Surviving are his brothers, his wife and son.

SAM HOMSEY, JR.

Sam Homsey Jr., press agent with the Don Simmons office, died of a bleeding ulcer Aug. 18 in New York, one day short of his 30th birthday. He had been with the Simmons office for about a year, coming to it from the Carlton House, where he headed the public relations staff. At one time he was the youngest press agent in the business heading his own office at the age of 16.

Homsey started at the age of 14 as an apprentice to Ted Saucier, then public relations head of the Waldorf-Astoria. He continued as publicist for various firms, including Kurt Hoffmann, a previous hitch with the Simmons office. He went on to be a writer on the Steve Allen television show, and later produced "Anything Goes" for ABC-TV.

Survived by his widow, parents, two sisters and a brother.

ERIKA KOLOSSY

Erika Kolossy, film actress, cafe singer and former operator of Erika's, N.Y., a Yorkville, N.Y., cafe, died of leukemia Aug. 14 in New York. She sold her nitery just before entering a hospital in mid-June.

In her native Hungary, Miss Kolossy appeared in about 20 films and had lead roles in Budapest light opera companies. Her first cafe appearance in the U.S. was as Max Loew's Viennese Lantern. She later sang in other cafes before opening her own spot. During her operation of Erika's, she was dubbed the "Hungarian Texas Guinan" because of her exchange of friendly insults with the customers.

S. R. LITTLEWOOD

S. R. Littlewood, 88, former editor, drama critic, author and lecturer, died Aug. 10 in Wimbledon, Eng. He started as a cub reporter on the Hertford Guardian, then went to London where he began a long journalistic career.

From 1896 till 1943 he was drama critic at various times for The Daily Courier, Morning Leader, Daily Chronicle, Pall Mall Gazette and the Morning Post.

In 1943 Littlewood became editor of The Stage and, in 1961, he gave up active editorial work on the paper but remained as its adviser. In 1935 he was drama critic for the BBC, and also did a four year stint as film critic for the Sunday Referee.

An authority on Shakespeare, on whom he lectured, he was one of the founders of the Critics' Circle.

GEORGE MCQUEEN

George McQueen, 65, veteran nitery singer-emcee, vaude performer and composer, died Aug. 14 in New Orleans. A few hours before his death, McQueen, working at the Poodle Club in the French Quarter, complained of feeling ill and cancelled his late show. He died of a heart attack shortly after at his home.

Before 1932, McQueen was a headliner in vaudeville and singer-emcee at New Orleans' old Club Forest. He also composed numerous songs including "A Fool In Love," a hit of some years ago. Survived by his wife, brother, sister and stepfather.

CHARLES J. HUNT

Charles J. Hunt, 63, partner in the Hunt Bros. Circus, died Aug. 13 of a chest ailment in Mt. Holly,

N.J. Together with his brother Harry, he operated this long established show since 1942. The show was founded by their father, Charles, in 1892 with two wagons. The outfit now travels with 35 trucks mainly in the New England areas.

Hunt was born in Kingston, N.Y., and starting as a performer at the age of four. At various times he was a bareback rider, trapeze performer and clown. He retired from performing in 1932 and became a partner in the show 10 years later. (See herewith obit on William T. Bond, better known as Tiny the Clown.)

Survived by brother, wife and a sister.

SAMUEL RODERICK MAY

Samuel Roderick May, 53, died Aug. 9 on a fishing trip near Lebanon, Mo. He had been a member of the Original Texas Rangers, an early western music act originating at KMBC, Kansas City. Turn appeared in a number of Gene Autry feature films made in Hollywood. He also appeared in support of Autry on his longrun CBS radio series. George Halley, who handled bookings of KMBC (Arthur Church) talent had extensively toured the Texas Four through the midwest.

Born in Lamont, Iowa, May was the top tenor of the group. Two daughters, his father, three brothers and two sisters survive.

MANUEL SMERLING

Manuel Smerling, 62, theatre owner and concessionaire, died Aug. 12 in Chicago. He was a partner in the McVicker's Theatre, Chi, and prexy of Smerling Enterprises which operates six drive-ins and several hardtops. He also was a v.p. of ABC Vending Corp.

With his son David, Smerling was associated with the Netherlander family of Detroit and Herman Bernstein of New York in Allstate Amus. Corp., which for the past two years has been underwriting legit and concert presentations in Chicago.

Wife, daughter and son survive.

DAVID F. SHOOP

David F. Shoop, 54, musical director of WHP, Harrisburg, Pa., died Aug. 14 in Harrisburg Osteopathic Hospital. He had been suffering from an asthmatic condition for several years.

A prominent Central Pennsylvania musician, he joined the WHP staff in 1932 as an announcer, and subsequently was appointed musical director of the radio and television stations. His daily programs, "Dave Shoop at the Organ" and "A Dream Caravan" were continuous WHP features for 25 years.

PHILIP PRYOR

Philip Pryor, 55, veteran concert booker, died of a heart ailment Aug. 8 in Council Bluffs, Ia. He headed the Pryor-Menz Concert Service in that town, an outgrowth of the agency first headed by his late father, Lucius Pryor. He was partnered in the agency with Clifford Menz.

Survived by mother and three sisters, one of whom is Mrs. Robert Gaus, wife of the head of Robert T. Gaus Associates Inc., a concert management outfit.

VIVIAN L. COSBY

Vivian L. Cosby, fan mag writer who started her career on Broadway in 1920, died in Hollywood Aug. 11 after having been hospitalized for the past several years. She was spotlighted on Ralph Edwards' "This Is Your Life" in 1955, and had just negotiated a syndicated column arrangement.

She willed her body to U of Southern Calif. School of Dentistry.

PAT LEVELLO

Robert Patton (Pat) Hufford, 71, known professionally as Pat Levello, who did a slack wire act in vaudeville for years, died in Roanoke, Aug. 12. He performed with his wife, who survives.

Hufford started in show biz as a member of a stock company at a weekly salary of \$1 and board. He was one of the few wire acts to play the Palace, N.Y.

Also survived by two sisters.

TINY THE CLOWN

William T. Bond, 40, better known as Tiny the Clown, died Aug. 14 in Trenton of an asthmatic attack and congestive heart failure. He was with the Hunt Bros. Circus and coincidentally died the day

after one of the show's partners Charles J. Hunt. (See separate obit.)

Bond got his name from the fact that he weighed between 400 and 500 lbs.

JOHN CRAWFORD

John Crawford, 96, longtime exhibitor, died recently in Alloa, Scotland. He was, for 30 years, proprietor of the Central Picture House, Alloa, until it shuttered last February.

In the first World War Crawford worked with the Admiralty. After the war he returned to Alloa and entered the cinema business.

WILFRED JAMES

Wilfred James, 69, manager from 1933-43 of Massey Hall, Toronto, died Aug. 13 in that city. A graduate in law from the U. of Toronto, he went from the Massey Hall post to become chairman of the board of regents of Victoria College, Toronto, from 1944-51. He also was its secretary from 1951-62.

Survived by two sons and a daughter.

EDWARD R. COLYER

Edward R. Colyer, 53, 20th-Fox studio industrial relations manager, died in his Hollywood office Aug. 14 of what was believed to be an embolism. He joined the company in 1945, and had been in the labor relations field at studio ever since.

Surviving are his wife and two daughters by a previous marriage.

MAX HELFMAN

Max Helfman, 62, composer and dean of U. of Judaism School of Fine Arts, Hollywood, died of a heart attack Aug. 9 in Dallas.

Helfman had composed numerous choral and symphonic works as well as synagogue music. He was director of Philharmonic Choral Society, N.Y., and conductor of the Bach-Handel Society.

STEPHEN SANDES

Stephen Sandes, 54, actor-composer, died in Hollywood Aug. 14. During his stage career he appeared in "Idiot's Delight," "The American Way" and "This Is the Army." As a composer he clefted special music for the Red Skelton tv shows.

Brother survives.

ETHEL HARTMAN

Ethel Cosma, known professionally as Ethel Hartman, a former dancer in vaudeville, died Aug. 15 in San Francisco. She was credited with being the first to introduce the "Merry Widow" waltz to America on the old Orpheum circuit.

Survived by husband.

DANNY CAMERON

Danny Cameron, 60, veteran song plugger, died Aug. 9 in Hollywood. He had been a contact man for more than 40 years and most recently had worked for Porgie Music.

His wife and son survive.

ARTHUR S. KANY

Arthur S. Kany, 78, theatrical and art critic for the Dayton Journal-Herald, and a-time correspondent for VARIETY died in Dayton, O., Aug. 13.

Kany covered music, art, theatres and nightclubs, during his 35 year tenure with the paper.

IRVING SCHOENBERG

Irving Schoenberg, 59, longtime film editor, died in Hollywood on Aug. 16 after a long illness. He last was associated with Mark 7 Productions, and previously had been at Desilu and Revue.

His wife survives.

Arthur Patterson, 60, veteran musician, died recently in Dundee, Scotland. A violinist and music teacher, he led orchestras in the Dundee area for musical and operatic societies.

Elaine Plant, once a member of the Co-Optimists who for years did a double act with her husband, Jack Plant, as Plant & Rosslyn, died Aug. 12 in England.

Widow, 76, of George Immerman, theatrical producer, died in New York Aug. 13. Survived by son, brother and sister.

Wife of Frank Tomsett, manager of London's Vaudeville Theatre, died Aug. 8 in London after a long illness.

Wife of W. Avera Wynne, owner of radio station WEED, Rocky Mount, N.C., died July 31 in that city.

IN MEMORY OF MACK STARK

August 20, 1959

*

JACK MILLS
IRVING MILLS
SAMUEL JESSE BUZZELL
and Associates

Shaw were among others spawned by this theatre.

Odets wrote a succession of hits and failures following his development as a playwright. His greatest success was "Golden Boy," written originally for John (then Jules) Garfield. But the Group Theatre cast Luther Adler in the starring role, which caused Garfield to leave the unit and go to Hollywood. He also had a hit in "Country Girl," which many considered his best effort. But, characteristically, Odets didn't like it. Other plays included "The Big Knife," "Flowering Peach," a near-hit, "Night Music," "Clash by Night" and "Rocket to the Moon."

Odets went to Hollywood and was often accused of selling out to the film industry by his Broadway cronies. "Big Knife," an indictment of Hollywood, was perhaps an answer to these critics. The play, however was a failure.

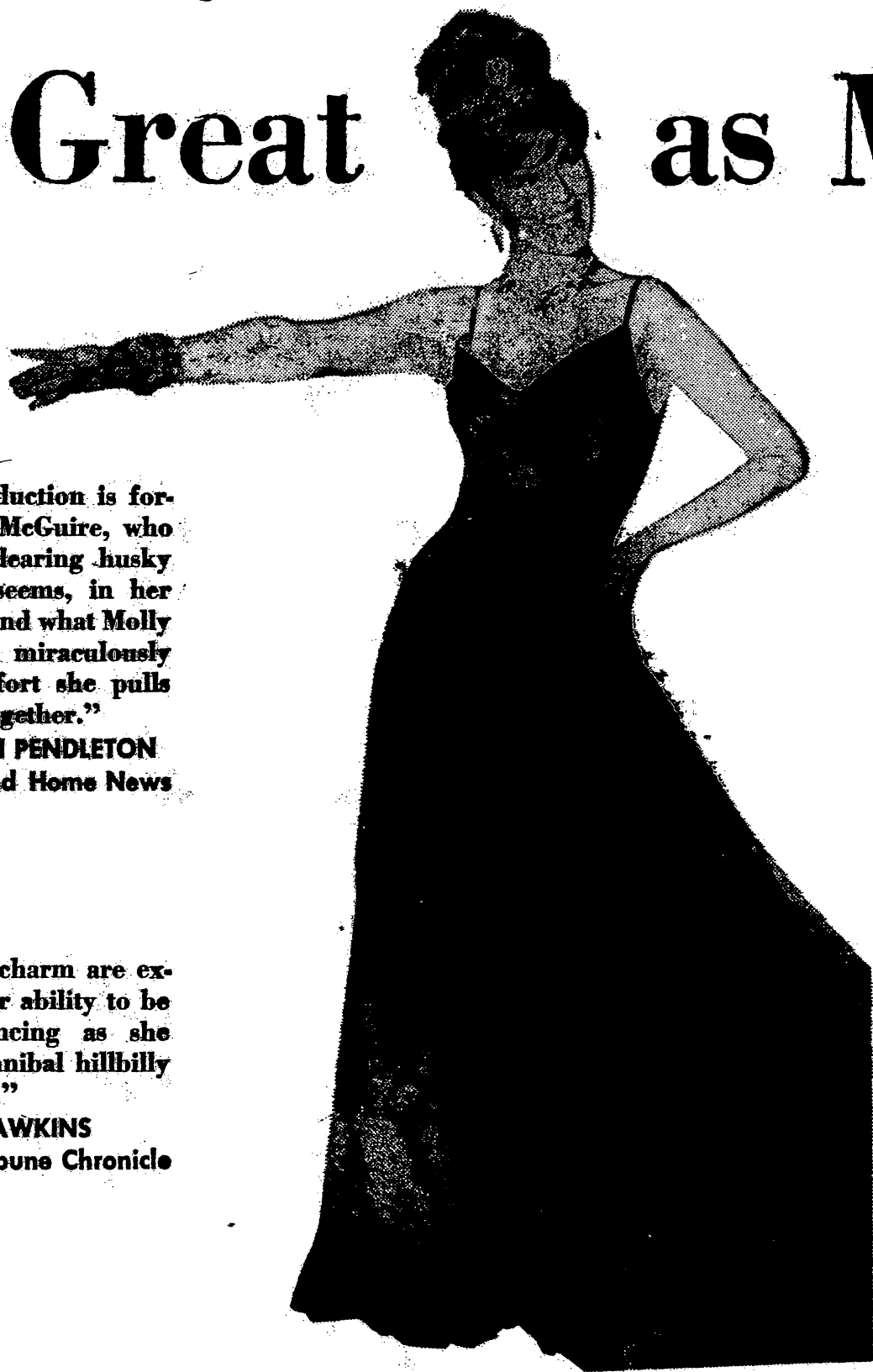
In Hollywood, Odets wrote the screen play for "The General Died at Dawn," which established him firmly in films. But he was a victim of his own discontent, and shuttling between plays that weren't accepted and trivial films, he soon turned to film direction. He made "None But the Lonely Heart," chosen in 1944 as the best film by the National Board of Review and won an Academy Award for Ethel Barrymore. But it didn't hit at the boxoffice.

Odets in 1952 was queried by the House Un-American Activities Committee on left wing associations. He testified that he left the Communist Party in less than a year because it tried to interfere with the content of his plays.

In later years, he did much re-writing of other authors' scripts. He polished "The Sweet Smell of Success" along with lesser literary efforts which included a film for Joan Crawford and Elvis Presley. At the time of his death, he was working on a television series, three plays and a musical version

KENLEY PLAYERS

Phyllis McGuire Great as Molly



WILLIAM FULWIDER
Columbus Dispatch

"The Kenley production is fortunate in Phyllis McGuire, who sings with an endearing husky spontaneity and seems, in her acting, to understand what Molly is all about. With miraculously little apparent effort she pulls the whole show together."

AUSTIN PENDLETON
Cortland Home News

"Phyllis McGuire is a mighty happy Molly. The star has to carry the show and Miss McGuire does it very well. She makes Molly a delightful character."

FRED CHILDRESS
Youngstown Vindicator

"Her beauty and charm are exceeded only by her ability to be completely convincing as she portrayed the Hannibal hillbilly role to perfection."

MIRIAM HAWKINS
Warren Tribune Chronicle

"Phyllis a delightful madcap comedienne. It almost becomes a one woman show for this tremendously volatile TV singer. She creates a warm hearted and endearing portrayal."

GLENN C. PULLEN
The Plain Dealer

"'UNSINKABLE MOLLY BROWN' DRAWS RAVE NOTICES AT WARREN"

"Phyllis McGuire brings to the stage an amazing talent. The lovely gal cannot only sing, she dances, acts and projects a personality that makes you forget she isn't REALLY Molly Brown."

BESSIE RIDDLE
Niles Times

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64 PAGES

'63-'64 TV ROULETTE WHEEL

Arthur Miller Scores N. Y. Audience; Bobby Lewis Likes Repertory 'Fad'

Minneapolis, Aug. 27. Arthur Miller regards the present Broadway audience as "blase" and "narrow." He says it sits there and snarls, "Show me how this play possibly can be worth \$8.80." That, the playwright thinks, is why the "firecracker play," one more concerned with "shocking the bourgeoisie than with making a significant statement about life, is getting to be old hat."

Robert Lewis, Broadway stager in charge of the Lincoln Center Theatre training program, says that there's as much nonsense being taught at Gotham's drama schools as anywhere and, in consequence, it doesn't follow that people necessarily will become better actors by being trained in those schools or universities. He also believes there's talent wherever you find it and you don't have to go to New York to gain stage glory. Miller and Lewis were in Minneapolis last week for a Univ. of Minnesota Showboat symposium in which Tyrone Guthrie and others also participated.

"Unfortunately, the bourgeoisie is getting harder and harder to shock now that the unmentionable has become common gossip," said Miller. "But repertory theatres like the Minneapolis Tyrone Guthrie and the Lincoln Centre in New York may be able to save playwrights from the dictatorship of the present blase and narrow audiences."

"There is a spurious theatre the purpose of which is to make somebody rich. And there is genuine

(Continued on page 56)

Nat'l Cultural Center Gets Three More Years To Shape Up Fiscally

Washington, Aug. 27.

President Kennedy signed into law the bill giving the National Cultural Center three more years to collect funds from private sources and adding 15 members to the present 15-man Board of Trustees. Calling it "essential" for the Center to be finished, Kennedy said "it will be a very good thing for this country."

Noting Washington's lack of a performing arts center, the President said, "I think this country suffers not only in the minds of our own people, but I think in the general impression of this society of ours as being one that is interested in many forms of human activity."

"I think this project is very valuable and very important," he continued, "and the more this country entertains foreign visitors, and they all come to see what this free society is, the more important it is that we have this Center finished."

Figures

Washington, Aug. 27.

A group of New Frontier lawyers who had jobs in their younger years working in the Catskill resorts have formed a luncheon club here.

They call it the John Borscht Society.

Like's Normandy Revisit May Get 2-Hour Exposure

The top command at CBS is so bullish about that "Normandy Revisited" program starring Gen. Dwight D. Eisenhower that it's very likely "CBS Reports" will be expanded to 90 minutes, and even possibly two hours, for the 20th anniversary commemorative event next June.

All told there's between three and three and a half hours of as-yet-unedited footage available. All of the raw footage was exposed to the CBS brass and the report is they literally flipped at what they saw. Locked up in the screening room (from 8:30 to noon) on the same day he returned (in fact he went direct from the ship to the CBS studio) were President Eisenhower and Mrs. Eisenhower, along with board chairman Bill Paley (who was at Normandy while they were shooting); prexy Frank Stanton; exec producer Fred Friendly; CBS News prexy Dick Salant and Walter Cronkite, who narrates the show. The verdict was unanimous—it's "CBS Reports" top achievement to date.

CBS Protests Vietnam Confiscation of Footage

CBS News correspondent Bernard Kalb and cameraman Merle Severn, covering the hot Vietnam story, found themselves embroiled in a censorship battle last week.

Kalb's car and equipment had been seized by government troops Aug. 21 while Kalb and Severn were visiting the U. S. Embassy in Saigon. They were returned to them after having been held for 29 hours. The equipment was undamaged, but 1,500 feet of film had been confiscated. Kalb and Severn had photographed troops holding back Buddhist crowds during a demonstration.

CBS News prexy Dick Salant protested the censorship in a cable to President Ngo Dinh Diem of Vietnam.

IT'S NEW, BUT HOW DIFFERENT?

By GEORGE ROSEN

The 1963-64 television season, which gets under way in the next couple of weeks, shapes up not only as the most worrisome, but also the "newest" ever to debut.

A brand new tv network roulette wheel starts spinning, but with those same inveterate gamblers—Jim Aubrey, Bob Kintner and Leonard Goldenson—wagering even higher stakes of their advertisers' money. There will be the same agency kibitzers—the Danny Seymours, the Dick Pinkhams, the Bud Barrys, the Nick Keesleys, et al. And, alas, the same old croupier—Art Nielsen of the Chicago research firm. Only the house detective has changed. This time it's William Henry in lieu of Newton Minow.

But so new is the roulette wheel that in every single prime time half-hour, at least one network will present a variation of the past season's offering. Over two-thirds of the individual (91 out of 147) prime time network half-hours between 7:30 and 11 will be occupied by either new or rescheduled programs. On each night of the week, more half-

(Continued on page 62)

Airing of Skinner Views Reactivates Interest of Govt.

Unusual interest by top Governmental figures continues to be shown in the two-hour show on Lowell Skinner, the ex-GI turncoat who recently returned to the U.S. after a 10-year stay in China, telecast recently on the Metropolitan Broadcasting chain. Both the Senate Armed Services Committee and the Central Intelligence Agency have requested transcripts of the interview with Skinner. The transcript is also being studied by numerous psychologists with a view towards discovering the key to the defection of Skinner and 20 other GI prisoners of war in Korea. Jack Lynn, Metropolitan v.p. over tv programming, is mulling a programing sequel to the Skinner show on the theme of teaching Communism in the schools to equip American GIs against the propaganda blandishments of the Reds.

Since the telecast, some confusion has arisen about who was responsible for the show. Execs at WNEW-TV, N.Y., pointed out that David Schoenbrun was hired for the specific job of interviewing Skinner. Lynn, on the other hand,

(Continued on page 62)

Chi Negro Musicians Local Resists Integration; CORE Urges AFM Action

Chicago, Aug. 27.

Off-Track Sit-Ins?

Now that the integration pickets have been ousted by New York's Mayor Wagner, there is the spectre of the bookies sitting on the floor in front of his office in New York's City Hall in opposition to the off-track referendum.

NAACP Gets H'wood Nod, Ad Agencies Next

Hollywood, Aug. 27.

Last week's activity along the Hollywood civil rights front was highlighted by the endorsement of the National Association For the Advancement of Colored People's local objectives by the Screen Producers Guild.

Following a special meeting Tuesday night (20), SPG membership expressed a determination to actively work for fairer representation of the Negro in Hollywood film production.

NAACP's Hollywood aims were sketched by James Tolbert, Thomas Neusom, Morris Johnson and Charles Evers, brother of Medgar Evers, NAACP field rep slain last month in Mississippi. No demands or mention of quotas were made, according to SPG prexy Larry Weingarten. "They just want fair representation for the Negro," he averred.

Friday, International Alliance of Theatrical Stage Employees' west coast veepee George Flaherty disclosed that IA Projectionists Local 165 had several applications from Negroes under "serious consideration" which, he contended, substantiated union's avowed

(Continued on page 62)

Ed Sullivan to Present London Revue on B'way

London, Aug. 27.

Ed Sullivan will go into legit management in New York next year with the presentation of "Cambridge Circus," the Cambridge Footlights revue, on Broadway. The U. S. television producer-m.c. and newspaper columnist saw the show during a recent trip to London and closed the deal last week.

"Cambridge Circus," presented in London by Michael White, transferred a fortnight ago from the Arts Theatre Club to the Lyric Theatre. It has a cast of six men and one girl.

Congress of Racial Equality has appealed to American Federation of Musicians prexy Herman Kenin to do what he can to effectuate full integration of the toot-ers' union in Chicago by working out a merger between the predominantly white (but lately racially mixed) Local 10 and the all-Negro Musicians Protective Union, Local 208.

The request by CORE has received the blessing of Barney Richards, prexy of Local 10, who is already on record as desiring a merger and who accuses Local 208 of "frustrating the desires of its membership... for reasons best known to its officers."

Local 208 counters with the charge that Richards' chapter has been "extremely unfair in the methods they have employed during this controversy." The Negro union states that Local 10 does not want to negotiate a merger agreement, but instead is trying to force Local 208 into a merger by tempting groups of Negro musicians to come over to its side. "Local 10 expected there would be a mad rush," a spokesman for the Negro union said. "When there wasn't, they accused us of dragging our heels."

A statement from Local 208 correspondent secretary William Everett Samuels indicates that the Negro chapter wants "some written agreement which will guarantee full equality (without dis-

(Continued on page 46)

'Negro Women of Century' Has 18 Show Biz Names With Political Accent

Chicago, Aug. 27.

Show biz had 18 representatives on the roster of 50 "Negro Women of the Century" who were honored with plaques last week at the Century of Negro Progress Exposition being held at McCormick Place. Those selected, by a special centennial awards committee, were credited with having distinguished themselves in American life and with having helped to advance the Negro image in the U.S. in the years since the Emancipation Proclamation.

But, in the atmosphere of today's racial revolution, politics seems to have entered into the selections. Conspicuously absent from the honor roll are such eminent show biz names as Ethel Waters, the late Billie Holiday and Ella Fitzgerald.

Asked whether their exclusion from the list was an oversight, a spokesman for the centennial's women's auxiliary answered that it was not, adding that they were

(Continued on page 62)

Upped Economy Changing Character Of European Spas; Good for Show Biz

By WOLFE KAUFMAN

Paris, Aug. 27. Social security benefits in Europe are changing the music, festival, and casino entertainment setups throughout the Continent. As more and more members of the working class are crowding the beaches and spas because (a) they have three or four weeks of vacation nowadays in place of the week or two previously and (b) they have that magic stuff, money, to spend, the standards of entertainment is being shifted. That doesn't mean that "classes" don't exist in Europe any more, that democratization is moving everybody into "one class" of society. Don't let them kid you that Europeans, as a whole, go for highbrow or longhair entertainment in greater percentage than is true in America. By and large, the more the middle-bracket or lower-bracket folk (financially) move into "society," the more call there is for films, music-hall and "light" entertainment.

A quick once-over-lightly of the music activities in Evian, Vichy, Lucerne, Montreux, Deauville, Strasbourg, Bordeaux, Lyons, Aix-les-Bains, etc. still sees a great deal of music available and it is still drawing big b.o.—but everywhere it is apparent that there is a sharp division of customer response.

Actually, radical changes are being made rapidly in the general setup. There are now nearly 500 music festivals in Europe every (Continued on page 62)

GERMAN CLERICS SPLIT ON BLUES IN THE PEWS

Frankfurt, Aug. 27. The old saw of "how're you gonna get 'em to church unless you jazz it up?" is being bantered about in Germany.

At Muenster, a music teacher, Peter Janssens, has just turned out an interesting new mass which includes elements of jazz and the old religious church music, which was offered to the public at the closing session of Catholic social workers.

The work received an excellent critical reception, and even the local bishop declared that each generation has the right to translate its belief into a contemporary form.

But in Augsburg, the leader of a Protestant youth congress declared that "the American import of jazz into the churches is unartistic and unnatural and presents the danger of making the religious service an experimental plaything."

Declaring that jazz degrades religion, the Protestant publication demanded that "the churches no longer be turned into jazz cellars, and that we cease to mutter Our Father to the tune of the blues and no longer wiggle our hips as we wander to the pews."

Earth-Shaking Biz

Honolulu, Aug. 27. Hawaii island volcano eruption—that isle's 37th since 1900—came at a horrible time as far as resort operators are concerned. It broke out Wednesday (21) just as Hawaii was climaxing an all-time peak season, with resorts on all islands pampacked. Inter-isle airlines, however, promptly set up non-stop flightseeing hops from Honolulu to Kilauea volcano and back. Hawaii, incidentally, is one of the few places in the world where people (sight-seers) run toward—not away from—an erupting volcano.

Richard Arlen Stars In Oilman's Prod. of 'Shepherd of the Hills'

Kansas City, Aug. 27. "Shepherd of the Hills," the durable Ozark story by Harold Bell Wright, is getting a new filming by independent producer and Louisiana oilman James McCullough. He is currently shooting the picture on location near Branson, Mo., the locale of the story.

McCullough is building his cast around Richard Arlen, vet Hollywood player, has newcomers in two principal roles, and has cast the remainder with pro and semi-pro talent from the area, including three members of the summer stock pageant at the Shepherd of the Hills farm at Branson. Arlen has the role of Old Mat, while the shepherd role is being played by the Rev. James Middleton, ordained minister of the First Baptist Church at Shreveport, his first thespian attempt. Sammy Lane part is being played by Sherry Lynn Boucher, 18, just out of Springhill (La.) High School, who will drop her surname for the film's billing.

The producer at 34 is attempting his first feature, although he has produced some shorter films. He expects to bring this one in for under \$500,000 in color and wide screen. Stressing authenticity and faithfulness to the original message of the book, he's hoping to overcome local resentment as done in a previous production several years ago.

Young McCullough and his father, H. B. McCullough, have organized Independent Macco Film Company, Inc., to produce the present venture. As yet he has no releasing commitment on the picture. Ben Parker is the director, George White, film editor, and camera and sound crews from Hollywood. Shooting is expected to be completed about mid-September with release early in 1964.



ART K. MOSS

Managing Director and Executive Vice-President of Freedomland, New York, says:

"In his fifth return, PAUL ANKA just scored with the biggest week of our 1963 season, just as he did in 1962."

"Big Grosses, hearty appreciation and ideal entertainment for both adults and children—that's PAUL ANKA."

The Windup Doll That Files Suit

Los Angeles, Aug. 27. The son and widow of late Bela Lugosi—Bela George and Hope Linniger Lugosi—have filed suit against Universal in Superior Court asking declaratory relief and an accounting of profits.

Plaintiffs claim that the general public identifies the appearance of the deceased actor with the fictional character of Dracula, and that Universal and others have been commercially trading upon the appearance of late actor in connection with the manufacture and sale of so-called Dracula dolls and toys.

Such merchandising is a valuable property right, according to the complaint, which states that plaintiffs own the exclusive right to license and control such commercial use of the appearance of Lugosi. Such rights have not been granted Universal, it's claimed.

Hartford's Trouble In Paradise Isle, Bahamas

Nassau, Aug. 27. Huntington Hartford is reportedly peeved with Bahamian authorities for dragging their feet on a casino permit and he may not reopen his posh Paradise Isle hotel in vexation. The Nassau authorities so far have issued only one new license to Louis Chesler, Canadian head of the Grand Bahama Development Corp., for his Licayan Beach Hotel at Freeport, which is 30 miles from West End, the Bahamas.

Sir Robert Stapledon, governor of the Bahamas, warned the U.S. underworld to stay from this island's legalized gambling which starts Dec. 1. Last year, the Bahamian Club was the only casino operating in Nassau.

Like Hartford, Chesler has show biz connections as board chairman of Seven Arts, the Mattribution company.

GI's Hungry for Talent

Editor, VARIETY:

During periods of armed conflict, American celebrities have been noted for their sacrifices in making personal appearances for our servicemen overseas. During periods of relative peace it should not be forgotten that thousands of our young men must also be away from home for extended periods, many of them in remote, arduous assignments.

Notables from the American entertainment world are constantly in Europe and the Near East. Each is invited to contact this headquarters if at any time he or she could spare a day or a few days for gratuitous appearances, not necessarily performances, for our servicemen in hospitals or Service Clubs. This is not intended to interfere with the livelihood of entertainers, and no such gratuitous appearance would (Continued on page 50)

New Farm Problem

Vienna, Aug. 27. Striptease has been banned by Achau village council in Upper Austria. Innkeepers in other towns and villages had also recently attempted to "modernize" in view of the ever growing foreign tourist trade.

While this ban was in no way a surprise, it's the argument laid down by the village fathers: "The farming population, comprising the huge majority of our citizens must get up when the sun begins to shine at around four o'clock. They would lose too much sleep."

The "how are you're going to keep 'em down on the farm?" problem has thus reached another phase.

Minneapolis Facing A Possible Newspaper Strike, Second in Yr.

Minneapolis, Aug. 27. Local showhouses face the possible handicap of being without their principal advertising medium, the two daily newspapers here, for the second time within little more than a year. The Newspaper Guild has voted authority for its toppers to call a strike against the jointly owned Morning Tribune and evening Star following the failure to reach an agreement with the employers on a new contract. The old contract expired July 31. However, no date has been set for the strike. Also, it's expected that there will be some further negotiations.

Last year's strike by printers and other composing room employees against the Tribune and Star lasted six months. This shut down the newspapers with Guild members refusing to cross the picket lines. A new daily newspaper was started here shortly after that strike started, but it tossed in the sponge when the regular sheets and strikers reached an agreement and publication was resumed. It's no longer in existence.

British Disk Device Combines Audio-Video

London, Aug. 27. In the wake of Telcan—a method of recording a video picture on a tape machine of roughly the same proportions as a normal consumer audio tape recorder—comes another audio-video invention, the videogram.

Device, made by a Wolverhampton inventor, produces vision as well as sound from specially made visual-audio records. Videogram expected to retail at less than \$100 with the disks coming with it at roughly the same price as conventional sound only platters. Patents have been taken out in U. S.

W. Germany's TV Axes Nazi Pic as Too Hot to Handle

Mainz, Aug. 27. West Germany's Second Television Network, headquartered here, apparently decided that the planned showing of the "biggest" Nazi film, and a discussion about the pic: was just too hot an iron to touch.

Suddenly and without fanfare, the whole production has been cancelled.

Second Television had originally announced plans to show a program titled "Kolberg"—the last "Film of the Nation."

The film "Kolberg" was originally proposed by Goebbels in 1941, as a mighty and savage piece of Third Reich propaganda, to show that the Hitler acquisitions of land on the grab had been supported not by the military, but by the entire population of Germany.

To bring out this film project, he hired Veit Harlan (maker of the notorious anti-Semite film, "Jud Süss") and although Germany was deep in the war, Harlan was given 187,000 soldiers and 6,000 horses to play in this huge propaganda classic.

The budget was set at \$500,000 German marks (about \$2,000,000), and thus the film was the most expensive production ever made in Germany.

Top German actors including Heinrich George and Paul Weg- (Continued on page 62)

BERLANTI'S DEATH NOT STALLING TIERRA VERDE

Tierra Verde, the multimillion dollar development off St. Petersburg, Fla., will continue operations despite the death last week of one of the major investors, Louis John Berlanti. Fragments of a body found in Lake Okeechobee, Fla., were tentatively identified as Berlanti and two of his attorneys said that the jewelry found on the body belonged to the millionaire land developer. Berlanti had been flying in his private plane with his son. Latter's body has not been found yet.

Berlanti was associated with the Murchison Bros., of Dallas, and Guy Lombardo in the development of Tierra Verde and Port O'Call, where Lombardo plays during the winter season. Berlanti had a little more than 50% ownership of the development which came to \$30,000,000.

It's now expected that Berlanti's brothers will take over his duties as will Wallace G. Rouse, Berlanti's right-hand man. The Lombardo orch will return to Port O'Call on schedule right after the New Year.

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20TH'S BIG SIXMONTH UPBEAT

Lincoln Center Festival Sets Film Slate, 3 Will Have World Preems

Of the 21 features now set to be unspooled at the first, Lincoln Center-sponsored New York film festival (Sept. 10-19), three pix will be having their world preems and another three will be getting their first public showing outside the current Venice film festival. All entries in the non-competitive affair will have their first U.S. showings at the fest.

Pix getting their preems include Paramount's David Susskind release, "All The Way Home," starring Jean Simmons and Robert Preston, and "Magnet of Doom," Franco-Italian coproduction directed by Jean Pierre Melville. Also included in this category is "Rogopag," Italo-French omnibus-type coproduction which had a very brief preem date in Italy before being hustled out of the theatre by censorship authorities. "Objectionable" sequence had to do with a vignette about an Italo film company shooting a typical Italo epic-spec about The Crucifixion of Christ. Italian authorities found it sacrilegious.

Pix getting their first post-Venice showings include Alain Resnais' Franco-Italian coproduction, "Muriel," a United Artists-Lopert release; the British "Servant," directed by American Joseph Losey, and the French "Sweet and Sour," directed by Jacques Baratier and starring Simone Signoret and Monica Vitti.

In addition to the 21 features programmed, fest organizer Richard Roud has scheduled the showing of two American documentaries by Robert Drew and Richard Leacock. They are "Crisis," which shows President Kennedy and Attorney-General Robert Kennedy in the midst of the U. of Alabama integration struggle, and "The Chair," detailing the last minute efforts to save convicted murderer Paul Crump from the electric chair.

Invited to New York to attend (Continued on page 62)

Disney's Return to MPAA Reported

Return of Walt Disney Productions and the Buena Vista distribution subsidiary to the Motion Picture Assn. of America fold this week loomed as a distinct possibility. Disney bowed out more than six months ago because of what this company interpreted as inequities in the membership assessments.

Insiders say that the late MPAA president Eric A. Johnston's absence from the job at least in part was a discouraging factor behind Disney's return in past months. Feeling is that Johnston, if he had been on the scene, might have worked out terms for Disney's realignment with MPAA.

Knowledgeable sources believe that once the MPAA internal affairs are straightened out with appointment of a successor to Johnston there will be ample consideration given to a Disney re-association.

This independent production and distribution organization resigned in the belief it was called upon to pay excessive dues. Argument was that dues are based on gross domestic revenues; larger part of Disney's total income comes from domestic, whereas other companies aligned with MPAA draw a greater share of their totals from foreign.

Disney company also feels that a major function of the MPAA domestically is on censorship front, and Disney has no fears of censorship threats, what with the accent on family-type entertainment.

Disney president Roy Disney and BV president Irving Ludwig reportedly would go back to MPAA on some sort of Class B membership status—that is, with dues reduced in recognition of the companies' role in domestic and international film affairs.

'Cardinal' Rule

Talks aimed at getting Otto Preminger's "The Cardinal" (a Columbia release) as a participant in the Lincoln Center film fest in New York next month were eventually unsuccessful because of the lack of 70m projection facilities in the Center's Philharmonic Hall.

Preminger, one of the fest's sponsors, reportedly was willing to give the fest the world preem of his pic, which opens its first hardticket dates at yearend, but felt that showing a 35m printdown version, sans stereo sound, would not do the film justice.

Preminger also reportedly nixed ideas to give the pic a 70m showing away from Philharmonic Hall, arguing that it wouldn't be in the fest's best interest to schedule any screenings away from Lincoln Center.

'Hawaii' Still UA Project, No Other Deal Yet Firmed

Although Fred Zinnemann and the Mirisch Co. had been given the greenlight by United Artists to take their "Hawaii" project elsewhere, the production is still a UA picture, so far.

Speculation had arisen a few weeks ago that the filmization of the bestseller was being dropped by UA because of its spiraling production cost plans. The distrib's prez Arthur Krim, stated at the time that UA had set a ceiling of \$10,000,000 on the budget for the film if it was to handle the project and that it appeared that Zinnemann contemplated a higher figure. Krim said that, with this in mind, UA was giving its blessing to Zinnemann to take the project elsewhere.

Last week v.p. David Picker confirmed the fact that Zinnemann has been talking to others about making the pic at a higher figure than the \$10,000,000 UA top, but noted that so far no new deal has been made. This includes reports last week that the film would be made via a joint deal between UA and Paramount, under which the companies would divvy up distribution of the pic around the world, which Picker said was not in the cards.

Krim's statement still holds, he said. If Zinnemann can bring the film in for no higher than \$10,000,000, than UA will be in, but otherwise the company won't undertake the project. So far, however, no other company has taken over and therefore Zinnemann and the Mirisch Co's original UA commitment still holds, the v.p. pointed out.

Hitchcock's 2d for U

Alfred Hitchcock will make it two in a row with Universal, the producer-director having set a deal with the company to distribute his next feature, "Marnie." U handled Hitchcock's latest pic, "The Birds," the first film by the picturemaker the company ever distributed.

"Marnie" is described as a suspense melodrama and has been slated to roll at Universal Studios in October. No casting has yet been set but Tippi Hedren, whom Hitchcock introduced in "Birds," has a contract with the director and had been mentioned by him previously as a possibility. Screenplay was written by legit writer Mrs. J. Presson Allen from the novel by Winston Graham.

EXPENSE CUT CUES A PROFIT

By VINCENT CANBY

That 20th-Fox is well on the road to financial recovery was apparent last week with the announcement of earnings for the first six months of 1963, ended June 29, of \$4,760,000, equal to \$1.87 a share. This compares with a net loss of \$12,456,457 for the comparable 1962 period.

This spectacular reversal of the company's previous misfortunes, however, is not without its ironies. For one thing, the two pictures most contributing to the company's current good times, "The Longest Day" and "Cleopatra," are both pix which were launched by the previous 20th management.

Also, the company was able to show a hefty net for this most recent sixmonth period, despite the fact that total income from film rentals, including tv, declined slightly to \$45,666,712 from \$47,893,972 for the first half of 1962. The story behind-the-story: total expenses for the first half of 1963 were slashed to \$43,486,177 from \$63,110,859 for the first half of last year.

The major item in that slash in expenses was amortization of film costs and participants' share of rentals, which was down to \$27,897,442 from \$47,879,100 in the comparable 1962 period. It would seem that this cut reflected, more than anything else, the drastic reduction in number of highbudget pix which 20th sent into release in the first half of this year, against the first half of 1962.

Other than the special engagements and first general release dates on "Longest Day," and the first hardticket dates on "Cleopatra," 20th only launched two big-budget pix during the first six months of this year—"Nine Hours to Rama" and "The Stripper," neither of which was a major earner.

Another factor contributing to the company's current more healthy state is a \$7,300,000 tax refund, representing taxes paid for the years 1959 and 1961 on the sale of the studio property. Refund, resulting from a net operating loss carry-back for the year 1962, has been used to pay off debt, with the balance added to working capital.

Additionally, the company's short term debt, which stood at more than \$31,000,000 as of Sept. 1, (Continued on page 22)

'Thrill' Topping 'Mink' As Champ Of Music Hall

Universal's "The Thrill of It All" is performing up to the expectations of the company's execs. At Radio City Music Hall alone, the pic has set a new three-week, non-holiday record, hitting nearly \$200,000 at the close of its third frame last Wednesday (21), giving it a three-week total of nearly \$600,000. This is a few grand better than U's "That Touch of Mink" in its first three weeks last summer and which holds the all-time top grossing record at the Hall.

"Thrill" has been holding in the \$200,000 range in each of its three opening frames, including a loss taken on opening day due to a fire in nearby electrical conduits which cancelled part of the day's showings.

In other situations around the country, the Doris Day-James Garner starrer is matching and topping biz done by "Mink" last summer. In a 27-theatre multiple first-run slotting in Detroit, "Thrill" hit nearly \$220,000 on its first week, almost \$20,000 ahead of "Come September" which played a similar engagement there two years ago. It drew nearly \$40,000 in its first four stanzas at the Keith's in Cincinnati.

Death of Eric Johnston Sets Off Speculation On His Successor

20th Promotes Three

Last week's 20th-Fox board of directors meeting in New York, in addition to approving the upbeat six-month financial statement (see separate story), also voted several key promotions.

Chief among them was the election of Richard D. Zanuck, whose title heretofore been production chief at the Coast studio, to the post of vice-president in charge of production.

At the same time, Elmo Williams, heretofore prez Darryl F. Zanuck's production chief in Europe, was elected managing director of 20th-Fox Productions Ltd., headquartered in London. Percy Livingston remains head of 20th distribution activities in Britain.

Also upped was John P. Meehan to the post of assistant treasurer. Meehan, who has been with the company since 1955, was previously accountant, office manager and assistant to the comptroller.

Col's Separate Unit For Arties And Bally Films

Royal Films International has been established by Columbia as a separate unit to handle art and exploitation pictures. Donald McConville, in charge of sales and distribution of Col's Spanish language and 16m non-theatrical product, is now also assigned to head the subsidiary. Sales manager is Harry Abramson, who has been and continues in the same capacity with the 16m non-theatricals.

Col's idea is to assign to Royal those features which require a specialized marketing approach, such as the arty types, imports and the product that lends itself to big exploitation play.

Titles listed at the start for Royal include "Reach for Glory," "The Reluctant Saint," "I Love, You Love," "Moderato Cantabile," "The Steppe," "Senilità," "Hunchback of Rome," "Red Lips" and "Love Tahiti Style."

Columbia previously was partnered with Richard Davis in Davis Royal Films, engaging in the same offbeat film field of activity. This has been dissolved and Davis no longer is aligned with Col.

Canada Rescinds Tax

Canada has rescinded its recently imposed 11% sales tax on negatives of films temporarily imported into Canada for the purpose of making Canadian market prints.

No customs duty was previously payable on such negatives and hence no sales tax had earlier been levied on them.

The American film companies, which would have borne the brunt of the tax, moved to get it repealed, with the aid of the Canadian Motion Picture Distributors Organization and the Canadian film laboratories. Their action was successful, and only in obtaining the repeal of the tax, but also refunds of taxes already paid.

Disney's Divvy

Hollywood, Aug. 27. Walt Disney Productions has declared a quarterly dividend of 10¢ per share, according to prez. Roy O. Disney.

Melton is payable Oct. 1 to stockholders of record Sept. 11.

Senior officers of all principal film companies were in Washington Monday (26) for the memorial services for Eric A. Johnston, who was "a man we regarded with a great deal of affection," as one New York executive put it.

Some company presidents and other higher-ups already have had preliminary and informal discussions concerning a successor to Johnston as president of the Motion Picture Assn. of America and the Motion Picture Export Assn. A formal, full-scale meeting will be called almost momentarily.

There has been an abundance of name-dropping anent the post and the individuals given the most serious consideration by at least a few film company principals are: Adlai Stevenson, U. S. Ambassador to the United Nations; Richard Nixon, former U. S. Vicepresident and now in private law practice in N. Y.; and Senator Abraham Ribicoff (D., Conn.).

It's obviously too early to predict which of these three, if any, would be selected. And there's no telling about availability (although a Washington source said Ribicoff prefers to remain in the political arena).

But the names mentioned in the highest film circles, regardless of actual outcome, in themselves reflect the high-powered calibre of the man desired.

International Important
The picture corporations are faced with important and sometimes crucial problems more and more throughout the international market. Foreign areas yield more than 50% of their income and this means trade treaties, and renewals, must be negotiated with many countries in order to maintain, and perhaps improve, this vital fiscal source. Censorship, other adverse legislation and civil rights are among the matters of concern domestically.

The organized production-distribution industry thus obviously requires a spokesman with international reputation, one knowledgeable about the political schemes of things worldwide. It's a big order (Continued on page 18)

Youngstein Back To UA as Indie

Max E. Youngstein has renewed his association with United Artists but this time he'll be an indie producer with the company with no executive relationship. He had been a vice prez and board member of the distrib from 1951-1962 when he ankle to become exec v.p. of Cinerama.

Youngstein's new deal with UA is a multi-picture, three-year agreement. His first pic under the pact will be a filmization of Robert Ruark and Sy Bartlett's "The Well at Ras Dega." This project has been on the UA books for a while, having been previously pencilled in as a 1964 release to star Robert Mitchum as an indie production of the star's. "Dega" had also been mentioned as a possibility for a Cinerama production and, considering Youngstein's prior relationship with the wide-screen outfit, the possibility of it's being filmed in the process is again renewed.

Youngstein had left Cinerama to form Entertainment Corp. of America with Jerry Pickman. Although that venture collapsed, he has been busy in recent months overseeing projects started by the company. He was exec producer for "Fail-Safe" at Columbia and has been consultant with 20th-Fox on "The Winstone Affair," which recently wound in India, and "The Third Secret," which is shooting in London.

What other films will be made by Youngstein for UA aren't predicted at this time, nor how many there will be. But he'll have a definite affiliation with the distrib for the next three years during which time a few projects will presumably be undertaken.

Eric Johnston, MPAA Prez Who Sold Hollywood Around Globe, Dies at 66

Washington, Aug. 27.

Eric Johnston, a brilliant man with style and class, is dead. For the outgoing, vigorously extroverted Motion Picture Assn. of America president, death was slow in coming. He had been hospitalized since June 17 and had been in a coma for two months when his breathing gave out at 6:10 p.m. Thursday (22). He was 66 years old.

The man with the fast wit and the keen mind had begun having failures of memory early in June. He strangely fell asleep in the daytime, once during an important meeting. A bizarre hesitation came to his speech.

He entered a Washington hospital for a complete medical checkup, and his health broke almost immediately. He suffered a blood clot on the brain. A stroke came. Cancer specialists were called in but they could never positively diagnose a malignancy. He sank into a coma, and although his condition rode a small rollercoaster of better and worse from day to day, there seemed no real chance of recovery.

Appointed to top MPAA post Sept. 19, 1945 after four terms as proxy of U.S. Chamber of Commerce in Washington, Johnston came to the film industry well equipped to handle its problems. Vastly familiar with the Governmental scene in national capital, where he also was a director of U.S. C. of C. for seven years before stepping up to its presidency, he was able to make use of contacts already established for the benefit of Hollywood and motion pictures and set up a smoothly-functioning lobby.

Johnston brought his strong advocacy of freer world trade, in which he had first become interested while travelling for the U.S. C. of C., to the film industry. To accomplish this objective he personally negotiated film agreements with foreign governments.

Johnston, a lean man of seemingly inexhaustible energy, was perhaps the film industry's No. 1 traveler. Prior to joining the MPAA he went to Russia for six weeks in the summer of 1944, while still head of national C. of C. and travelled extensively, during (Continued on page 22)

Karp, Rackin to Europe For Production Confabs

Jack Karp, Paramount v.p. in charge of studio operations, and production head Martin Rackin left Hollywood Monday night (26) for London and Madrid meetings concerning partner producers' present and future lineups.

They'll be joined in London by Joseph E. Levine, who winged out from Manhattan for the British capital, and Hal Wallis, now winding his production of "Becket" at Shepperton Studios. Levine's item on the agenda is "Zulu," which Par will release in all areas except the U.S. and Canada.

N.Y. to L.A.

Karl Bernstein
Jerry Devine
Roddy McDowall
Arthur S. Wenzel

U.S. to Europe

Joan Bennett
Dick Brooks
Fred Clark
Alexander H. Cohen
Stanley Dudelson
Bullets Durgom
Paul Fassnacht
Harry E. Gould
Jack Karp
Joseph E. Levine
Evan Lloyd
Ida Ostro
Claude C. Philippe
Martin Rackin
Robert Riley
Viola Rubber
Tom Stern
Bernie Willens

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Kennedy's Tribute

Washington, Aug. 27.

President Kennedy led a long list of high Federal officials who expressed deep regret over the death of Eric Johnston, MPAA president.

"I was deeply shocked," the President said in a statement released at the White House, "to learn of the passing of Eric Johnston. A great deal of his life was dedicated to public service.

"When asked to serve his country, Mr. Johnston never hesitated to utilize to the greatest extent possible his unusual talent, tact and energy. He will be missed by all of us. Mrs. Kennedy joins me in extending our deepest sympathy to Mrs. Johnston and other members of his family."

O'Brien on Metro's Future Earnings

The \$12,000,000 of red ink sustained by Metro in the first 40 weeks of the fiscal year ending Aug. 31 will not be eradicated in the final 12 weeks. There still will be a considerable loss for the full year, Robert H. O'Brien, president, informed a VARIETY interviewer this week.

But he said he's confident 1963-64 will show a marked improvement and 1964-65 will be even better.

O'Brien bases his hopeful outlook on the combinations of talents entailed in the future product plus controlled production costs. As he put it, "the picture that should cost \$9,000,000 will no longer cost \$19,000,000."

MGM chief exec reported that 29 features are penciled in for release in the next year, an increase of two over 1963. But numbers alone don't count; he said he's particularly excited about the corraling of significant names.

These cover a vast range, from Elizabeth Taylor and Richard Burton in "V. I. P.'s" to Robert Bolt and David Lean as scripter and director, respectively, of Boris Pasternak's "Dr. Zhivago."

O'Brien recited chapter and verse concerning upcoming productions, noting diversity of themes along with name values and various budget categories. The lineup bespeaks balance and, perhaps meaningfully, is sans any \$19,000,000 item such as "Mutiny on the Bounty" which might create a bit of imbalance.

The prez preferred not to discuss the dividend picture, this being, he said, a matter for the full board to decide.

And the troika studio operation (MGM, 20th-Fox and Columbia) continues in the study stage.

Europe to U.S.

Ralph Alswang
Monty Berman
Theo Cowan
Benedict Gimbel Jr.
Manos Hadjidakis
Allan Kalmus
Jane Kalmus
Arthur Lewis
William (Bud) Ornstein
Stephen W. Sharmat

L.A. to N.Y.

Joey Adams
Elizabeth Ashley
Tony Bennett
Hoagy Carmichael
Henry Ephron
Jinx Falkenburg
Alice Faye
Lou Frizzell
Hy Hollinger
Charlene Holt
Edward F. Kook
Hope Lange
Joi Lansing
Jerry K. Levine
James Loren
Abe Mandell
Gerard Oestreicher
Mary Pickford
Don Porter
Benny Rubin
William Schuller
Richard X. Slattery
Jan Sterling
Dimitri Tiomkin

Phyllis Diller's Pact

Cafe comedienne and disk artist Phyllis Diller will be making her film debut in a feature to be produced by Walter Bien for his indie SIB Productions called "Keep It On Ice." Pic is planned as the first of a series of comedies to be lensed by his company starring Miss Diller.

Robert J. Hill, film and legit writer, will pen the screenplay for "Ice" and Stanley Z. Cherry, who's currently working on the new tele-series "Burke's Law," will direct.

George Weltner's Exec Memo About Selling Par Pix

George Weltner, exec v.p. of Paramount, the past week mimeoed his exec associates a breakdown on "sell" approaches, in four phases, which he feels must go hand in hand with a company that in a short space of time has attained a "leadership position in this industry." Let the boast be appraised variously; the fact is that Par in recent months has had a string of successes.

Phase One, states Weltner, is to "sell ourselves." The Par insiders must be sufficiently appreciative and enthusiastic about present and future product so as to set for themselves the highest target in Par history. "Our people must be sufficiently aroused, prepared for the effort that is ahead of us or else we will fail in this responsibility," he comments, in referring to the challenge involved in marketing of the Par films.

Phase Two, following the "selling ourselves," is the job of embuing the entire worldwide Par organization with the same kind of excitement about the product and this "must be carefully thought out and planned." Add Weltner to his fellow execs: "The excitement (must be) kept rolling from you to your manpower."

Phase Three is to "sell our customers"—the customers being the film exhibitors, and this to be done via properly indoctrinated branch managers, salesmen, bookers and others in the exchanges.

Phase Four, in Weltner's law, is selling the public, with this accomplished mainly via the advertising and exploitation department, "that must be guided, or goaded as the case may be, to maximum delivery." Weltner expressed full confidence in the Par ad-pub leadership, noting "long experience and much practice." He signs off his message with the thought that the "public will be attracted and won."

Life Mag Deal Won't Effect Cowan Picture About The Astronauts

Projected deal of Life Magazine to acquire exclusive magazine, newspaper, tv and film rights to the personal stories of the 16 astronauts will not affect the motion picture being planned by indie producer Lester Cowan based on an upcoming novel by Niven Busch titled "The Astronauts."

According to Cowan, he has an agreement with the National Aeronautics and Space Administration which gives him priority on NASA cooperation for a pic about the U. S. space program. The agreement, however, specifies that the Cowan pic will not refer to NASA as NASA, but as the "civilian space program." Also, none of the present 16 astronauts will "act" in the picture, though the producer expects to supplement his fictional film with NASA-supplied footage.

According to a story out of Washington, Monday (26), Life is prepared to pay the astronauts a total of \$100,000 a year for four years, with an option to extend the contract for another four years, for exclusive rights to their stories.

The NASA agreement with Cowan is essentially "a guarantee of cooperation and priority," much as the Defense Department in the past has cooperated with producers of pic on military subjects. No money is involved.

According to Cowan, NASA (Continued on page 62)

New York Sound Track

Hours after daily newspaper reports last Monday (26) of his having taken an "overdose of pills," director Sidney Lumet was at his desk at the Landau Co. working on "Heart Is a Lonely Hunter" which he'll direct for the Gotham indie. . . . Ethel Merman returns to New York today (Wed.) from London after attending the Edinburgh (Scotland) Film Festival. . . . Composer Morton Stevens inked by Harold Hecht to score Universal's "Wild and Wonderful". . . . Gotham model Joan Thornton will be both actress and fashion coordinator for UA's "For Those Who Think Young". . . . Rod Steiger signed for Ely Landau's "Pawnbroker". . . . Photog Ernst Haas will do special still photography for UA's "The Train," now lensing in Paris.

The Tisches and other Loew's Theatres brass-feteing Johnny Murphy, the longtime operations veepee of the chain, on Friday (30) upon his retirement after 40 years with the company. He will continue on a consultancy. Luncheon will be in the Princess ballroom of the Hotel Americana. . . . Personal manager Martin Goodman's Joan Ellen engaged to Stanley Richard Jaffe, son of ex Columbia Pictures exec veepee Leo Jaffe. Junior Jaffe is with Seven Arts. A December wedding planned. . . . Roz and Joe E. Levine doing the Ship Ahoy bit on a chartered yacht next week, following his quickies to London and the Coast, for two weeks around New England. The Embassy Pictures boss plans to buy a boat and this is a seagoing audition. . . . Mac and Charlie Einfeld among other incomers who don't blame the airlines but the N.Y. Port Authority for baggage reclamation confusion by European tourists landing back in Idlewild. Plane traffic congestion and on-ground hubbub is ascribed by Customs men to the PA, not the carriers. . . . Columbia Pictures International topper Mo Rothman visited his ex-wife Yoki, and their son Keith, in Rome, and reports she'll be 9-10 weeks bedded, as result of that bad automobile crackup outside of Rome. She's now married to an Italian industrialist and has custody of the boy.

Eddie Fisher bought "The Souffle Case," whodunit, with an eye to Natalie Wood's casting in his indie film production thereof. He would finance and produce but not act therein. Distribution to be set later.

Otto Preminger and family arrived back in the U. S. from London over the weekend, the producer-director having completed the final print of "The Cardinal". . . . pub-turned producer Arthur P. Jacobs has inked Serge Bourguignon to direct "Matador" for which, incidentally, no distrib has yet been set. . . . Tess Michael, UA national magazine contact, left Friday (23) for three weeks in Europe. . . . Barbara Nichols in Gotham this week for filming of her only scene in "World of Henry Orient," a nude shower sequence.

They're writing songs of love, over at 20th-Fox again. At Harold Rand's departure luncheon last week, Jay Remer came up with an extended rewrite of "After You're Gone" which included the following verse: "After you go to Ely Landau—That's when we'll know—There's no more Rand now. . . . One day, you'll get your bonus—No more expense accounts rejected by Jonas." It winds with a reference to Mort Segal, now filling Rand's shoes at 20th: "We'll learn, he's not really that nice—He'll turn on us and pull a Brodsky or Nat Weiss—After you've gone—and left us all alone."

British Film Institute is planning a George Stevens retrospective for presentation early in 1964. . . . Alf Elson, featured prominently in the cast of "Lilies of the Field," is actually the pic's producer Ralph Nelson who dropped the first letters of his name for the credits. He's currently visiting the Edinburgh (Scotland) Film Festival with the pic. . . . as part of its bally campaign for "Lilies," UA has hired a Catholic p.r. unit to plug the pic which deals with a man and his relationship with five German Nuns.

Eugene Picker, Fred Goldberg and Gabe Sumner were on the Coast last week firming plans for UA's junketing of 250 global newsmen to Hollywood for the world preem of "It's a Mad, Mad, Mad, Mad World" this fall. . . . Mary Spaeth, youngster who was picked from an open audition to do her first acting stint in "World of Henry Orient," was feted by cast and crew at Long Island Studios last Friday (23) on the occasion of her 15th birthday.

C. D. Jackson, Life Mag publisher, will be principal speaker at the TOA convention Oct. 31, the final day of the group's four-day meeting. Drew Ebersohn, theatre architect, will also be a convention speaker discussing "A Look Ahead at Theatre Trends". . . . Mel Ash has inked the Blank-Rand pub office and Daily News staffer Charles Lam Markman and Sylvia Stapper will shortly join the outfit. . . . Daniela Rocca, Isa Miranda and Georges Wilson cast in Carlo Ponti & Joe Levine's "Empty Canvas". . . . title of Allied Artists' "Boston Strangler" and been changed to "The Strangler" and the pic is slated to roll Sept. 13 at Paramount with Burt Topper directing.

Yul Brynner in Gotham for two weeks en route from Switzerland to Hollywood and the Sept. 10 start of Stanley Kramer's "Invitation to a Gunfighter". . . . Fred Zendar a late signing for "Carpetbaggers". . . . Henry Silva left New York last week bound for Yugoslavia and the "Dubious Patriots" company to which German actors Helmo Kindermann and Helmut Schneider have been added. . . . John Truax, Kathryn Minner and Mimi Dillard into "Soldier in the Rain". . . . UA has decided, on October for national release of its Susan Hayward starrer "Stolen Hours."

RKO has taken to displaying samples of modern art in its 58th St. Theatre lobby, works by Jim Dine and Tom Wesselmann being the current examples. . . . Alex Metcalfe will handle Canadian distribution of "Mondo Cane" which makes its Canadian debut Friday (30) in Montreal at the Outremount and Kent Theatres. . . . Yvette Mimieux occupies the cover of Good Housekeeping in its September issue. . . . Macy's is giving a boost to "8-1-2" by featuring posters for the film in ads which tie in contemporary films and fashions. Also, an interview between the film's director, Federico Fellini, and Chicago radio station WFTM commentator Studs Terkel is featured in the October issue of the station's magazine "Perspectives."

Eugene Tunick, UA eastern and Canadian division manager, back at his Gotham desk after biz sessions in Boston last week. . . . Allied Artists' "Shock Corridor" will world preem Sept. 11 at the Palace and the Albee in Brooklyn and Nat Nathanson, AA assistant general sales manager, has been holding special biz sessions in Gotham, Philadelphia and Chicago aimed at hefty launching of the film. . . . Constance Towers of the "Corridor" cast is in New York for plugola chores on the pic. . . . thesp Dan Frazer in Gotham this week. . . . "Lilies of the Field" will be presented at a special preview Sept. 23 to honor Mrs. Dexter Otis Arnold, prez, and members of the board of directors of the General Federation of Women's Clubs during its fall board meeting in Washington, D. C. Pic has also added Scholastic mag's Bell-Ringer award to its string of kudos.

Itinerant showman Arthur S. Wenzel (from L. A.) writes from Durban, South Africa: "Great sight for 'no biz like show biz' here in Durban at 9:30 a.m. at six different clean movie houses I personally checked all had lines 100 feet long of kids and adults queued up for the 10 a.m. first show. Wish I could see such a sight in American towns. Prices very low and biz boffo". . . . Another globetrotting showman, Leon J. Bamberger, reports from Norway, "More and more European product is being exhibited in the Scandinavian market. Denmark to release 29 Danish pictures in coming season. This is one country where anything goes in sex, but they ban horror and violence."

Seven Arts, whose nice, old-fashioned type YUkon telephone number was changed to one of those seven-digit jobs when the company moved into the Pan-Am Building, is reverting to its old number. To announce the switch, company has sent out postcards starting: "You

(Continued on page 20)

COLUMBIA INTL'S RECORD YEAR

Gondola Gleanings

Venice, Aug. 27. Come early and avoid the crush seems to be this year's festival slogan, many film people and press reps in several days early, some for work, others for pleasure. . . . Otto Preminger here with family after winding "The Cardinal," left for U.S. immediately after fest opening. Irving Paul Lazar also here. . . . ditto Ilya Lopert. . . . Jerry Juroe here early coordinating UA activities which did not include a party for company's opening night item, "Tom Jones"; reasoning being that none of pics stars nor director could make trip—Tony Richardson and Albert Finney busy in New York rehearsing a play, others shooting here and there. . . . Richardson originally objected to fest screening for his pic, later was persuaded to change his mind. . . . Jack Wiener was also here in advance of fest to set up series of Columbia pub-ad ventures, including series of posters and the "Lawrence of Arabia" tent on the Excelsior beach, which is a focus of attention. . . . local wags saying Sam Spiegel had tent set up in case he shows up during fest and wants to change for a swim at cabanas at Excelsior are booked solid and at a premium. . . . Other fest early-birds: Bill Goetz, Anita Louise, here with family, David Lean (who however as every year stays in town and rarely attends fest), Felix da Vidas in from his Paris base. . . . Martin Ritt, Paul Newman, Joanne Woodward due in late in event prior to Sept. 6 "Hud" screening. . . . Martin Melcher also expected. . . . Columbia decided against unveiling "The Cardinal" here as too far in advance of December release slate for proper pub-ad impact; fest director Luigi Chiarini however saw pic. . . . Chiarini has cut-down of press accreditations (due to seating shortage) and hospitality (due to budgetary deficiencies. Venice budget still what it was 10 years ago, but prices have zoomed). . . . Excelsior Hotel has been refurbished, dining room airconditioned and newly decorated, with more conditioning to follow next year. . . . Walter Chiari booked into Excelsior for one-nighter, unusual even for ubiquitous thesp whose career has included almost everything but nitery work. . . . Producer Angelo Rizzoli brings his yacht, Sereno, in for duration, as he does at Cannes every year; also releases three fest pix: "Sentimental Attempt," "Pepper Candy," and "Three Stories in the Sand," last by Riccardo Fellini. . . . Federico Fellini may come up to Venice to witness his brother's debut as director. . . . average age of "first-time" directors, nine of them showing their initial efforts here this year, is 36, with Tinto Brass of Italy the youngest at 30 and France's Chris Marker oldest at 42. . . . Italian title for "Tom Jones" is explicit: "Between the Alcove and the Noose". . . . An ABC-TV team here filming festival for inclusion in a Philco Special hour show which includes shots of some other events but concentrates on Venice; Ofra Bikel coordinating the effort. . . . RAI-TV the Italian telenet meanwhile giving fest its elaborate-as-usual daily coverage. . . . due in: Gina Lollobrigida and J. P. Belmondo for "Mare Matto," Rod Steiger for "Hands Upon the City," his anti-construction-mafia pic (group of leading Italian builders and architects being invited also by Galatea, producers of pic), plus a pleneload of some 60 thesp with bit parts in one of French entries, "Pepper Candy"; they sky in from Paris in a.m., plane out at 2 a.m. after night screening.

Four UA Pix Pull Tall Business, Company Expects Big 2d Half

The word at United Artists these days is money, not money it has its eye on but money that it is taking in. The company currently is tallying strong business on a variety of pix and looks sure now to reverse its biz slump of the early part of the year and easily live up to expectations of execs who predicted a hefty second half of 1963. Figuring prominently are several pictures, but especially four: "West Side Story," "Irma La Douce," "Toys in the Attic" and "The Caretakers." For various reasons these pix are each becoming leaders in various business categories at the company. So far, "Story" has tallied in excess of \$15,000,000 in its domestic rentals for UA. This makes it the fifth highest domestic gross in the history of the film business and puts it on top of the UA heap. It is now three years since the film went into production, August, 1960, and less than two years after it went into distribution, October of 1961. Also making some record noise is "Irma La Douce" which Arnold N. Picker, UA exec v.p., has predicted will be the company's top non-roadshow pic, topping "Some Like It Hot" and "The Apartment," both of which are at the crest of the UA tally sheets presently. Unlike the latter two which came in hard, "Irma" has been opening easily and then building and has been a hold-over in many situations. In New York it moved from first-run day-date Aug. 7 into UA's Golden Showcase saturation plan and is still perking in the area, grossing \$954,936 in its first two weeks on the plan. In its own way, "The Caretakers" is doing a big job for the company. On its opening day last week on the Gotham Premiere Showcase plan, including 17 theatres, the film tallied a large \$41,695. This was the best mid-week opening for 17 theatres in Showcase's year-and-a-quarter history. At the Main Stem Astor alone, the pic garnered \$6,580 on opening day last Wednesday (21).

Embassy Pix In \$1-Mil. Mex Deal

Embassy Pictures has set a deal for distribution of a batch of its features in Mexico, a deal which could provide about \$1,000,000 to the Embassy coffers. It's the distrib's first major deal in Mexico, although it has had some of its pix in circulation there in the past via smaller packages. In all, 14 films are involved, including several of Embassy's yet-to-be-released items and some still in production. Also involved are some features which have been around a while. The four coproductions between Embassy prez Joseph E. Levine and Italo producer Carlo Ponti are included, namely "Ghost at Noon" and "Yesterday, Today and Tomorrow" which have been com-

HITS \$50,000,000, FOR FIRST TIME

By GENE ARNEEL

Columbia Pictures International's current year will be the biggest in the company's history with gross film rentals of at least \$50,000,000, Mo Rothman, exec. v.p. of the Col foreign market distribution subsidiary, reported in New York this week. The unit covers all worldwide areas with the exceptions of the United States and Canada.

Exec offered a documentary breakdown on the boxoffice performance of various pictures, designed to show that films generally are going well, ranging from the Italian-made "Mondo Cane" which Col bought from Italian interests for \$96,000 in 20 territories, to "Lawrence of Arabia," in which Col was partnered with Sam Spiegel and David Lean.

In each of several past years Col Int'l had total rentals of about \$43,000,000. Thus this year's anticipated \$50,000,000 represents a "most considerable gain," commented Rothman.

The financial performance further demonstrates, obviously, the vital importance to Col and all other American companies of this foreign market. It's more and more a global market which these Yank outfits must please in order to survive. They are geared to a global economy and, for Col, the "pendulum has completely swung our way," according to Rothman.

Significantly, Col has made its breakthrough at a time when the world market generally hadn't been looked to favorably. Local economies in many areas are not particularly strong, television is making the familiar inroads on the b.o., trading curbs persist.

Rothman claimed that "Jason and the Argonauts" played 29 provincial situations in England and broke a record, either for Col or the Rank chain in every one of them. The total theatre gross was \$154,000. An incentive plan (Continued on page 20)

Big Question at Venice, Can Italy Continue Festival Prize-Winning Ways Despite Stiff Competition

By ROBERT F. HAWKINS

Reclassify 'Joli Mai'

Venice, Aug. 27. Venice Festival authorities have disclosed that the French pic, "Le Joli Mai," directed by Chris Marker which had previously been included in the "invited," but "non-competing" roster, has been "reclassified."

Pic now can compete for the "best first feature" prize, it having been discovered that it qualifies for this special category. This brings the total number of pix competing for the special top initial effort medal to 9.

Keaton and Russ Pix Reprised at Venice Showings

Venice, Aug. 27.

A series of 10 Buster Keaton features, each accompanied by a Keaton short, will share the spotlight at the Venice Film Festival's annual retrospective section with a program of Russian features of the past.

Venice retrospectives, run off in morning hours (and this year also repeated in evening in a smaller screening room here), are accompanied by an elaborate program booklet and followed by discussions.

Keaton series, titled "The Golden Years of Buster Keaton," spans the comedian's activities from 1921 through 1928. Among the pix included are: "The Three Ages" (1923); "Our Hospitality" (1923); "Sherlock Jr." (1924); "The Navigator" (1924); "Seven" (Continued on page 18)

Venice Screening Schedule

Venice, Aug. 27.

"Hud," the official U.S. entry at Venice, will be screened here the night of Sept. 6, while Shirley Clarke's likewise Yank-made "The Cool World" gets a Sept. 2 afternoon screening. "Greenwich Village Story," directed by Jack O'Connell and racing only for the "first feature" award, will be seen Wed. Aug. 28th in the p.m., while the fourth American film, Richard Leacock's "The Chair," is slated for the afternoon of the festival's last day, Sept. 7.

Final day-by-day program of Venice screenings now reads as follows:

Sat. Aug. 24: "Tom Jones" (Britain)

Sun. Aug. 25: Afternoon: "La Belle Vie" (France)
Evening: "In Capo al Mondo" (Italy)
"Milczenie" (Poland)

Mon. Aug. 26: Afternoon: "Il Terrorista" (Italy)
Evening: "Nunca Pasa Nada" (Spain)

Tues. Aug. 27: Afternoon: "Il Demonio" (Italy)
Evening: "Tengoku-to Jogoku" (Japan)

Wed. Aug. 28: Afternoon: "Greenwich Village Story" (U.S.)
"Storie sulla Sabbia" (Italy)
Evening: "Zlate Kapradl" (Czechoslovakia)

Thurs. Aug. 29: Afternoon: "Tentativo Sentimentale" (Italy)
Evening: "Billy Liar" (Britain)

Fri. Aug. 30: Afternoon: "En Sondag I September" (Sweden)
Evening: "Vistuplenie" (U.S.S.R.)

Sat. Aug. 31: Afternoon: "Muriel" (France)
Evening: "El Verdugo" (Spain)

Sun. Sept. 1: Afternoon: "Ningen" (Japan)
Evening: "Mare Matto" (Italy)

Mon. Sept. 2: Afternoon: "The Cool World" (U.S.)
Evening: "Le Feu Follet" (France)

Tues. Sept. 3: Afternoon: "Omicron" (Italy)
Evening: "The Servant" (Britain)

Wed. Sept. 4: Afternoon: "Bolshaja Doroga" (U.S.S.R.)
Evening: "Dragees au Poivre" (France)

Thurs. Sept. 5: Afternoon: "I Misteri di Roma" (Italy)
Evening: "Mani sulla Citta" (Italy)

Fri. Sept. 6: Afternoon: "Le Joli Mai" (France)
Evening: "Hud" (U.S.)

Sat. Sept. 7: Afternoon: "The Chair" (U.S.)
Evening: "Pour la Suite du Monde" (Canada)
Prize ceremony and final show (Still undecided at this writing)

Venice, Aug. 27. Now that the 24th Venice Film Festival is under way, observers are asking themselves if Italy can wind a practically unchallenged season—local pix have won almost all top prizes at major events this year—by running off with the Gold Lion as well.

(So far, Italian features have copped the Cannes Gold Palm, shared the Berlin Gold Bear, won the Moscow Grand Prix, topped all others at San Sebastian, not to mention the direction kudos at Mar del Plata and sundry other compensations at leading world events.)

At this early stage, and with only a few films seen, pundit consensus, if consensus there be, is that Italy may have the potential in its three entries, but that the host country also has stronger-than-ever competition, notably the U.S., Britain, France, and Spain. Add to this, the fact that though Italy pix have won plenty of Venice prizes, they have always had to fight an uphill battle for ultimate recognition against cries of set-up by the hosting country, and it's easy to see that Italy entries won't have an easy time of it.

Impressive Roster

Talent roster this year includes an impressive number of trend-setting directors with high festival scoring averages. Italy, for example, has vet Renato Castellani in the official slot with "Mare Matto" (Crazy Sea), also rated highly, thanks to a reportedly strong and offbeat performance by Gina Lollobrigida. Castellani, one of the early neo-realists, has won several Venice prizes, though his last pic before "Sea," "The Bandit" received a critical shellacking here a couple of years ago.

Francesco Rosi, who directed "Mani sulla Citta," the second Italian entry, previously copped a prize for his first pic here in Venice: "La Sfida," while his "Salvatore Giuliano" won a major Berlin prize a few years back. "Mani" has Rod Steiger in the lead, and is highly rated—and feared because of its reportedly uncompromisingly strong attack on the real estate Mafia.

Italy's third pic, "Omicron" was recently rushed to completion by director Ugo Gregoretti, a relative newcomer to the film scene though already a prize-bedecked one. "Omicron" about which little is known, stars Renato Salvatori and is said to be a new approach to science-fiction-horror pix.

Another newcomer to feature direction ranks is Britain's John Schlesinger. Filmmaker actually got his first major recognition at Venice a couple of years ago when his documentary, "Terminus," won a Grand Prix at the short festival. Britain also has Tony Richardson, whose "Tom Jones" leads off the fest, and Joseph Losey, who after the last-minute defection last year due to a producer squabble over "Eva," finally gets a pic into the race. Rated a sleeper by those who have seen it, it's called "The" (Continued on page 18)

EX-20TH P.A. SUES POE FOR 500G LIBEL

A \$500,000 libel action against 20th-Fox and exec v.p. Seymour Poe was filed in N.Y. Federal Court Friday (23) by Phillip Engel, a former publicist who had worked out of 20th-Fox's Boston office.

Engel claimed he had been fired without cause on Jan. 11, 1963. He claimed Poe on Jan. 14, 1963 in talking to Sam Dembow Jr., prominent theatre owner-investor, had "maliciously said false and defamatory matter" about plaintiff. In his complaint, Engel said his reputation was hurt. He quoted Poe allegedly libelous statement in his complaint.

A New Kind Of Love (COLOR)

Romantic farce augurs mediocre b.o. despite marquee names.

Hollywood, Aug. 22. Paramount release of Melville Shavelson production, directed and screenplay by Shavelson. Stars Paul Newman, Joanne Woodward; features Thelma Ritter, Eva Gabor, George Tobias; guest star, Maurice Chevalier. Camera (Technicolor), Daniel Fapp; editor, Frank Bracht; music, Leith Stevens; asst. director, Arthur Jacobson. Reviewed at Westwood Village Theatre, Aug. 22, '63. Running time, 110 MINS.

Steve Sherman	Paul Newman
Samantha Blake	Joanne Woodward
Lena O'Connor	Thelma Ritter
Felicienne Courbeau	Eva Gabor
Joseph Bergner	George Tobias
Harry Gorman	Marvin Kaplan
Albert Sardo	Robert Clary
Suzanne	Jan Moriarty
Mrs. Chalmers	Valerie Varda
Bertram Chalmers	Robert Simon
Stewardess	Joan Staley
Guest Star	Maurice Chevalier

About the best that can be said of this farce is that it has been engineered with a certain amount of cinematic slickness and ingenuity. Writer-producer Melville Shavelson has proven in the past that he is capable of better things. This one is the one that got away.

Paris is the glamorous scene for the romantic romp in which, after several misunderstandings, a wolfish journalist (Newman) and a sexually-retarded career girl (Miss Woodward) fall in love. A decided lack of comic restraint and subtlety and a tendency to be tricky for the sake of trickery mark the progress of what story there is. The situations are only fitfully funny, and the good conversational gags are widely scattered.

Mr. and Mrs. Paul (Joanne Woodward) Newman, costarred, are better at dramatic assignments than comedy, particularly the former. Others prominently involved, none with a great deal of success, are Thelma Ritter, Eva Gabor, George Tobias, Marvin Kaplan and Robert Clary. Maurice Chevalier, playing himself, sings tidbits from songs with which he is identified.

Some interesting transitions and Technicolor effects highlight Daniel Fapp's camera work, but even this photographic flair begins to wear after awhile. Competent contributions have been made by such craftsmen as editor Frank Bracht, art directors Hal Pereira and Arthur Longergan and composer Leith Stevens. Costumes play a key role in the fashion-oriented storyline, and there are a number of interesting creations for the femmes to inspect, by Hollywood's Edith Head and such Paris couturiers as Christian Dior, Lanvin, Castillo and Pierre Carden. Frank Sinatra sings the more than three-decade-old "title song." Tube.

Hootenanny Hoot

Highly commercial folk-musical entry from Hollywood's fastest man with a fad.

Hollywood, Aug. 21. Metro release of Sam Katzman production, with Peter Breck, Ruta Lee, Joby Baker, Pam Austin, Bobo Lewis, Loren Gilbert, Nick Novarro, Vikki Dougan; guest stars, The Brothers Four, Sheb Wooley, Johnny Cash, The Gateway Trio, Judy Henake, George Hamilton IV, Joe and Eddie, Cathie Taylor, Chris Crosby. Directed by Gene Nelson. Screenplay, James B. Gordon; camera, Ellis W. Carter; editor, Al Clark; asst. director, Milton Feldman. Reviewed at Hollywood Paramount Theatre, Aug. 21, '63. Running time, 91 MINS.

Ted Grover	Peter Breck
A. G. Bannister	Ruta Lee
Steve Laughlin	Joby Baker
Billy Jo Henley	Pam Austin
Claudia Hoffer	Bobo Lewis
Howard Stauton	Loren Gilbert
Jed Morse	Nick Novarro
Vikki	Vikki Dougan

Following roughly the same formula utilized for his rock 'n' roll and twist concoctions, producer Sam Katzman, Hollywood's foremost trend-vendor, appears to have come up with a minor box-office bonanza in "Hootenanny Hoot," his first for Metro after a 15-year hitch with Columbia.

Again he has taken a related group of musical acts and strung them together via a featherweight romantic plot. In this case, the musical form pursued—folk music of the strictly commercial variety—has a somewhat more widespread appeal, particularly in that real estate between N.Y. and L.A. known as the rest of the country. It is also likely to be less offensive to some than the twist and the r 'n' r and, at any rate, it should do well enough to justify one of Katzman's sequels, say something along the order of "Don't Refute the Hoot."

James B. Gordon's screenplay has a familiar ring to it, relating

the tale of the fellow with career and romantic problems who, while traveling across the country, discovers a musical craze budding in a small mid-western burg and promotes it into big network business, patching up his love life in the process.

Pipe-puffing Peter Breck and Ruta Lee are attractive as the feuding romantic leads. A secondary romance involves Joby Baker and Pam Austin. Baker is a rising young second lead-funnyman type. He does one of the best sneezes since Billy Gilbert. Miss Austin's fresh and wholesome good looks, coupled with her hoofing ability, stamp her as a young actress on the ascendancy. Bobo Lewis, a cross between Thelma Ritter and Imogene Coca, makes the most of a maid role. The musical acts include The Brothers Four, Sheb Wooley, Johnny Cash, The Gateway Trio, Judy Henske, George Hamilton IV, Joe & Eddie, and Cathie Taylor.

The production is engineered at a snappy clip by director Gene Nelson, with the accomplished aid of cameraman Ellis W. Carter, editor Al Clark, art directors George W. Davis and Merrill Pye, soundman Franklin Milton, musical supervisor Fred Karger and choreographer Hal Belfer, whose best dance number is the acrobatic hayseed finale. The catchy title song is by Wooley and Karger.

Tube.

Raiders of Leyte Gulf

Philippine-located war drama sans names. Obviously low-budget, but nicely tailored for the action program.

Hemisphere Films release of a Lynro production (executive producer, Kane Lynro; producer, E. F. Romero). Features Jennings Sturgeon, Michael Parsons, Efrén Reyes. Directed by E. F. Romero. Screenplay, Romero and Carl Kuntze; camera, Arsenia Dona; editor, Romero; music, Tito Aravelo. Reviewed at the Anco Theatre, N.Y., Aug. 19, '63. Running time, 90 MINS.

Emmett Wilson	Jennings Sturgeon
Li. Robert Grimm	Michael Parsons
Capt. Shiral Akira	Efrén Reyes
Angel Zabala	Eddie Mesa
Col. Lino Sebastian	Leopold Salcedo
Aida Rivas	Liza Moreno
Leon Magpayo	Oscar Keesee

Though obviously budgeted on a comparative shoestring, this made-in-the Philippines World War II drama has the kind of narrative simplicity and dearth of unnecessary exposition which allows the unabashed action film to move. And this "Raiders of Leyte Gulf" does, as it details the forays and skirmishes of a small group of Yank and Filipino guerrillas prepping Gen. MacArthur's 1944 return. It's a nice little program entry which delivers just what is promised.

The screenplay, by director E. F. Romero and Carl Kuntze, follows the efforts of U. S. Army officer, Michael Parsons, and his Filipino comrades to free an American intelligence officer, Jennings Sturgeon, held prisoner by a small Japanese garrison on the island of Leyte. Their efforts are complicated not only by dissension in the guerilla ranks, but also by the size and force of the Japanese garrison, headed by Efrén Reyes, a loyal Japanese officer who is not without some humanity.

In a series of scenes liberally punctuated with hand-to-hand combat, gunfighting, and the like, film builds to a neat climax wherein the villagers of the captive town rise up against the Japanese to assure the success of the guerilla raiders.

The non-pro Americans in the cast, Parsons and Sturgeon, won't win any Oscars, but are made acceptable by the authentic locales and the able support by the Philippine performers, especially Efrén Reyes as the troubled Japanese colonel, Leopold Salcedo as a guerilla leader, and Liza Moreno as a nurse who gives her heart to Parsons. Physical production, including camerawork, is okay, but the accents of some of the cast are occasionally a little thick. Romero's direction is swift and sure and surprisingly devoid of the usual war drama clichés.

Anby.

Reade-Sterling 'Liar'

Western hemisphere rights to "Billy Liar," Britain's official entry at current Venice film festival, have been acquired by Walter Reade-Sterling.

Pic, which stars Tom Courtenay and directed by John Schlesinger, will open in New York this fall.

Of Love And Desire (COLOR)

Heavy drama of passion notable for return to screen of Merle Oberon and lavish, novel settings. Dubious b.o. item.

Hollywood, Aug. 21. Twentieth-Fox release of Victor Stoloff production. Stars Merle Oberon, Steve Cochran, Curt Jurgens; with John Agar, Steve Brodie, Edward Noriega, Rebecca Irubide, Elsa Cadenas, Tony Carbajal, Aurora Munoz, Felix Gonzalez, Felipe Flores. Directed by Richard Rush. Screenplay, Laslo Gorog and Rush, from story by Stoloff and Jacqueline Delesert; camera (De Luxe), Alex Phillips; editor, Harry Gerstad; music, Ronald Stein; asst. directors, Henry Spitz, Mario Cisneros. Reviewed at studio, Aug. 21, '63. Running time, 97 MINS.

Katherine Beckman	Merle Oberon
Steve Corey	Steve Cochran
Paul Beckman	Curt Jurgens
Gus Cole	John Agar
Bill Makton	Steve Brodie
Mr. Dominguez	Edward Noriega
Mrs. Renard	Rebecca Irubide
Mrs. Dominguez	Elsa Cadenas
Dr. Renard	Tony Carbajal
Maria	Aurora Munoz
Engineer	Felix Gonzalez
Julio	Felipe Flores

Merle Oberon returns to the screen in this old-fashioned drama of passion laid in Mexico. Her presence may generate some sentimentally-motivated boxoffice activity, but the vehicle in which she has chosen to make a comeback is not sturdy enough.

Nymphomania and incest are two of the sweet everyday passions pursued in Victor Stoloff's production of the Laslo Gorog-Richard Rush scenario from a story by the producer and acquirer Delesert. These once provocative passions are by now second nature to any active filmgoer, as familiar to this movie generation as the "big kiss" was to the '30's and '40's. At any rate, the heroine's surprise when she discovers, at the climax, that her half-brother's secret lust for her is at the psychological root of her long, nymphomaniacal history is no surprise to the audience, which has known all along what was ailing everybody. The audience is thus ahead of the characters throughout.

Hero of the story is the American engineer (Steve Cochran) who comes to Mexico City, falls in love with the nuncho (Miss Oberon) and eventually frees her from the sordid web in which she has been held psychologically captive by her half-brother (Curt Jurgens).

Miss Oberon, durably lovely, is a fine histrionic technician, and holds her own well in the heavy emotional give and take, contributing the most skillful performance in the film. Cochran goes through the paces reliably, although he never gets especially deep into his character. Jurgens, John Agar and Steve Brodie are capable, as are the balance of the supporting players.

As a bonus for filmgoers with an eye for the aesthetic and the historic, much of the 20th-Fox release transpires in the lavish, elegant homes owned by Miss Oberon and her real-life industrialist-husband, Bruno Paglai, one of which was erected almost 400 years ago by Cortez.

The editorial tempo could have been maintained at a quicker clip by Harry Gerstad and the picture can stand some trimming, especially if it tapers commercially to a supporting attraction, which it figures to. Manuel Topete's sound is rather crude, a by-product, no doubt, of the largely non-studio filming. A lot of dialog is missed. Ronald Stein's music is lushly romantic, including his "Katherine's Theme," which is crooned warmly over the titles by Sammy Davis Jr. The tune has good disk possibilities.

Director Richard Rush shows a nice flair for cinematic expression. He and lensman Alex Phillips have designed some unorthodox shots to alert the eye, including one exciting 180-degree tilt.

Tube.

Life of the Country Doctor (JAPANESE)

Toho production and release. Stars Hisaya Morishige, Setsuko Hara; features Chiemi Eri, Yosuke Natsuki. Directed by Kazuo Yamada. Screenplay, Ryuzo Kikushima; English adaptation, Victor Suzuki. At Toho Cinema, N.Y. Running time, 104 MINS.

Keisai Koyama	Hisaya Morishige
Iku, his wife	Setsuko Hara
Hangoro	Yosuke Natsuki
Osaki	Chiemi Eri
Meikai Ikeda	So Yamamura

Practice of medicine in Japan a century ago was replete with drama which "Life of the Country Doctor" makes more than evident. For this Toho production is an absorbing study of a physician who

devoted his career to the welfare of farmer patients only to discover that he's been left behind by advances in his profession.

Hisaya Morishige, who portrays the title role, pursues a leisurely—often informal existence in caring for the community. His daily routines are frequently tinged with irony, frustrations and sorrow. These add up to strong dramatic impact, but not powerful enough to propel the film into wide exposure on the art house circuit.

Setsuko Hara turns in a moving performance as the doctor's wife. The role calls for exceptional loyalty to her mate and she responds with a striking cameo. Yosuke Natsuki, as Morishige's pupil, provides the classic illustration of how the student has topped his master. Chiemi Eri is suitably wistful as Natsuki's patient wife while So Yamamura is ably cast as onetime classmate of Morishige who went on to better things in the big city.

The rugged 19th century life in Japan is sharply mirrored by the brisk direction of Kazuo Yamada. Whether it's a scene in which travellers are fording a stream on coolies' backs or a sequence where the ignorance of the peasants is tragically revealed during a typhus epidemic the end results reflect his sure hand.

Victor Suzuki's English titles are adequate as are the camerawork and other unbilled technical credits.

Gilb.

The Three Stooges Go Around The World In A Daze

Another healthy b.o. entry from the durable slapstick comedy team.

Hollywood, Aug. 19. Columbia Pictures release of Norman Maurer production. Stars The Three Stooges; with Jay Sheffield, Joan Freeman, Walter Burke, Peter Forster, Maurice Dallimore, Richard Devon, Anthony Eustrel, Lau Kea, Bob Kino, Phil Arnold, Murray Alper, Don Lamond, Jack Greening. Directed by Maurer. Screenplay, Elwood Ullman, from story by Maurer; camera, Irving Lipman; editor, Edwin Bryant; music, Paul Dunlap; asst. director, Eddie Saeta. Reviewed at the studio, Aug. 19, '63. Running time, 92 MINS.

Moe Howard	The Three Stooges
Larry Fine	Three Stooges
Joe De Rita	Jay Sheffield
Philips Fogg	Joan Freeman
Amelia Fogg	Walter Burke
Filch	Peter Forster
Vickers Cavendish	Maurice Dallimore
Crotchet	Richard Devon
Maharajah	Anthony Eustrel
Kandoo	Lau Kea
Charlie Kichi	Bob Kino
Referee	Phil Arnold
Gus	Murray Alper
Bill	Don Lamond
McPherson	Jack Greening
Butler	Emil Sitka
Timmy	Geoffrey A. Maurer
Gatsby	Ramsey Hill
Willoughby	Colin Campbell
1st Mate	Michael St. Clair
Harry	Ron Whelan

The boxoffice success of their most recent feature-length comedies looks almost certain to be matched by this latest, "Three Stooges" caper. Cooked up by producer-director Norman Maurer and seasoned by scenarist Elwood Ullman, the Columbia release, technically a satire on the Jules Verne classic, provides the durable three-some with the kind of outlandish situations that should be enthusiastically received by the kiddie brigade and the scattered adult following that finds Stogie-Style slapstick irresistible. The title may not fit on a marquee, but it conveys the point of the picture enticingly enough.

The essence of the Stooges approach follows a formula that has clicked with audiences since the days of the silent screen comedies. The concept is having adults behaving like children, or at least as children might behave in the wildest, zaniest recesses of their imagination. As for the style with which this concept is conveyed, it amounts to a flesh-and-blood version of antics ordinarily found in animated cartoons, where physical punishment meted out in one frame is so miraculously ineffectual that there is no evidence of it in the next frame.

The Maurer-Ullman version of "80 Days" has Philaeas Fogg's great grandson (Jay Sheffield) attempting to duplicate his ancestor's journey on the wagered condition that he accomplish the feat without the benefit of a farthing. Fogg's sidekicks on the globe-girdling trip are his three faithful servants (Larry, Moe and Curly), and along the way he picks up a girl friend (Joan Freeman). Best sequence on the junket is a wrestling match involving Curly and

(Continued on page 18)

Carry On Cabbie (BRITISH)

Rolling entry in the golden "Carry On" series which should hit the boxoffice jackpot with a wham.

London, Aug. 22. Warner-Pathe release of Peter Rogers Production for Angelo Amalgamated. Stars Sidney James, Kenneth Connor, Hattie Jacques, Liz Fraser, Esma Cannon, Charles Hawtrey, Features Bill Owen, Milo O'Shea, Judith Furse, Renee Houston, Amanda Barrie, Cyril Chamberlain, Peter Gilmore. Directed by Gerald Thomas. Screenplay by Talbot Rothwell from an idea by S. C. Green & R. M. Hills; camera, Alan Hume; editor, Archie Ludski; music, Eric Rogers. Reviewed at Studio One, London, Aug. 22, '63. Running time, 91 MINS.

Charlie	Sidney James
Peggy	Hattie Jacques
Ted	Kenneth Connor
Pinpot	Charles Hawtrey
Elo	Esma Cannon
Sally	Liz Fraser
Smiley	Bill Owen
Len	Milo O'Shea
"Battleaxe"	Judith Furse
Aristocratic Lady	Ambrosine Philips
Molly	Renee Houston
Small Man	Jim Dale
Antea	Amanda Barrie
Dumb Girl	Carole Shelley
Sarge	Cyril Chamberlain
Albright	Norman Chappell
District Nurse	Noel Dyson
Dancy	Peter Gilmore

The golden formula of the "Carry On" series which, at times, has started to look repetitious and a bit forced is back with a bang with "Carry On Cabbie," and it should fairly crackle at boxoffice. For only the most longhaired will look down their noses at the lark.

"Carry On Cabbie" was not, at first intended to be one of the series. Hence the film has a rather stronger storyline than usual. Also it has a different screenplay writer, Talbot Rothwell, giving Norman Hudis who has written most of the others, a deserved chance to recharge his "Carry On" batteries.

However, the usual emphasis on parade situations, dialog and gags has brought the film inevitably back into the "Carry On" fold. Gerald Thomas directed with brisk know-how and Rothwell tailored his screenplay to the familiar talents of the team.

Sidney James is the cabbie-owner of a prosperous fleet of taxicabs, but his domestic life is edgy because his wife claims he spends too much time with his beloved cabs. When, through a series of unfortunate but hilarious mishaps, he arrived home too late to take her out on a promised wedding anniversary, she decided to teach him a lesson by going into competition with him. She sets up a rival garage called "Glamcabs" and decks out some shapely young women in revealing uniforms as her drivers. Added insult is that she is using her husband's cash since all his money is in his wife's name.

Effect on the local populace of these gorgeous lovelies can be imagined. James, still not knowing that his wife is behind her rival firm, sets out to sabotage her business. But Glamcabs have a spy in the other camp and the girls have no difficulty in foiling the men by counter-sabotage. Eventually, there's a showdown and James and wife are estranged. Of course, there's also the inevitable reconciliation.

Slapstick and audacious dialog of vulgar but honest type of innuendo, especially along sexy lines is generously laced throughout the film. The pace is such that there is rarely time to consider a number of acute improbabilities. James has a great frolic with his role and he might have been a cabdriver all his career so authentic is he.

Hattie Jacques extracts fun from the role of James' wife and Kenneth Connor, Esma Cannon, Charles Hawtrey, as an accident prone nitwit, and Liz Fraser, as Sally the glamorous waitress-Mat Hari, are old students of the "Carry On" technique, and effortlessly milk the laughter. So, too, are some of the cameo players often used for one gag. The junior misses are all highly decorative.

Location scenes, particularly the climax with the rounding up by the taxi fleet, of the bandits, must have been a headache but provide non stop yocks. A night attack by the men on the femme premises, Connor adrift in the chauffeurs' changing room and the girls using their feminine wiles to scout up business from susceptible male fares are all highspots. Lensing, artwork and music are all okay and the whole setup adds up to a amusing entertainment. Rich.

Subscription TV Inc. Files With SEC Offers 1,900,000 Shares at \$12

Washington, Aug. 27. The pay television system to serve Los Angeles and San Francisco asked permission to sell 1,900,000 shares of common stock at \$12 per share.

Subscription Television Inc., which plans to operate the "STV System" in the two cities, told the Securities & Exchange Commission it also wants to sell 300,000 shares to certain shareholders who have committed themselves to buying stock at the public offering price. Another 55,000 shares will be sold to the feeble subscribers.

Subscription Television's prospectus filed with SEC said there is "no assurance" the system can be operated profitably or that it can get enough subscribers to make a profit or expand operations. The prospectus also said the system's success largely depends on the quality of programming.

The company now has 1,328,972 common shares outstanding. Of these Tolvision owns 46%, and the Reuben Donnelly Corp. and Lear Siegler Inc. each own 11.3%. Other principle stockholders are the Los Angeles Dodgers with 5.3% and the San Francisco Giants with 4.1%.

The two baseball teams hope to have their games televised on the pay-see system.

The company's cash investment to date has been \$2,570,000.

'Promises, Promises,' a Mansfield Nudie, Has Strong Cash Advance

Hollywood, Aug. 27. "Promises, Promises," nudie film starring Jayne Mansfield brought in for \$200,000, already has reaped \$80,000 in advances and is expected to recoup its negative cost by the first week in November, according to indie producers Tommy Noonan and Don Taylor.

Pic, which got a tremendous boost from Playboy Mag's nude spread of the star, is being sold personally by producers throughout the country on 50-50 deals. At the Monica Theatre, local art house, film in first week set a house record of \$15,700, following with \$10,300 for second and currently is in its third stanza where comparative biz reportedly is holding.

"No major distributor would touch us," said the producers candidly, who subsequently formed NTD Inc. (Noonan-Taylor Distributor) to handle sales. Producers said they submitted the film to "every distributor in the business, but were turned down on the basis it was a nudie picture." Noonan noted that majors also "didn't want it because it was in the low-budget area and they aren't interested in low-budget pictures."

The version now playing is the one earlier planned for European release, Noonan admitted notices on the American version were so bad "we didn't have a picture."

Thus, they took advantage of the nudie publicity, particularly the Playboy bally. Film cannot be shown in N. Y., Chicago, Detroit, Memphis and Atlanta, he said.

LEVINE TO LONDON FOR PROD. DICKERS

Embassy Picture brass is on the move again. Yesterday (Tues.) prez Joseph E. Levine planed New York to London to talk vari-out production deals and Lenny Lightstone, the company's exec v.p., is planning a 17-day overseas tour in mid-September.

Levine will spend a few days in London talking things over with various individuals. Embassy is planning several moves in the U.K. involving coproduction and production on its own. One such deal is a two-picture agreement with Stanley Baker's Diamond Films, which recently completed "Zulu" for Embassy-Paramount release. There's also a deal pending with an unidentified U.S. major for production in Britain plus some other dickers. Although details aren't as yet worked out, it has been projected by Embassy execs that some deals in this area will be firmed shortly.

Love-All, As in Tennis

London, Aug. 27.

Stanley Kubrick, now completing "Dr. Strangelove" in London, declined to comment on the VARIETY story and explain why Nathan Weiss had left Polaris Production, of which he had been ad-pub vicepresident since the beginning of the year.

In the original story Weiss ducked the question as to whether his departure was triggered by the publication of the "Cleopatra Papers" (which he coauthored with Jack Brodsky) and said he preferred that any statement should be made by Kubrick.

Landau Pacts Lumet For Three Films In 2 Years; Builds Executive Staff

With his production schedule suddenly perking strongly, indie producer Ely Landau has made some personnel additions to his Landau Co. Following the signing last week of Harold Rand as ad-pub director, the Gotham-based producer has added two administrative posts to his staff and set a separate deal with director Sidney Lumet to direct three films over the next two years. (Press rhu-barb about Lumet's barbiturate overdose was exaggerated; he's busy working.)

Lumet, who directed Landau's first film venture, "Long Day's Journey Into Night," will lens the filmization of Carson McCullers' "The Heart Is A Lonely Hunter" as the first of the three pix under the pact. Thomas Ryan has penned the screenplay for the pic, which begins filming in New York Sept. 16. The director recently completed "Fail-Safe" for Columbia and has such films as "12 Angry Men," "The Fugitive Kind" and "A View From the Bridge" to his credit as well as "Journey" and around 250 tv shows. It's not projected what the other pix will be.

Additionally, Alfred Markim, formerly v.p. of MGM-Telestudios, has joined the Landau Co. as exec assistant to the producer. The move is a resumption of an association between the two which began when Markim was an exec at NTA when Landau headed the outfit. He was also associate producer on Landau's recently-completed pic "The Fool Killer" and is currently working on pre-production work on "The Pawnbroker" and "Heart," both of which are slated to roll Sept. 16.

Also joining the Landau Co. is Joseph Manduke who has been pacted as production supervisor and associate producer for "Pawnbroker" and "Heart." Manduke has been Gotham production manager for the Mirisch Co.'s "Two for the See Saw," "West Side Story" and "The Apartment" and also handled New York production work for Warners' "Critic's Choice" and "Youngblood Hawke." In addition to "Pawnbroker" and "Heart," Landau has also skedded "Forbidden Area" to roll Oct. 14 and "The Madwoman of Chailot" to lens in France this fall. Also on his schedule is a film based on the life of Leonardo da Vinci.

Edmonds Takes Over SDIG Exec Sec Post

Robert Edmonds has taken office as executive secretary of the Screen Directors International Guild, succeeding George L. George who recently resigned to become administrator of the SDIG Trust Fund. Edmonds' assumption of the post will be presented for membership ratification at a general meeting Sept. 17, having been ratified by the SDIG exec board already.

The new exec secretary has been business representative of the Guild for nearly three years. George had held the position from the union's inception. Edmonds has been in the picture biz for over 20 years as producer, director, writer, cinematographer and editor.

'Leopard's' 5th Spot

Twentieth-Fox's "The Leopard" has a date for its fifth festival showing this year. The film, which, as an Italo entry, took the Golden Palm as the best pic of this year's Cannes festival, will be shown at the Beirut film festival Oct. 19-28.

Following Cannes, "The Leopard" was screened as part of the Moscow, Montreal and Locarno film fests.

Filmways' \$18 Mil. Production Sked

Apparently the deal for Elizabeth Taylor to star in Martin Ransohoff's Filmways production of "The Sandpiper" is still on, despite rumors to the contrary. Martin Ransohoff, Filmways chairman as well as production chief, puts "Sandpiper" at the top of the list of pix which the company will put into production in 1964.

The film is skedded to start in February, for release through Columbia. Other Filmways projects for next year include "The Loved One," tentatively set to start in March with no distrib yet set; "First Love," May, an updating of the Ivan Turgenev novel, Metro release, and "Lighter Than Air," July, also for Metro.

According to Ransohoff, these features, plus company's various tv series, will represent a production investment of \$18,000,000. Television shows include continuation of "Beverly Hillsbillies" and "Mr. Ed," plus a new fall entry, "Petticoat Junction." Additionally, "My Son Goggles" will debut in 1964 and pilot films will be placed in production for "Addams and Evil" and "My Son, The Witch Doctor."

20TH UPS NAT ROSEN TO N. Y. DISTRICT MGR.

Nat Rosen, 20th-Fox branch manager in Pittsburgh, has been named to the newly created position of New York metropolitan district manager. He'll answer directly to domestic sales veep Joe Sugar.

Move was explained by Sugar as designed to strengthen the company's sales organization "by recognizing the profound changes in releasing patterns that have taken place in the New York territory." This is apparently in reference to gradual switch—by all the major distributors—to multiple day-date first-runs in the metropolitan area. New post does not affect the position of Alex Arnsvalder, New York branch manager.

Joe Levine Hikes Embassy Releases With 8 Films Due In Next 6 Months

Pie In the Sky

Forever casting a wary eye out for unfair treatment of exhibitors, Independent Theatre Owners of Ohio have scored another victory. Theatres equipped with pizza ovens will no longer have to obtain a \$10 bakery license thanks to the dutiful efforts of the organization.

And what's more, the Division of Foods & Dairies of the Department of Agriculture which imposed the regulation has also agreed that theatres which already purchased bakery licenses will have a refund. "This is another ITOO benefit," the organization's bulletin proclaims.

Wilshire Int'l Bets On Pierre Etaix's 1st Feature; His Short Won An Oscar

Based on exhib and public response for this year's Oscar-winning live-action short, Pierre Etaix's French-made "Happy Anniversary," Wilshire International Pictures execs have high hopes for their upcoming "Le Soupirant" (The Suiitor). Etaix's first feature length film. Pic will have its U.S. preem at the Beekman in New York following the current "Murder at A Gallop."

Wilshire toppers—prez George Roth and veep Hayes Goetz—decline to reveal how much they paid for the short, but did say they expect to earn gross rentals of at least 10 times the purchase price. This is not to say, they emphasized, that they are in the market for any more shorts. Returns on even a successful short are still "peanuts," and chances of finding another Oscar-winner are against them.

"The Suiitor," described as a Jacques Tati-type of "visual film comedy," is currently the third most successful French film at the Paris boxoffice—in terms of number of admissions.

A comparatively new company in the importing field, Wilshire already has two pix in release, "West End Jungle," a British documentary on Picadilly prosties, and the French "Third Lover." Company has in addition to "The Suiitor," two more pix upcoming, "The French Game," which has its U.S. preem shortly at the Fifth Avenue Cinema in New York.

National Boxoffice Survey

Longrunners Nabbing the Coin; 'Cleo' Stays Champ, 'Thrill' 2d, 'West' 3d, 'Irma' 4th

Extended runs continue to dominate the biz picture this week. Although some offbeat product in a few keys is chalking up creditable showings, the majority of the coin is being racked up by familiar blockbusters. In fact, the current b.o. pattern appears so stable that there are no position changes in the first seven films vying for top money honors.

"Cleopatra" (20th) (10th wk) is still out in front by a wide margin followed by "Thrill of It All" (U) (5th wk). "How West Was Won" (MGM) 37th wk) has a firm hold on third place while "Irma La Douce" (UA) (12th wk) is fourth. "Lawrence of Arabia" (Col) (33rd wk) is nabbing fifth.

"Great Escape" (UA) (9th wk) and "Come Blow Your Horn" (Par) (12th wk) are sixth and seventh, respectively. "Fellini's 8½," (5th wk) 10th last week, moved up to eighth by dint of fancy biz in some nine keys. "L-Shaped Room" (Col) (6th week) again is ninth. "Toys in Attic" (UA) (3d wk) is 10th, a notch higher than the previous frame.

"Beach Party" (AI) (3d wk) and "Summer Magic" (BV) (7th wk) complete the Top 12 pix. Runner-ups are "The Leopard" (20th), "For Love or Money" (U) and "PT 109" (WB).

Among the newcomers "The Caretakers" (UA) shapes as a powerful contender in the future.

Out in its first week in release it rolled up impressive biz in five keys covered by VARIETY. "Promises! Promises!" a Jayne Mansfield starrer and also new, is smash in San Francisco but censor problems are crimping its release in some areas.

Of the art house newies, "A Stranger Knocks" (Trans-Lux) set a new house record at the Vogue, Frisco, and "Lord of the Flies" (Cont) is potent in its New York debut. "Good Soldier Schweik" (Lionex) also displaying a solid potential in a Gotham bow.

"Women of World" (Embassy), shapely in L.A., is fair in Chicago and good in N.Y. "Mouse on Moon" (UA) is okay to great in five cities. "Murder at Gallop" (MGM), fine in Minneapolis, is lively in Chicago and steady in New York.

"Jason and Argonauts" (Col) is soft and fair in holdover dates in L.A. and N.Y. "Flipper" (MGM), swell in Cincy, is okay in St. Louis and Frisco.

"Bye Bye Birdie" (WB) is hefty in Denver but mild in Washington and okay in Boston. "Ticklish Affair" (MGM) is okay in Boston and fair in N.Y. "Tarzan's 3 Challenges" (MGM), big in Detroit, is solid in Washington.

Note: The number of weeks out in release for bigger and longrun pix are designated in such cases.

(Complete Boxoffice Reports on Pages 10-11-14.)

Embassy Pictures will put at least eight pictures into release in the next six months according to present plans. Having clicked with two substantial offerings this summer and with yet another still holding well, should some of these also make it, the 1963-64 season will most likely be the company's strongest ever.

Still perking well from their summer debuts are Federico Fellini's "8½" and the documentary-feature "Women of the World." Holding nicely around the country still in some spots is "Divorce—Italian Style." Two of the distributors other anticipated big guns will be opening within the next few months, "The Conjugal Bed" and "Threepenny Opera." The former, which was originally titled "Queen Bee" and won a Cannes best actress award for Marina Vlady, opens at the Gotham Forum and Fine Arts Theatres Sept. 16. "Threepenny," in its English-language edition, is slated to bow in the U. S. in New York during November.

The indie-made "Light Fantastic" will open in October and in December both "Empty Canvas" and "Yesterday, Today and Tomorrow" are due. These two are coproductions between Embassy prez Joe Levine and Italo producer Carlo Ponti, the former a Bette Davis starrer and the latter toplining Sophia Loren and Marcello Mastroianni. "Canvas" is being lensed in English and "Yesterday," which is already in the can, was filmed in Italian.

Coming in January will be the Brigitte Bardot starrer, "Ghost at Noon," which was filmed in English and is another Levine-Ponti pic. "Zulu," a coproduction between British indie Diamond Films, Embassy and Paramount, will arrive probably in February and the French documentary lensed last spring in New York, "Only One New York," will debut shortly thereafter.

Meanwhile, "Carpenters" is about to finish shooting in Hollywood. Although it will be released by Paramount, Levine is producer and shares in the take. Upcoming productions, include the final Levine-Ponti pic, "Casanova," starring Mastroianni who also has a separate deal to make two additional films for Levine, both to be lensed primarily in the States. "Where Love Has Gone" will be the next feature made as part of the Levine-Paramount deal, with "Nevada Smith" waiting in the wings. "Tropic of Cancer," which Levine will coproduce with a French filmmaker, isn't figured to roll until next summer.

DGA-SDIG Merger Talks Progress Into 4th Week; See Favorable Outcome

The move, currently underway, to merge the Directors Guild of America and the Screen Directors International Guild is reported moving well in its fourth week of talks. Although negotiators for both sides are pledged to secrecy regarding details of the discussions, it is now expected that some statement as to the actual progress of the merger will be issued shortly.

It is understood that the two directors bodies are getting closer to a merger as the dickers develop. The idea was proposed by the DGA four weeks ago via its Eastern Directors Council and each group formed committees to explore the plan aimed at a national merger of both bodies into one united directors group.

This is not the first time by any means that the DGA and SDIG have talked merger. Other dickers have failed, however, and, in fact, SDIG prez John Hershey had, at the time of his taking office last June, accused the DGA of "not meeting in good faith" during some previous reciprocity talks. But all of that seems to have been patched up and merger talks are understood to be moving well.

Should such a merger come about, it would be the first time that a national, unified directors body would be representing makers. As it stands now, DGA holds forth on the Coast and SDIG in the East.

THE NEW YORK TIMES, MONDAY, AUGUST 19, 1963.

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'General Turgidson, it's the President!
He wants to know why General Jack D.
Ripper is attacking Russia with his wing
of H-Bombers?'

General Jack D. who?

OVER SEVEN DAYS OF
A STRANGE LOVE
I BARKED AND HOWLED AND RAN THE GOMB
... FLYING COMPLETED...

... FLYING COMPLETED...



THE SENSATIONAL CAMPAIGN ON "DR. STRANGELOVE" CONTINUES WITH THIS **LATEST** EYE-STOPPING FULL-PAGE AD IN THE NEW YORK TIMES. COLUMBIA PICTURES WILL RELEASE STANLEY KUBRICK'S NIGHTMARE COMEDY AT THE END OF JANUARY, EXPLOSIVELY BACKED BY **THE MOST IMPRESSIVE NATIONAL TV BUY IN THE HISTORY OF MOTION PICTURES!**

SET YOUR DATE NOW WITH COLUMBIA...AND CASH IN ON THE BOXOFFICE CAMPAIGN THAT'S JUST WHAT THE DOCTOR ORDERED!!!

L.A. Perks; 'Caretakers' Wow \$48,000, 'Bounty' Sock 34G, 'West' Zingy 35G 27th; 'Irma' Fat 23G, 8th; 'Horn' 16 1/2G

Los Angeles, Aug. 27.

Firstruns are upgrading this week with a pair of bright openers to boost a fine overall prospect. "Caretakers" looks to wind its first week in five situations with a wow \$48,000. "Mutiny on Bounty," entering first general release, should hit a wham \$34,000 in four sites.

"How the West Was Won" continues to pace regular holdovers with a zingy \$35,000 in its 27th frame at the Warner Hollywood. "Irma La Douce" should back up a tall \$23,000 in an eighth Chinese leg. "Come Blow Your Horn" is a solid \$16,500 for a 10th round at the Hollywood Paramount.

"Leopard" is a big \$14,000 in a second Egyptian stanza. "Great Escape" is a strong \$13,000 in an eighth stanza at the Fox Wilshire. "Cleopatra" still leads the hard-ticket pix with a torrid \$63,800 in sight for a 10th week at the Pantages. "Lawrence of Arabia" is eyeing a bright \$22,500 for a 36th frame at the Warner Beverly.

Estimates for This Week

Warren's, Wilshire, Iris, Village, Loyola (Metropolitan-SW-FWC) (1,757; 2,344; 825; 1,535; 1,298; \$1-\$1.49) — "Caretakers" (UA) and "Something Wild" (UA) (reissue). Wow \$48,000. Last week, "Thrill of It All" (U) (2d wk), "List of Adrian Messenger" (U) (repeat) (1st wk), \$33,700.

Hillstreet, Hollywood, Crest, Baldwin (Metropolitan-FWC-State) (2,752; 856; 750; 1,800; \$1-\$2) — "Mutiny on Bounty" (MGM) (1st general release) and "Stakeout" (Crown). Wham \$34,000. Last week, Hillstreet, "Flipper" (MGM), "Tarzan's Three Challenges" (MGM) (2d wk), \$3,900. Hollywood, "Longest Day" (20th) (4th wk), \$4,500. Crest, "Wonderful World of Bros. Grimm" (MGM) (4th wk), \$2,800. Baldwin with Orpheum, Pix, "Jason and Argonauts" (Col), "Constantine and Cross" (Emb) (1st wk), \$25,800.

Egyptian (UATC) (1,392; \$1.49-\$2) — "The Leopard" (20th) (2d wk). Big \$14,000. Last week, \$14,500.

Los Angeles (Metropolitan) (2,049; \$1-\$1.25) — "Summer Magic" (BV) and "Drums of Africa" (MGM) (reissue) (2d wk). Fair \$3,600. Last week, \$5,900.

Orpheum, Pix (Metropolitan-Prin) (2,213; 756; \$1-\$1.49) — "Jason and Argonauts" (Col) and "Constantine and Cross" (Emb) (2d wk). Soft \$8,300.

Beverly (State) (1,150; \$2-\$2.40) — "Toys in Attic" (UA) (4th wk). Hefty \$6,000. Last week, \$6,500.

Vogue (FWC) (810; \$1.25-\$1.49) — "Women of World" (Emb) (6th wk). Shapely \$6,000. Last week, \$6,400.

Fine Arts (FWC) (631; \$2-\$2.40) — "8 1/2" (Emb) (7th wk). Lush \$6,000. Last week, \$6,300.

Four Star (UATC) (868; \$1.50-\$2) — "Mouse on Moon" (Lop) (7th wk). Handy \$2,500. Last week, \$2,800.

Lido (FWC) (876; \$2) — "David and Lisa" (Con) (7th wk). Perky \$4,000. Last week, \$3,200.

Fox Wilshire (FWC) (1,990; \$2-\$2.40) — "Great Escape" (UA) (8th wk). Strong \$13,000. Last week, \$14,000.

Chinese (FWC) (1,408; \$2-\$2.40) — "Irma La Douce" (UA) (8th wk). Tall \$23,000. Last week, \$25,000.

El Rey (FWC) (856; \$1-\$1.49) — "Hud" (Par) (8th wk). Nice \$4,000. Last week, \$4,500.

Pantages (RKO) (1,512; \$2.50-\$5.50) — "Cleopatra" (20th) (10th wk). Torrid \$63,800. Last week, \$63,000.

Hollywood Paramount (State) (1,468; \$1.55-\$2.40) — "Come Blow Your Horn" (Par) (10 wk). Solid \$16,500. Last week, \$17,000.

Music Hall (Ros) (720; \$2-\$2.40) — "L-Shaped Room" (Col) (10th wk). Dandy \$6,000. Last week, \$6,800.

Warner Hollywood (SW) (1,291; \$1.25-\$2.80) — "How West Was Won" (MGM) (27th wk). Zingy \$35,000. Last week, \$34,400.

Warner Beverly (SW) (1,291; \$1.65-\$3.50) — "Lawrence of Arabia" (Col) (36th wk). Bright \$22,500. Last week, same.

Key City Grosses

Estimated Total Gross

This Week \$2,911,786
(Based on 20 cities and 214 theatres.)

Last Year \$2,710,700
(Based on 22 cities and 259 theatres, chiefly first runs including N.Y.)

'Love' Lush 10G, K.C.; 'Gidget' 6 1/2G

Kansas City, Aug. 27.

Sparkling newcomer is "For Love or Money" at the Paramount and certain to hold. "L-Shaped Room" at Brookside is pleasant and will stay. "Irma La Douce" in third week at the Plaza holds a surprisingly big pace, but little off from opening week. "Gidget Goes to Rome" at Uptown is moderate newcomer.

Estimates for This Week

Brookside (Fox Midwest-Nat. Gen Corp.) (800; \$1.50) — "L-Shaped Room" (Col). Okay \$3,500, holds. Last week, "Gathering of Eagles" and second round dual, \$2,000.

Capri (Durwood) (1,260; 75-\$1.50) — "Thrill of It All" (UA) (4th wk). Winds run at \$2,500. Last week, \$3,000.

Crest, Riverside (Commonwealth) (900 cars each), Boulevard (Rosedale) (750 cars), Hiway 40 (General), (1,000 cars), Parkway One (Durwood) (400 seats) \$1-\$1.25 — "Caretakers" (UA) and second round, Good \$22,000. Last week, also including Isis, Granada, Vista (FWW) (1,360, 1,217, 700) and Waldo (Commonwealth) (1,000 (\$1-\$1.25) with Parkway out — "Beach Party" (AIP) and second features. Gala \$50,000.

Empire (Durwood) (886; \$1.25-\$2.50) — "How West Was Won" (MGM) (22d wk). Sparkling \$9,000, holds. Last week, great \$10,000.

Kimo (Dickinson) (504; \$1.50-\$2) — "Lawrence of Arabia" (Col) (9th wk). Nice \$2,000. Last week, same.

Paramount (Blank-Up) (1,900; \$1.25-\$1.50) — "For Love or Money" (U), rollicking \$10,000, holds. Last week, "PT 109" (WB) (3d wk), \$4,500.

Plaza (FMW) (1,630; \$1.25-\$1.50) — "Irma La Douce" (UA) (3d wk). Sturdy \$15,000, almost at opening week pace. Last week, \$17,000, giant.

Rockhill Art Theatre (750; \$1.25-\$1.50) — "8 1/2" (Embassy) (4th wk). Handsome \$2,500. Last week, \$3,300.

Roxy (Durwood) (664; 75-\$1.50) — "Come Blow Your Horn" (Par) (7th wk). Nifty \$5,000, holds. Last week, \$6,000.

Uptown (FMW) (2,043; \$1.25-\$1.50) — "Gidget Goes to Rome" (Col) and "13 Frightened Girls" (Col). Fairish \$6,500. Last week, "Summer Magic" (BV) (5th wk), \$5,000.

'ARABIA' STOUT \$10,000, L'VILLE; 'IRMA' 12G, 3D

Louisville, Aug. 27.

"Lawrence of Arabia" at the Mary Anderson is shaping strong in first showing at pop prices. "Thrill of It All," helped by preview of "For Love or Money" at the Kentucky, is doing well in its sixth week. "How West Was Won" in 11th round at the Rialto, is down slightly.

Estimates for This Week

Kentucky (Switow) (900; 75-\$1.25) — "Thrill of It All" (U) (6th wk). Fine \$5,000 with boost from sneak preview of "For Love or Money." Last week, about same.

Mary Ann (People's) (1,100; 75-\$1.25) — "Lawrence of Arabia" (Col). First local showing at pop prices, and direct from road show engagement. Loud \$10,000 or near. Last week, "Spencer's Mountain" (WB) (4th wk). Moderate \$5,500.

Ohio (Settos) (900; 75-\$1.25) — (Continued on page 14)

'Escape' Great \$34,000, Philly; 'Love' Sweet 18G

Philadelphia, Aug. 27.

Downtown wickets are spinning merrily to make this week a happy frame. "Great Escape" is smash at the Fox while "For Love or Money" is potent at the Goldman.

Estimates for This Week

Arcadia (S&S) (623; 95-\$2) — "Thrill of It All" (U) (4th wk). Big \$12,000. Last week, \$13,000.

Boyd (SW) (1,536; \$2-\$2.75) — "How West Was Won" (MGM) (25th wk). Firm \$10,000. Last week, \$10,000.

Bryn Mawr (Goldman) (680; \$1.49) — "L-Shaped Room" (Col) (9th wk). Neat \$2,800. Last week, \$3,200.

Fox (Milgram) (2,200; 95-\$1.80) — "Great Escape" (UA). Bangup \$34,000. Last week, "Come Blow Your Horn" (Par) (8th wk), \$13,000.

Goldman (Goldman) (1,000; 95-\$1.80) — "For Love or Money" (U). Brassy \$18,000. Last week, "Summer Magic" (BV) (2d wk), \$9,500.

Lane (SW) (1,000; \$1.49) — "This Sporting Life" (Cont) (5th wk). Good \$3,000. Last week, \$2,400.

Midtown (Goldman) (1,200; \$2.50-\$3) — "Lawrence of Arabia" (Col) (35th wk). Steady \$7,000. Last week, \$7,000.

Randolph (Goldman) (2,200; 95-\$1.80) — "Irma La Douce" (UA) (10th wk). Peppy \$15,000. Last week, \$11,000.

Stanley (SW) (1,450; \$2.50-\$3.50) — "Cleopatra" (20th) (9th wk). Sizzling \$35,000. Last week, \$34,000.

Stanton (SW) (1,483; 95-\$1.80) — "Girl Hunters" (T-L). Okay \$10,000. Last week, "Jason and Argonauts" (Col) (2d wk), \$9,000.

Studio (Goldberg) (400; 95-\$1.80) — "Paradise" (Indie) and "Nude on Moon" (Indie). Fat \$4,500. Last week, "Lucky Pierre" (Indie) and "Nude on Moon" (Indie), \$4,000.

Trans-Lux (T-L) (500; 95-\$2) — "Toys in Attic" (UA) (4th wk). Okay \$6,000. Last week, \$7,200.

World (Rugoff) (499; 95-\$1.80) — "L-Shaped Room" (Col) (9th wk). Trim \$3,800 in last round. Last week, \$3,200.

Yorktown (SW) (1,000; \$1.49) — "Monkey in Winter" (MGM) (3d wk). Cold \$2,300. Last week, \$2,800.

Balto Bouncy; 'Thrill' Tall \$12,000, 2d; 'Cleo' Shapely 25G, 3d; 'Arabia' Oke 11G

Baltimore, Aug. 27.

Downtown business continues good. "Cleopatra" remains steady in ninth smash week at the Hippodrome; "Thrill of It All" is solid in second week at the New; "Lawrence of Arabia" is holding nicely in 13th at the Mayfair and "How the West Was Won" is steady in 20th week at the Town. "Mondo Cane" is big in second at the Five West; "L-Shaped Room" is healthy in eighth week at the Playhouse.

Estimates for This Week

Charles (Fruchtman) (500; 50-\$1.50) — "8 1/2" (Embassy) (3d wk). Sock \$8,000. Last week, \$10,000.

Five West (Schwaber) (435; 90-\$1.50) — "Mondo Cane" (Times) (2d wk). Good \$4,000. Last week, \$4,000.

Hippodrome (T-L) (2,200; \$1.50-\$3.50) — "Cleopatra" (20th) (9th wk). Boff \$25,000. Last week, same.

Little (T-L) (300; 50-\$1.65) — "Irma La Douce" (UA) (7th wk). Solid \$7,500. Last week, same.

New (Fruchtman) (1,600; 50-\$1.50) — "Thrill of It All" (U) (2d wk). Fine \$12,000. Last week, \$15,000.

Mayfair (Fruchtman) (700; \$1.50-\$2.75) — "Lawrence of Arabia" (Col) (13th wk). Steady \$11,000. Last week, \$10,000.

Playhouse (Schwaber) (365; 90-\$1.50) — "L-Shaped Room" (Col) (8th wk). Nice \$3,800. Last week, \$4,200.

Stanton (Fruchtman) (2,800; 50-\$1.50) — "Come Blow Your Horn" (Par) (4th wk). Good \$8,000. Last week, \$10,000.

Senator (Durkee) (960; 90-\$1.50) — "Irma La Douce" (UA) (7th wk). Big \$15,000. Last week, same.

Town (T-L) (1,125; \$1.50-\$2.50) — "How West Was Won" (MGM) (29th wk). Steady \$10,000. Last week, \$12,000.

Rex (Freedman) (700; \$1.50) — "Just Once More" (Indie) (2d wk). Oke \$1,500. Last week, \$3,500.

Avalon (Freedman) (850; \$1.50) — "Four Days of Naples" (Times) (2d wk). Pleasing \$2,000. Last week, \$2,700.

'Irma' Record \$20,000, Pitt; 'Thrill' Hot \$13,000, 2d; 'Toys' Bright \$3,500, 3d

Pittsburgh, Aug. 27.

Broadway Grosses

Estimated Total Gross

This Week \$702,800
(Based on 30 theatres)

Last Year \$641,100
(Based on 29 theatres)

'Love' Hotsy 10G, Mpls.; 'Party' 8G

Minneapolis, Aug. 27.

Local film theatres are up against stiff competition from the 10-day Minnesota State Fair with its myriad of attractions and attendance well over 1,000,000. The Minnesota Twins ball club is back this week for another home stand and that's another b.o. crimp. In the face of the foregoing only three newcomers have been brought into the loop. "For Love or Money" and "Gidget Goes to Rome" are calculated to garner the most attention.

Estimates for This Week

Academy (Mann) (1,000; \$1.55-\$2.65) — "Lawrence of Arabia" (Col) (19th wk). Brisk \$7,000 for final stanza. Last week, \$7,000.

Avalon (Frank) (800; \$1) — "Girls on Rocks" (Indie) and "Festival Girls" (Indie) (2d wk). Okay \$1,200. Last week, \$1,500.

Century (Par) (1,300; \$2.10-\$3.50) — "Cleopatra" (20th) (9th wk). Stunning \$17,000. Last week, \$17,000.

Cooper (CF) (805; \$1.25-\$2.50) — "How West Was Won" (MGM) (25th wk). Remarkable \$21,000. Last week, \$20,000.

El Lago (Carisch) (600; \$1) — "Prelude to Ecstasy" (Indie) and "Young Sinners" (Indie). Satisfactory \$1,000. Last week, "Bachelor Tom Peeping" (Indie) and "Dangerous Love Affair" (Indie) (subrun), \$1,100.

Gopher (Berger) (1,000; \$1-\$1.25) — "Gidget Goes to Rome" (Col). Neat \$6,500. Last week, "Mondo Cane" (Times) (4th wk), \$5,000.

Lyrie (Par) (1,000; \$1.25-\$1.50) — "PT 109" (WB) (m.o.) (3d wk). Healthy \$4,000. Last week, "Slave" (MGM) and "Dime With a Halo" (MGM), \$5,000 at \$1-\$1.25.

Mann (Mann) (1,000; \$1.25-\$1.50) — "Great Escape" (UA) (3d wk). Hefty \$10,000. Last week, \$13,000.

Orpheum (Mann) (2,800; \$1.25-\$1.50) — "For Love or Money" (U). Big \$10,000. Last week, "Girl Hunters" (Colorama), \$7,500 at \$1-\$1.25.

Park (Mann) (1,000; \$1.25-\$1.50) — "Thrill of It All" (U) (5th wk). Tall \$7,000. Last week, \$11,000.

State (Par) (2,200; \$1-\$1.25) — "Beach Party" (AI). Good \$8,000.

State (Par) (2,200; \$1-\$1.25) — "Beach Party" (AI). Good \$8,000. Last week, "PT 109" (WB) (2d wk), \$7,000 at \$1.25-\$1.50.

Suburban World (Mann) (800; \$1.25) — "Murder at Gallop" (MGM) (3 wk). Fine \$3,000. Last week, \$3,500.

Westgate (Mann) (600; \$1) — "Playboy of Western World" (Janus). Satisfactory \$1,000. Last week, subrun.

World (Mann) (400; \$1.25-\$1.50) — "Irma La Douce" (UA) (7th wk). Impressive \$7,500. Last week, \$7,500.

'PT' FAST \$9,000, COL.; 'HORN' HEP 12 1/2G, 2D

Columbus, O., Aug. 27.

"PT 109," only new entry of the week, looks strong at RKO Palace. Second stanza of "Come Blow Your Horn" at Loew's Ohio looms satisfactory. Twentieth week of "How the West Was Won" benefitting from influx of Ohio State Fair visitors at RKO Grand.

Estimates for This Week

Grand (RKO) (860; \$1.50-\$2.75) — "How West Was Won" (MGM) (20th wk). Solid \$13,000. Last week, \$12,500.

Ohio (Loew) (3,079; 60-\$1.50) — "Come Blow Your Horn" (Par) (2d wk). Pleasing \$12,500. Last week, \$14,500.

Palace (RKO) (2,845; 50-\$1.50) — "PT 109" (WB) Satisfactory \$9,000. Last week, "Summer Magic" (BV) \$8,500.

"Irma La Douce" is setting a house record at the Fulton this round for the period since Oct., 1961, when Associated Theatres took over the theatre from the Shea circuit. Hefty holdovers, "Cleopatra" in ninth week at Penn and "How West Was Won" in 23d at Warner, are both boff and adding to the heady picture.

"L-Shaped Room" is slacking off in sixty round at Squirrel Hill. "Mouse on Moon" is also losing strength in sixth at Forum. "Toys in Attic" still snappy in third at Shadyside. "Summer Magic" is only okay in third at Stanley and comes out today (Tues.) for opening of "Ticklish Affair" on Wednesday.

Estimates for This Week

Forum (Assoc.) (380; \$1.75) — "Mouse on Moon" (Lope) (6th wk). Okay \$2,500. Last week, \$3,000.

Fulton (Assoc.) (1,900; \$1.75) — "Irma La Douce" (UA). Wham \$20,000 for house record since Associated Theatres took over in Oct., 1961. Last week, "Great Escape" (UA) (4th wk), \$6,000.

Gateway (Assoc.) (1,900; \$1-\$1.50) — "Thrill of It All" (U) (2d wk). Sock \$13,000. Last week, \$16,000.

Penn (UATC) (2,003; \$2-\$3.50) — "Cleopatra" (20th) (9th wk). Smash \$25,000. Last week, \$26,000.

Shadyside (MOTC) (632; \$1.75) — "Toys in Attic" (UA) (3d wk). Hep \$3,500. Last week, \$5,500.

Squirrel Hill (SW) (823; \$1.75) — "L-Shaped Room" (Col) (6th wk). Slacking off to \$2,600. Last week, \$4,200.

Stanley (SW) (3,700; \$1-\$1.50) — "Summer Magic" (BV) (3d wk). Fair \$8,000. Came out today (Tues.). "Ticklish Affair" (MGM) opens Wed. (28). Last week, \$11,000.

Warner (SW) (1,260; \$1.50-\$2.75) — "How West Was Won" (MGM) (23d wk). Wow \$11,500. Last week, \$12,000.

'Kong' Powerful \$33,500, Toronto; 'Stripper' So-So 10G, 2d; 'Sparrows' 8G

Toronto, Aug. 27.

Only newcomer is "King Kong vs. Godzilla," which got off to good weekend start, with seven Taylor hardtops day-dating. On holdovers, "Sparrows Can't Sing" is doing okay, ditto "The Stripper" and "Spencer's Mountain," all in second stanza.

Estimates for This Week

Carlton (Rank) (2,318; \$1.25-\$2) — "Great Escape" (UA) (8th wk). Still a strong \$16,000. Last week, \$18,000.

Downtown, Glendale, Kingsway, Metro, Prince of Wales, Scarborough, State (Taylor) (1,059; 995; 697; 1,197; 682; 696; 50-\$1) — "King Kong vs. Godzilla" (U). Great \$33,500. Last week, "55 Days at Peking" (AA), at 65-\$1.25 at nine houses with 8,422 capacity, \$48,500.

Eglinton (FP) (918; \$2-\$3) — "How West Was Won" (MGM) (22d wk). Steady \$6,500. Last week, same.

Fairlawn (Rank) (1,165; \$2-\$3) — "Lawrence of Arabia" (Col) (30th wk). Steady \$11,000. Last week, ditto.

Hollywood (FP) (1,080; \$1.25-\$1.50) — "Spencer's Mountain" (WB) (2d wk). Nice \$7,500. Last week, \$10,000.

Hyland (Rank) (1,165; \$1.25-\$1.50) — "L-Shaped Room" (Col) (6th wk). Breezy \$6,000. Last week, \$6,500.

Imperial (FP) (3,216; \$1-\$1.75) — "The Stripper" (20th) (2d wk). Okay \$10,000. Last week, \$13,000.

Loew's (Loew) (1,641; \$1-\$1.50

New Pix Lift Chi; 'Thrill' Lofty \$49,000, 'Caretakers' Wham 30G, 'Dime' Thin 5G, 2d; 'Gallop' Brisk 12G, 3d; '8 1/2' 9G, 5th

Chicago, Aug. 27. Two potent newbies are churning up traffic in the Loop this final week of the school kids' summer vacation. "Thrill of It All" is tapping out a loud \$49,000 in its opening at the Chicago, while "Caretakers" initials with a hot \$30,000 at the Roosevelt.

Holdovers are running the gamut from great to poorish. "Dime With a Halo" is only fair at the Loop in second week, but Monroe's reissues of "Girl Swappers" and "Not Tonight, Henry" look tidy. Third week of "Murder At Gallop" is brisk at the Esquire, while "Heavens Above" is steady at the Surf. "This Sporting Life" is on the disappointing side in Cinema fourth, and "Women of World" is pale in the Todd fifth. However, same week of "8 1/2" is still boffo at the Carnegie.

At Woods, "Come Blow Your Horn" is lively in the sixth, and at Oriental "Great Escape" shapes a stout seventh. Ninth week of "Cleopatra" is great at State-Lake, and "L-Shaped Room" continues nice at the Town and World in same frame. "Irma La Douce" is excellent in the 11th at United Artists.

"How West Was Won" rides tall in the McVickers 26th, and "Lawrence of Arabia" continues good in 33d Cinestage round.

Estimates for This Week
Carnegie (Brotman) (495; \$1.25-\$1.80) — "8 1/2" (Embassy) (5th wk). Great \$9,000. Last week, \$11,000.
Chicago (B&K) (3,900; 90-\$1.80) — "Thrill of It All" (U). Sock \$49,000. Last week, "PT 109" (WB) (2d wk), \$17,500.

Cinema (Stern) (500; \$1.80) — "This Sporting Life" (Cont.) (4th wk). Weakish \$2,600. Last week, \$3,500.

Cinestage (Todd) (1,038; \$2.40-\$3.80) — "Lawrence of Arabia" (Col) (33d wk). Fancy \$12,000. Last week, \$14,000.

Esquire (H&E Balaban) (1,038; \$1.25-\$1.80) — "Murder at Gallop" (Lope) (3d wk). Lively \$12,000. Last week, \$13,500.

Loop (Brotman) (606; 90-\$1.80) — "Dime With Halo" (MGM) (2d wk). Oke \$5,000. Last week, \$7,500.

McVickers (Beacon) (1,100; \$1.75-\$3.50) — "How West Was Won" (Continued on page 14)

Holdovers Click in St. L.; 'PT' Buoyant \$15,000, 2d; 'Cleo' Pleasant 18G, 9th

St. Louis, Aug. 27. All houses are in the holdover department this week and looking sharp. "Cleopatra" is in a ninth frame at the Ambassador, "PT 109" in a second at the Fox, "Irma La Douce" in a fifth at the State and "Brothers Grimm" in a second at the St. Louis.

Estimates for This Week
Ambassador (Arthur) (2,970; \$1.50-\$3.50) — "Cleopatra" (20th) (9th wk). Fine \$18,000. Last week, same.

Apollo Art (Grace) (700; 90-\$1.25) — "Mouse on Moon" (UA) (3d wk). Good \$2,500. Last week, same.

Esquire (Jablonow-Komm) (1,800; 90-\$1.25) — "Great Escape" (UA) (5th wk). Nice \$8,000. Last week, \$9,000.

Fox (Arthur) (5,000; 90-\$1.25) — "PT 109" (WB) (2nd wk). Neat \$15,000. Last week, \$18,000.

Loew's Mid-City (Loew) (1,160; 60-90) — "Flipper" (MGM) (3d wk). Okay \$7,000. Last week, ditto.

State (Loew) (3,800; 60-90) — "Irma La Douce" (UA) (5th wk). Big \$17,000. Last week, \$14,000.

Martin Cinema (Martin) (913; \$1.25-\$2.50) — "How West Was Won" (MGM) (20th wk). Nice \$14,500. Last week, \$15,000.

Pageant (Arthur) (1,000; \$1.25-\$1.50) — "Lawrence of Arabia" (Col) (9th wk) (sub-run). Okay \$1,500. Last week, same.

St. Louis (Arthur) (3,800; 75-90) — "Brothers Grimm" (MGM) (2nd wk). Nice \$8,000. Last week, \$9,000.

Shady Oak (Arthur) (768; 90-\$1.25) — "L-Shaped Room" (Col) (6th wk). Good \$1,500. Last week, \$1,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Caretakers' Boff 8G, Det.; '8 1/2' 14G

Detroit, Aug. 27. Fresh, hot product along with blockbusters already in town is giving theatre-row a rosy week. "8 1/2" is near capacity at the Trans-Lux Krim in first outing. "Caretakers" shapes good at the Adams. "Great Escape" looks great in first week at the Michigan. "Cleopatra" stays smash in ninth stanza at the United Artists.

Estimates for This Week
Fox (Downtown Fox Corp) (5,041; \$1.25-\$1.49) — "Girl in Trouble" (Davis) and "1 + 1" (Indie) (2d wk). Fine \$11,500. Last week, \$28,000.

Michigan (United Detroit) (4,926; \$1.25-\$1.49) — "Great Escape" (UA). Whammo \$15,000. Last week, "Spencer's Mountain" (WB), \$8,000 in second week.

Palms (UD) (2,995; \$1.25-\$1.49) — "Tarzan's Three Challenges" (MGM) and "Cattle King" (MGM) (2d wk). Big \$12,000. Last week, \$15,000.

Madison (UD) (1,408; \$1.50-\$3.30) — "Lawrence of Arabia" (Col) (29th wk). Fine \$8,000. Last week, \$9,000.

Grand Circus (UD) (1,400; \$1.25-\$1.49) — "Toys in the Attic" (UA) (2d wk). Good \$10,000. Last week, \$12,000.

Adams (Community) (1,700; \$1-\$1.80) — "The Caretakers" (UA). Good \$8,000. Last week, "Beach Party" (AI) \$8,100 in second week.

United Artists (UA) (1,667; \$1.50-\$3.50) — "Cleopatra" (20th) (9th wk). Smash \$29,000. Last week, \$29,844.

Music Hall (Beacon Enterprises) (1,213; \$1.25-\$2.80) — "How West Was Won" (MGM) (26th wk). Wham \$23,000. Last week, \$23,500.

Mercury (United Motion) (1,468; \$1-\$1.80) — "Irma La Douce" (UA) (10th wk). Hotsy \$19,000. Last week, \$20,000.

Trans-Lux Krim (Trans-Lux) (980; \$1.65) — "8 1/2" (Embassy). Near capacity \$14,000. Last week, "Greenwich Village Story" (Indie), \$2800 in third week.

'Toys' Neat \$14,000, Buff; 'Magic' Slow \$6,000, 3d

Buffalo, Aug. 27. "Toys in the Attic," the lone new entry, looks fine at the Buffalo. "PT 109" is mild in its second week at the Paramount. "Summer Magic," in a third round at the Century, is slow. Long running "Cleopatra" is still nice in a ninth Center frame.

Estimates for This Week
Buffalo (Loew) (3,500; 90-\$1.25) — "Toys in the Attic" (UA) and "Stark Fear" (Indie). Shaping to fine \$14,000. Last week, "Captain Sindbad" (MGM) and "The Young and the Brave" (MGM) (2d wk), \$7,000.

Center (ABPT) (3,500; \$1.40-\$3) — "Cleopatra" (20th) (9th wk). Nice \$11,000. Last week, \$14,000.

Century (UATC) (2,700; 90-\$1.25) — "Summer Magic" (BV) (3d wk). Slow \$6,000. Last week, \$8,000.

Paramount (ABPT) (3,000; 90-\$1.25) — "PT 109" (V.B) (2d wk). Mild \$6,500. Last week, \$10,000.

Cinema (Martina) (450; 90-\$1.49) — "Irma La Douce" (UA) (8th wk). Okay \$5,500. Last week, \$6,000.

Amherst (Dipson) (1,000; 90-\$1.49) — "Irma La Douce" (UA) (8th wk). Steady \$7,500. Last week, \$8,500.

'Toys' Dull \$6,500, Prov.; 'Thrill' Snappy 7G, 2d

Providence, Aug. 27. "Cleopatra" is still tops in its fourth week as all other stands are checking in with fairly moderate grosses. RKO Albee's second frame of "Thrill of It All" and Strand's third of "Come Blow Your Horn" are in tidy second spot. Loew's State's "Toys in the Attic" is slow.

Estimates for This Week
Albee (RKO) (2,200; 85-\$1.25) — "Thrill of It All" (U) and "Beauty and Beast" (UA) (2d wk). Good \$7,000 after sock \$9,000 in opener.
Elmwood (Snider) (2,200; 65-90) — "Cleopatra" (20th) (4th wk). Shaping to hot \$18,000. Last week, nifty \$18,700.

Majestic (SW) (2,200; 65-90) — "The Sadist Kook" (Indie) and "Trauma" (Indie). Weak \$5,000. Last week, "Longest Day" (20th) (reissue). Slow \$4,000.

State (Loew) (3,200; 65-90) — "Toys in the Attic" (UA). Slow \$6,500. Last week, "Great Escape" (UA) (2d wk). Mild \$5,000.

Strand (National Realty) (2,201; 90-\$1.25) — "Come Blow Your Horn" (Par) (3d wk). Peppy \$7,000. Last week, hot \$8,500.

'Girls' Trim 10G, Hub; 'Affair' 8 1/2 G

Boston, Aug. 27. Heat wave is bogging down the boxoffice with temperature in the 90's. There are only two openers. "Hootenanny Hoot" preeming at the Center today (Tues.), and "Jungle Street Girls" hotsy at the State. "Ticklish Affair" is mild in its second week at the Orpheum. "Cleopatra" is sailing along stoutly in 10th frame at the Music Hall.

Estimates for This Week
Astor (B&Q) (1,117; 90-\$1.50) — "Bye, Bye Birdie" (Col) (9th wk). Oke \$5,000. Last week, \$6,000.

Beacon Hill (Sack) (900; \$1-\$1.80) — "Lawrence of Arabia" (Col) (m.o.) (3d wk). Good \$7,000. Last week, \$8,000.

Boston (Beacon Ent.) (1,354; \$1.20-\$2.95) — "How West Was Won" (MGM) (22d wk). Neat \$11,000. Last week, \$12,000.

Capri (Sack) (850; 90-\$1.50) — "L-Shaped Room" (Col) (m.o.) 3d wk. Okay \$5,000. Last week, \$6,000.

Center (E. M. Loew) (1,250; 90-\$1.25) — "Hootenanny Hoot" (MGM). Opened today (Tues.). Last week, "Beach Party" (AI) and "Mind Benders" (AI) (2d wk), \$7,500.

Cinema, Kenmore Square (Indie) (320; \$1.40-\$1.90) — "8 1/2" (Embassy) (5th wk). Nice \$3,000. Last week, \$3,800.

Exeter (Indie) (1,300; 90-\$1.25) — "Sporting Life" (Cont) (5th wk-final). Oke \$5,500. Last week, \$6,000.

Gary (Sack) (1,277; 75-\$1.80) — "Toys in the Attic" (UA) (3d wk). Okay \$10,000. Last week, \$12,000.

Mayflower (ATC) (689; 90-\$1.50) — "Great Escape" (UA) (reissue) and "Trumpet" (Indie). Oke \$3,600. Last week, "Gidget Goes to Rome" (Col) (2d wk), \$4,000.

Memorial (RKO) (3,000; 90-\$1.50) — "Thrill of It All" (U) and "Black Zoo" (AA) (4th wk-final). Oke \$8,000. Last week, \$10,000.

Music Hall (Sack) (2,200; \$2-\$3.90) — "Cleopatra" (20th) (10th wk). Ninth week ended Monday (26) was stout \$30,000. Last week, \$32,000.

Orpheum (Loew) (2,900; 90-\$1.65) — "Ticklish Affair" (MGM) and "Cattle King" (MGM) (2d wk). Oke \$8,500. Last week, \$10,000.

Paramount (NET) (2,357; 90-\$1.65) — "Blow Your Horn" (Par) (6th wk). Solid \$12,000. Last week, \$14,000.

Pilgrim (ATC) (1,909; 75-\$1.25) — "House on Bare Mountain" (Indie) and "Rommel's Treasure" (Indie) (return bill) (2d wk). Okay \$6,500. Last week, \$8,000.

Park Square Indie (300; \$1.80) — "8 1/2" (Embassy) (5th wk). Nice \$3,000. Last week, \$3,200.

Saxon (Sack) (1,100; \$1.50-\$2.75) — "Irma La Douce" (UA) (7th wk). Hot \$15,000. Last week, \$16,000.

State (Trans-Lux) (730; 75-\$1.25) — "Jungle Street Girls" (Indie) and "Boin-n-g" (Indie). Torrid \$10,000.

Additional Picture Grosses On Page 14

B'way More Sweet Than Sour As Hall 200G-Plus Again, 'Caretakers' 43 1/2 G In Two, 'Affair' 24G, 'Flies' Big 19G

Broadway this week is at the point of interesting returns. It's been a generally healthy stanza, with many art theatres cashing in fine, the Institutional Music Hall (with "Thrill of It All" and stage-show) still taking its queues from tourists and natives, but hardly ever like this before, and a few new pictures contributing varying noises.

Metro's "Ticklish Affair" is new at the Paramount and creating about a moderate amount of commotion with \$24,000.

United Artists' "The Caretakers" is another example of how that new kind of film show business can pay off. It brought \$219,000 in five days at 17 Premiere Showcase Theatres. Included in these are the Astor with \$34,000 and the Murray Hill with \$9,500 in the initial first week. Although the Astor seems a little better, relatively, than the Murray Hill, nobody can get mad at this kind of overall business; it's bound to impress the entire trade.

Little arty "Lord of the Flies" is stirring a big b.o. fuss at Loew's Tower East where the first week is indicated at \$19,000.

"Cleopatra" (20th-Fox) continues tremendous at the Rivoli where the 11th week at \$74,500 can only mean Walter Wanger's production is never playing to a small house.

Radio City Music Hall is strictly tops for ushers afraid to be alone in the dark. "Thrill of It All" along with stage-show is looking like the best ever, with \$204,000 in the fourth week, this being fourth in a row at that 200G-plus clip. This kind of pace very well might continue, what with Labor Day ahead. Get out the superlatives for this one.

Estimates for This Week
Astor (City Inv.) (1,094; \$1.25-\$2) — "The Caretakers" (UA) (2d wk). First week ended last night (Tues.) with \$34,000 or thereabout. This kind of money is superb for such a film considering it's playing 17 Premiere Showcase houses in all, including another first-run, the off-Broadway Murray Hill. Third and final of "Toys in the Attic" was \$15,000.

Cinerama (Loew) (1,552; \$1.50-\$3.50) — "How West Was Won" (MGM) (23d wk). The 22d week ended Sunday (25) with \$33,300, after \$36,000 week previous. The old Capitol continues to cash-register impressive capital.

Criterion (Moss) (1,520; \$1.80-\$4.80) — "Lawrence of Arabia" (Col) (37th wk). The 36th week ended Sunday (25) with almost another \$40,000, or just about akin to last week at the b.o. Spiegel & Lean, you've done it again!

DeMille (Reade) (1,463; 90-\$2.50) — "Great Escape" (UA) (4th wk). Third week ended yesterday (Tues.) with about \$34,000, after \$39,800 in previous. And once again the boxoffice is having a nice time of war.

Embassy (Guild Enterprises) (500; \$1.50-\$2.50) — "8 1/2" (Embassy) (10th wk). Ninth week ended Monday (26) with \$14,500, or just \$500 under previous week. Bigtime.

Forum (Norel) (813; \$1.25-\$1.80) — "Women of the World" (Embassy) (9th wk). Eighth week ended Monday (26) with \$14,500, the girls having picked up a little more than in previous, and that's nice.

Palace (RKO) (1,642; \$1.25-\$2) — "For Love or Money" (U) (4th wk). Third week ended yesterday (Tues.) with \$16,000 after \$22,500 in previous. Okay, and probably will go better in low-rent districts.

Paramount (AB-PT) (3,685; \$1-\$2) — "Ticklish Affair" (MGM) (2d wk). First week ended yesterday (Tues.) with perhaps \$24,000, fair enough but no great shakes. Fourth and final week of "Donovan's Reef" (Par) didn't create any b.o. hysterics either, with \$13,000.

Radio City Music Hall (Rockefellers) (6,200; 95-\$2.75) — "Thrill of It All" (U) (with stage-show) (4th wk). This looks more and more like the Hall's thrill of a lifetime with \$204,000 in prospect for fourth week ending tonight (Wed.), fourth consecutive over that 200G mark. And with the

Labor Day weekend upcoming, the skeln ought to go through five.

Rivoli (UAT) (1,545; \$2-\$3.50) — "Cleopatra" (20th) (12th wk). The 11th week is pencilled in at \$74,500 after \$76,000 in previous. Little Eva is all stamina yet, unsold tickets being not so many, but, of course, some. Word relayed from Darryl F. Zanuck, et al., is that "we couldn't be happier."

State (Loew) (1,850; \$1.50-\$3.50) — "Wives and Lovers" (Par) opens today (Wed.). In ahead, "Jason and Argonauts" (Col) finished third and final yesterday with \$14,500, not entirely shipshape.

Victoria (City Inv.) (1,003; \$1.25-\$2) — "Irma La Douce" (UA) (sub-run, 4th wk). Third week ended yesterday (Tues.) with \$17,000, which is mighty good b.o., hustling in light of the multiple run around town. Last week was \$20,000.

First-Run Articles
Baronet (Reade) (430; \$1.25-\$2) — "Irma La Douce" (UA) (13th wk). Twelfth week ended yesterday (Tues.) with \$7,900, after \$8,500 in previous. No gags here about this being a sleeper.

Beckman (Rugoff Th.) (590; \$1.50-\$2) — "Murder at the Gallop" (MGM) (10th wk). Ninth week ended Sunday (25) with \$7,500 after \$8,000 in previous. Steady gait.

Carnegie Hall Cinema (F&A) (330; \$1.50-\$2) — "Good Soldier Schweik" (Lionex) (2d wk). First week ended Monday (26) with over \$7,000, this being nicely commercial for the arty. Satyajit Ray's "The Music Room" (Jalsaghar) (Ed Harrison release) is next but with date unset.

Cinema One (Rugoff Th.) (700; (Continued on page 14)

Tarzan' Robust \$15,000, D.C.; Toys' Sock \$14,000, 'Moon' Great \$11,000, 3d

Washington, Aug. 27. Flash floods and storms took some of the zip out of a generally clicking summer trade this round. One opener, "Toys in the Attic," shapes sock at Keith's. "Mouse on Moon" looks great in third at MacArthur. "Irma La Douce" looks big in 10th at Town. "8 1/2" is hep in fourth frame at Apex and "Thrill of It All" is nifty in fifth at Dupont.

Estimates for This Week
Ambassador-Metropolitan (SW) (1,480; 1,000; \$1-\$1.49) — "Tarzan's Three Challenges" (MGM) and "Slave" (MGM). Solid \$15,000. Last week, "PT-109" (WB) (2d wk), \$6,500.

Apex (KB) (940; \$1.25-\$1.40) — "8 1/2" (Embassy) (4th wk). Hep \$8,000. Last week, \$8,700.

Capitol (Loew) (3,240; \$1-\$1.65) — "Capt. Sindbad" (MGM) (2d wk). Oke \$8,000 after initialing at \$14,000.

Dupont (Mann) (400; 90-\$1.55) — "Thrill of It All" (U) (5th wk). Nifty \$9,000. Last week, \$10,000.

Keith's (RKO) (1,839; \$1-\$1.49) — "Toys in the Attic" (UA). Sock \$14,000. Last week, "Great Escape" (UA) (7th wk), \$8,900.

MacArthur (KB) (900; \$1.25-\$1.40) — "Mouse on Moon" (Lope) (3d wk). Great \$11,000. Last week, \$12,500.

Ontario (KB) (1,240; \$1.75-\$3) — "Lawrence of Arabia" (Col) (26th wk). Busy \$8,000. Last week, \$9,000.

Palace (Loew) (2,360; \$1-\$1.65) — "Come Blow Your Horn" (Par) (4th wk). Sturdy \$9,000. Last week, \$10,000.

Playhouse (TL) (459; \$1.25-\$1.80) — "L-Shaped Room" (Col) (9th wk). Fair \$5,570. Last week, \$6,000.

Plaza (TL) (278; \$1.49-\$1.80) — "Fourth Sex" (Indie). Trim \$6,000 after \$7,000 opener.

Town (King) (800; \$1.25-\$1.80) — "Irma La Douce" (UA) (10th wk). Big \$10,000. Last week, \$10,500.

Trans-Lux (TL) (899) \$1.49-\$2) — "Bye, Bye Birdie" (Col) (9th wk). Mild \$5,800. Last week, \$6,000.

Uptown (SW) (1,300; \$1.65-\$2.75) — "How West Was Won" (MGM) (24th wk). Good \$12,000. Last week, same.

Warner (SW) (1,250; \$1.60-\$2.75) — "Cleopatra" (20th) (9th wk). Sock \$25,000. Last week, same.

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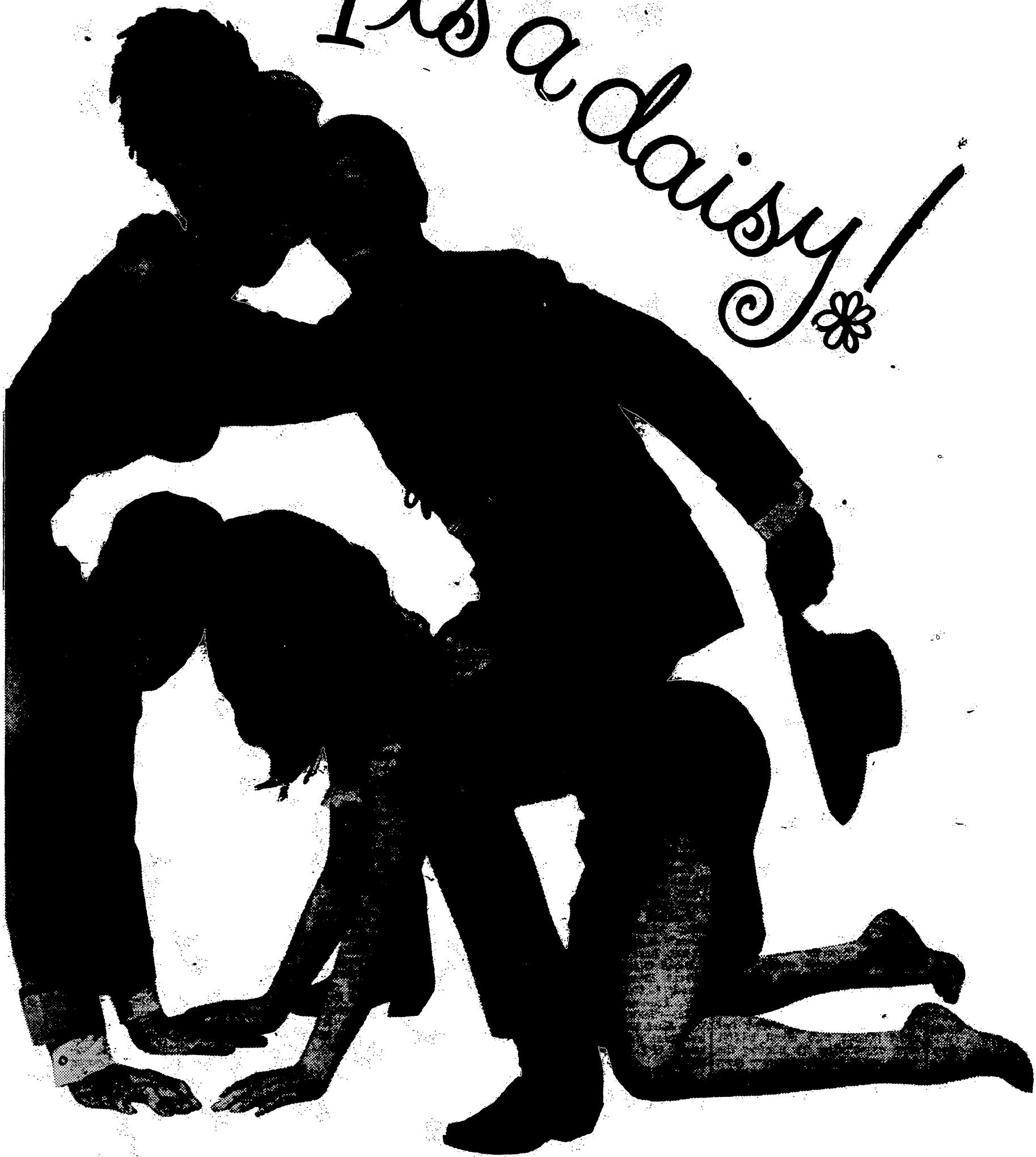
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'Magic' Mighty \$19,000, Cincy; 'Flipper' Rousing \$10,500, 'Party' Lively \$12,000

Cincinnati, Aug. 27.

Lively turnouts by juves for "Summer Magic," shaping smash at Keith's, and "Flipper" plus "Dime With a Halo," rating swell at Palace, are extending Cincy's summer pix biz harvest this week. The Disney opener bids to top the town, supplanting "Cleopatra" after eight weeks. "Irma La Douce" remains strong in fourth frame at Valley. "Beach Party" with "Erik the Conqueror" loom swell in entry at Twin Drive-In.

Estimates for This Week

Albee (RKO) (3,100; \$1-\$1.50)—"Great Escape" (UA) (3d wk). Good \$9,000. Last week, \$10,500.

Catal (SW-Cinerama) (1,540; \$1.25-\$2.75)—"How West Was Won" (MGM) (24th wk). Sound \$11,500 after \$12,000 for 23d week.

Esquire Art (Cin-T-Co.) (500; \$1.25)—"Balcony" (Cont) (3d wk). Nice \$1,500. Last week, \$2,200. Daydaring with Hyde Park Art. Grand (RKO) (1,396; \$1.80-\$3.50)—"Cleopatra" (20th) (9th wk). Solid \$17,500. Last week, \$18,000.

Guild (Vance) (272; \$1.25)—"Psychosissimo" (Indie). Fair \$1,500. Last week, "Winter Light" (Janus), \$1,000.

Hyde Park Art (Cin-T-Co.) (700; \$1.25)—"Balcony" (Cont) (3d wk). Okay \$1,400 after \$1,700 for second round.

Keith's (Cin-T-Co.) (1,500; \$1-\$1.50)—"Summer Magic" (BV). Smash \$19,000. Last week, "Thrill of It All" (U) (4th wk), \$11,500.

Palace (RKO) (2,600; \$1-\$1.25)—"Flipper" (MGM) and "Dime With a Halo" (MGM). Swell \$10,500. Last week, "Ticklish Affair" (MGM) and "Cairo" (MGM), \$6,500.

Twin Drive-In (Cin-T-Co.) (800 cars each side; \$1)—West: "Beach Party" (Indie) and "Erik the Conqueror" (AIP). Swell \$12,000. Last week, "Gidget Goes to Rome" (Col) and "13 Frightened Girls" (Col), \$10,000. East: "Captain Sinbad" (MGM) and "Young and Brave" (MGM) (subruns) at 85c gate. Nice \$8,000. Last week, "Longest Day" (20th) and "Purple Hills" (20th) (subruns) (2d wk) split with "Call Me Bwana" (UA) and "Misfits" (UA) (subruns), \$6,700.

Valley (Cin-T-Co.) (1,275; \$1.50-\$1.80)—"Irma La Douce" (UA) (4th wk). Strong \$14,000. Last week, \$15,000 for advance over second frame.

'Party' Sockeroo \$10,500 Seattle; 'Sinbad' 4½

Seattle, Aug. 27.

"Beach Party," the town's lone newcomer, is slick at the Paramount. Elsewhere holdovers prevail. "Captain Sinbad" is fair in a second week at the Blue Mouse. "Lawrence of Arabia" is great at the Coliseum, where it's in its second frame at pop prices after a long hardticket run at the Fifth Avenue.

Estimates for This Week

Blue Mouse (Hamrick) (739; \$1.25-\$1.50)—"Captain Sinbad" (MGM). (2nd wk). Fair \$4,500. Last week, \$3,300.

Coliseum (Fox-Evergreen) (1,870; \$1.25-\$1.50)—"Lawrence of Arabia" (Col). (22nd wk). Great \$10,000. Last week, \$10,800.

Fifth Avenue (Fox-Evergreen) (2,500; \$1.25-\$1.50)—"Come Blow Your Horn" (Par). (3rd wk). Good \$6,000. Last week, \$6,800.

Martin Cinerama (Martin Theatres) (827; \$1.25-\$2.25)—"How West Was Won" (MGM) (19th wk). Swell \$12,000. Last week, \$9,900.

Music Box (Hamrick) (738; \$1.50-\$1.75)—"Irma La Douce" (UA). (5th wk). Great \$7,500. Last week, \$7,300.

Orpheum (Hamrick) (2,600; \$1.25-\$1.50)—"Thrill of It All" (U). (2nd wk). Big \$8,500. Last week, \$9,700.

Paramount (Fox-Evergreen) (3,000; \$1.25-\$1.50)—"Beach Party" (AI) and "Iris the Conqueror" (AI). Swell \$10,500. Last week, "Women of World" (Embassy) and "Passionate Thief" (Embassy) (2nd wk), \$3,500.

Columbia Pictures Realty Corp. has been dissolved. Certificate to this effect was filed in Albany by Schwartz & Frohlich, New York attorneys.

LOUISVILLE

(Continued from page 10)

"Summer Magic" (BV) and "Yellowstone Cubs" (BV) (3rd wk). Nice \$6,000. Last week, \$5,500.

Penthouse (Fourth Ave.) (900; \$1.50-\$3)—"Cleopatra" (20th) (9th wk). Sock \$16,000. Last week, same.

Rialto (Fourth Ave.) (1,100; \$1.25-\$2.50)—"How West Was Won" (MGM) (11th wk). Strong \$10,000 or near after last week's big \$12,000.

United Artists (Fourth Ave.) (1,800; 75-\$1.25)—"Irma La Douce" (UA) (3rd wk). Sock \$12,000. Last week, same.

Academy Sets 7 More Standing Committees

Hollywood, Aug. 27.

Remaining seven special committees of the Academy of Motion Picture Arts & Sciences, which with 10 previously revealed will be responsible for carrying on organization's year-round programs and activities, is reported by prexy Arthur Freed. Chairmen are as follows:

Short Subjects Branch Executive Committee—Hal Elias, Ken Peterson, cochairmen.

Writers Branch Executive Committee—Richard Murphy, Chairman.

Cinematography Awards Rules Committee—Hal Mohr, Chairman. Film Editing Awards Rules Committee—Rudi A. Fehr, Chairman.

Sound Branch Executive Committee—Gordon E. Sawyer, Chairman.

Special Effects Award Committee—Farciot Edouart, Chairman.

Art Direction Awards Rules Committee—Alexander Golitzen, Emile Kuri, cochairmen.

BROADWAY

(Continued from page 11)

\$1.50-\$2—"Three Fables of Love" (Indie) (2d wk). First week ended Monday night (26) with potent \$16,000, after \$8,000 for third and final of "Toys in Attic."

Cinema Two (Rugoff Th.) (300; \$1.50-\$2)—"Mouse on Moon" (Lopert) (5th wk). Fourth week ended yesterday (Tues.) with \$7,000, or thereabout, and this run continues fair enough.

Coronet (Reade) (500; \$1.50-\$2)—"Great Escape" (UA) (4th wk). Third week ended yesterday (Tues.) with \$14,500 after \$17,000 in previous. This one has been sold.

Festival (Embassy) (546; \$2-\$2.50)—"8½" (Embassy) (10th wk). Ninth week ended Monday (26) with \$14,500 after \$15,300 in previous. Still big b.o. dimensionals.

Fifth Ave. Cinema (Rugoff Th.) (250; \$1.25-\$2)—"Heavens Above" (Janus) (3d wk). Second week ended Monday (26) with \$5,500, or almost at the same level of previous. Good show.

Fine Arts (Davis) (468; \$1.80-\$2)—"L-Shaped Room" (Col) (14th wk). The 13th week ended Monday (26) with \$7,600, after \$8,200 in previous. The "L" is for long and lofty.

Guild (Guild) (450; \$1-\$1.75)—"Women of the World" (Embassy) (9th wk). Eighth week ended Monday (26) with \$5,000, or close. "La Poupee" (Hakim) opened yesterday.

Little Carnegie (Landau) (520; \$1.25-\$2)—"Sporting Life" (Cont) (7th wk). Sixth week ended yesterday (Tues.) with \$7,800, after \$8,400 in previous. Lively biz.

Murray Hill (Rugoff Th.) (565; \$1.50-\$2)—"The Caretakers" (UA) (2d wk). First week ended last night (Tues.) with about \$9,500, okay considering it's playing the Astor and Premiere showcase loop.

Paris (Pathe Cinema) (568; \$1.50-\$2)—"Divorce Italian Style" (Embassy) (49th wk). The 48th week ended yesterday (Tues.) with \$9,000, just about previous. This is a marathon winner.

Plaza (Lopert) (525; \$1.50-\$2)—"The Leopard" (20th) (3d wk). Second week ended Monday (26) with \$22,000 and there's nothing spotty about this kind of income.

Sutton (Rugoff Th.) (561; \$1.50-\$2)—"Small World of Sammy Lee" (7 Arts) (3d wk). Second week ended Monday (26) with \$14,000,

after \$16,000 in previous. That's enough to make Sammy run.

Trans-Lux 52d St. (T-L) (540; \$1.25-\$2)—"For Love or Money" (U) (4th wk). Third week ended yesterday (Tues.) with \$5,000, after \$7,600 in previous. Okay daydaring at Palace.

Trans-Lux 85th St. (T-L) (550; \$1.25-\$2)—"Irma La Douce" (UA) (subrun, 4th wk). Third week ended yesterday (Tues.) at \$6,100, after \$7,500 in previous. Seems like anyone can get his b.o. kicks with this one.

World (Perfecto) (390; 90-\$1.50)—"Violated Paradise" (Vic) (12th wk). Clinging to the \$4,000 level, which is moderate.

Tower East (Loew's) (588; \$1.50-\$2)—"Lord of the Flies" (Indie) (2d wk). First week ended yesterday (Tues.) with \$19,000, whom start for the artie.

SAVAR, CHAIN OF 15, INTO MOORESTOWN, N. J.

Pennsauken, N.J., Aug. 27.

Savar Theatre Corp., which owns and operates a chain of 15 film houses in New Jersey, will open a 1,500-seat, ultramodern film house in the new enclosed mall and airconditioned shopping centre at Moorestown, N.J., approximately 10 miles out of Philadelphia.

The theatre, as yet unnamed, will present first-run product and is equipped to show any film made for modern screen. All seats are on one floor and the theatre will occupy 15,750 square feet of mall space. The opening is set for mid-September.

'Promises' Hot 15C, S.F.; 'Thrill' 12G

San Francisco, Aug. 27.

"Promises! Promises!", the indie-made Jayne Mansfield starrer, is pacing the newcomers with a wallowing take at the Warfield. "A Stranger Knocks," another fresh entry, is setting a new house record at the smaller Vogue. "Thrill of It All" is handsome at the Coronet. "Cleopatra" is leading the long runners with steady biz in its ninth Alexandria stanza.

Estimates for This Week

Alexandria (United Calif.) (1,444; \$5-\$5.50)—"Cleopatra" (20th) (9th wk). Steady \$32,000. Last week, \$34,000.

Coronet (United Calif.) (1,250; \$2-\$2.50)—"Thrill of It All" (U). Handsome \$12,000. Last week, "Irma La Douce" (UA) (7th wk), \$9,000.

Crown (Golden State) (1,500; \$1.49)—"Flipper" (MGM) (2d wk). Okay \$3,700. Last week \$5,500.

Embassy (Dibble-McLean) (1,400; \$1.50)—"Marilyn" (20th) (2d wk). Slow \$6,800. Last week, \$8,000.

Esquire (No. Coast) (846; \$1.25-\$1.50)—"The Balcony" (Cont.) (2d wk). Mild \$5,000. Last week, \$7,000.

Golden Gate (RKO) (2,850; \$1.50-\$1.75)—"Portrait in Black" (U) and "Tarnished Angels" (U) (reissues). So-so \$6,500. Last week, "King Kong vs. Godzilla" (U) (2d wk), \$6,000.

Metro (United Calif.) (1,000; \$1.75-\$2)—"Mondo Cane" (Times) (13th wk). Fast \$4,500. Last week, same.

Music Hall (Ros) (365; \$1.49)—"L-Shaped Room" (Col) (10th wk). Fancy \$6,400. Last week, same.

Orpheum (Cinedome) (1,439; \$2.75-\$3.95)—"How the West Was Won" (MGM) (26th wk). Robust \$36,500. Last week, \$37,700.

Paramount (Par) (2,646; \$1.50-\$1.75)—"Come Blow Your Horn" (Par) (5th wk). Good \$9,000. Last week, \$11,500.

Presidio (Art Theatre Guild) (750; \$1.25-\$1.50)—"Mouse on Moon" (Lopert) (5th wk). Okay \$2,400. Last week, same.

Royal (Nasser) (850; \$1-\$1.50)—"Great Escape" (UA) (8th wk). Steady \$6,000. Last week, \$7,000.

St. Francis (Par) (1,400; \$1.50-\$1.75)—"Hatari" (Par) and "Man Who Shot Liberty Valance" (Par) (reissues). Satisfactory \$8,000. Last week, "PT 109" (WB) (4th wk), \$7,500.

United Artists (No. Coast) (1,148; \$3-\$3.75)—"Lawrence of Arabia" (Col) (31st wk). Solid \$15,000. Last week, \$14,000.

Vogue (S. F. Theatres) (364; \$2)—"Stranger Knocks" (Trans-Lux). Record-breaking \$10,500. Last week, "Connection" (Indie) and "Breathless" (Indie) (reissues) (2d wk), \$1,500.

Warfield (FWC) (2,656; \$1.25-\$1.50)—"Promises! Promises!" (Indie). Wallowing \$15,000. Last week, "Gidget Goes to Rome" (Col) (2d wk), \$6,200.

'Thrill' Lusty \$19,000, Denver; 'Party' Fancy \$12,500, 'Peking' Peppy 5½G

Denver, Aug. 27.

Four newcomers and a tourist influx are making the wickets hum. "Thrill of It All," big at the Paramount, is topping the fresh product. "How West Was Won" is still capacity in its 24th stanza. "Cleo" is down slightly in the ninth frame. Most other holdovers are strong.

Estimates for This Week

Aladdin (Fox) (900; \$1.25-\$2.75)—"Lawrence of Arabia" (Col) (21st wk). Fast \$6,000. Last week, \$5,500.

Centre (Fox) (1,270; \$1.25-\$1.45)—"Bye, Bye Birdie" (Col) (7th wk). Hefty \$9,000. Last week, \$7,000.

Cooper (Cooper) (814; \$1.65-\$2.50)—"How West Was Won" (MGM) (24th wk). Capacity \$22,000. Last week, \$22,000.

Denham (Indie) (\$1.45-\$3)—"Cleopatra" (20th) (9th wk). Neat \$15,000. Last week, \$16,000.

Denver (Fox) (2,432; \$1.25)—"Beach Party" (AI) and "Last of the Vikings" (AI). Stout \$12,500. Last week, "Jason and Argonauts" (Col), \$8,500.

Esquire (Fox) (600; \$1.25)—"8½" (Embassy) (2d wk). Sturdy \$3,500. Last week, \$5,200.

Orpheum (RKO) (2,690; \$1-\$1.45)—"For Love or Money" (U) and "Battle Beyond Sun" (A-I) (2 wk). Good \$9,000. Last week, \$19,000.

Paramount (Wolfberg) (2,100; 90-\$1.25)—"Thrill of It All" (U). Big \$19,000. Last week, "Come Blow Your Horn" (Par) (3d wk) \$11,000.

Towne (Indie) (600; \$1.25-\$1.45)—"55 Days at Peking" (AA). Strong \$5,500. Last week, "Flipper" (MGM) \$4,000.

Vogue (Art Theatre Guild) (450; \$1.25)—"Heavens Above" (Indie). Big \$2,900. Last week, "Mouse on Moon" (Lope) (3d wk), \$1,000.

2-a-Day 'Cleo' at \$1.49; Rate Liz Way Over Dick

Hollywood, Aug. 27.

Compared to admission scales elsewhere, Honolulu's got a cutrate "Cleopatra."

The 20th-Fox spectacle is being shown on an unreserved basis in Consolidated Kuhio Theatre on a two-a-day schedule. Weekday matinees are priced at \$1.49 for all seats, night and Sunday showings at \$2. Both prices include tax.

Reviewers in the major dailies hailed Elizabeth Taylor's performance (Advertiser: "the perfect Cleopatra"; Star-Bulletin: "splendidly sexy, admirably disciplined actress") but thumbs-downed co-star Richard Burton.

More Than 600 Expected At TONE-MPOTC Confab

Boston, Aug. 27.

More than 300 reservations are in for the combo convention of TONE (Theatre Owners of New England) and MPTOC (Motion Picture Theatre Owners of Connecticut) at the Griswold Hotel, Groton, Conn., Sept. 9-11. Carl Goldman, executive secretary and coordinator of the convention said that the affair will probably draw more than 600 theatre men, largest ever in the history of the organization.

At a preconvention sesh with the Connecticut group at Griswold last week, it was decided that three biz sessions will be held this year instead of the usual one because of the heavy agenda of discussion topics on the theme of "the modern theatre."

Addressing the convention are keynoteers John Stembler, prexy of Theatre Owners of America; James Nicholson, prexy of American International Pictures. All of the New England circuit heads in addition to leading industry figures from New York will be on hand.

Meeting at the Griswold to finalize plans were: Julian Rifkin, TONE prexy, and head of Rifkin Drive-In Theatres; Carl Goldman, TONE executive sec.; George Wilkinson, Jr., MPTOC; James Totman; Herman Levy, coordinator for MPTOC; Albert Pickus, past national prexy; and Sperie Sperakos, Conn.

Tom Gries has acquired film rights to "Boy Life on the Prairie," autobiography of writer Hamlin Garland.

CHICAGO

(Continued from page 11)

(MGM) (26th wk). Strong \$30,700. Last week, \$28,500.

Monroe (Jovan) (1,000; 65-90)—"Girl Swappers" (Indie) and "Not Tonight, Henry" (Indie) (reissues) (2d wk). Stout \$4,700. Last week, \$7,000.

Oriental (Indie) (3,400; 90-\$1.80)—"Great Escape" (7th wk). Stout \$19,500. Last week, \$18,000.

Roosevelt (B&K) (1,400; 90-\$1.80)—"Caretakers" (UA). Big \$30,000. Last week, "Beach Party" (AI) (2d wk), \$23,000, bigger than estimate.

State-Lake (B&K) (2,400; \$2-\$4)—"Cleopatra" (20th) (9th wk). Hot \$57,000. Last week, \$60,000.

Surf (H&E Balaban) (684; \$1.50-\$1.80)—"Heavens Above" (Janus) (3d wk). Steady \$3,250. Last week, \$6,500.

Todd (Todd) (1,089; 90-\$1.80)—"Women of World" (Embassy) (5th wk). Fair \$6,200. Last week, \$8,000.

Town (Teitel) (640; \$1.25-\$1.80)—"L-Shaped Room" (Col) (9th wk). Sharp \$5,800. Last week, \$4,700.

United Artists (B&K) (1,700; 90-\$1.80)—"Irma La Douce" (UA) (11th wk). Terrific \$19,500. Last week, \$18,000.

Woods (Essaness) (1,200; 90-\$1.80)—"Come Blow Your Horn" (Par) (6th wk). Sizzling \$18,000. Last week, \$22,000.

World (Teitel) (608; 90-\$1.80)—"L-Shaped Room" (Col) (9th wk). Wow \$7,800. Last week, \$6,600.

'Girl in Trouble' Gets Snipped By Censors

Detroit, Aug. 27.

"Girl in Trouble," now showing at the 5,000-seat downtown Fox, theatre, got into plenty of police censorship trouble here. As a result, 250 feet of film, mostly showing bare breasts, was chopped and thousands of handbills, featuring some of the cut footage, were seized and destroyed by police.

In addition, Councilman James Brickley seized upon the action to blast what he termed an "alarming" increase in obscene material in films, magazines and books. He called for strengthening of ordinances, etc.

Meanwhile, Detroit newspapers refrained from printing the name of the film or the theatre involved in the latest Police-Censorship Bureau action, apparently to avoid attracting attention and, thereby, increasing patronage.

However, Fox manager William Brown said the Vanguard production was enjoying unusually large biz. The newspaper ads make it plain that the film is for adult viewing only.

Meyer & Alpersen's 300G Plus % for 'Three Sirens'

Hollywood, Aug. 27.

Irving Wallace's new tome, "Three Sirens," not slated to hit the bookstands until early September, has been purchased for \$300,000 plus participation by Stanley Meyer and Edward Alpersen for indie production. Simon & Schuster will publish.

Meyer, who will handle producer reins, and Alpersen are partnered in Brenco Pictures, but a new production company will be set up by pair for the new pic, to be lensed in Hollywood.

Metro recently completed production on Wallace's previous tome, "The Prize," and Darryl F. Zanuck Productions turned out author's "The Chapman Report" last year for Warner Bros. release.

Noisy Junket

Warners has a picture called "Wall of Noise," which is about the sport of kings, and, it figures, has a junket going today (Wed.) to New York's Aqueduct racetrack.

Press reps are to be conveyed via chartered bus from the WB homeoffice to the "Big A" for a Day at the Races and then taken back via same chartered bus. This is important; reporters are notoriously lousy bettors. Dinner and a screening of "Wall of Noise" follow on the agenda.

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IN THE
MANSION
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Unique Boston Experiment Uses Drive-ins for Daytime Car Parks

Boston, Aug. 27. Commuters to downtown Boston will start their work day with a visit to a drive-in theatre come Sept. 3. Businessmen will be driving into the ozoners at around 7 a.m. as part of a first experiment with Federal aid to utilize drive-ins in an effort to solve Boston's traffic and mass transportation problems.

Motorists north, south and west of Boston may park all day at drive-ins and be transported to and from work by MTA busses at a daily cost not to exceed \$1 under the seven-month program costing \$225,000, two-thirds of which will be paid by the Federal Govt.

Dr. Joseph F. Maloney, executive director of the Massachusetts Transportation Commission, hopes that through the unprecedented experiment, some 4,500 cars, now normally parked downtown during working hours, can be attracted to the drive-ins.

Drive-ins in the experiment will be the Fresh Pond, Neponset and Revere, all just off heavily traveled highway routes to Boston. Gov. Endicott Peabody, in reporting the program, complimented theatre owners for their efforts in working out the many complicated aspects of the program.

Passengers who use the drive-ins will be reminded that they must remove their cars before the drive-ins open for business or they will be required to pay the ozoner's admission price to retrieve their cars.

'Half' an Anni Swamps Dallas Theatre as Big Promotion Pays Off

Dallas, Aug. 27. The Capri Theatre's "half" anniversary celebration for "How the West Was Won," observing the first six months of the film's phenomenal local stand, was a huge success. The midtown theatre not only was filled to overflowing for three performances, but hundreds were turned away and some tried to force their way in. Police sent reserves to handle the crowds leaving the two matinees and those waiting to see the 8:15 p.m. show.

The idea of Trans-Texas general manager Norm Levinson proved a boxoffice bonanza; he added an extra matinee and the total attendance was 4,200 for the three shows, some four times the normal Monday attendance for the usual two Cinerama showings. The promotion idea was not only to celebrate the first six months of "West" locally, but to coincide with the arrival of the 250,000th Capri patron at the latest Cinerama showing. The customer, a Dallas man, was pulled out of line to receive a \$500 stereo AM-FM console and a six months season pass for two at the Capri's sister filmer, the Fine Arts.

Levinson's gimmick for the "half" anniversary, one day only, was an offer of everything for sale at half-price at the Capri—admission tickets, refreshments and souvenir program booklets. The original announcement was for the 2 p.m. matinee duets to sell for 87c for orchestra and lodge, and 62c for balcony. The 8:15 p.m. show went at \$1.25, orchestra and lodge, and \$1.12 for balcony. Soon after the first announcement of the "half" anni celebration, it was apparent that the regular matinee and evening shows would be SRO. A telephone conference with MGM and Cinerama executives in New York got approval for a third Monday show. The Capri execs anticipated a b.o. rush and at one time there were seven employees jammed into the boxoffice selling tickets. The rush turned into a deluge and the Fine Arts staff was tapped for help, and even the Trans-Texas Theatres headquarters pitched in with added help.

National General Corp. will open the Fox Northridge, latest house in its theatre chain, Sept. 11 in Northridge, about 20 miles from downtown L. A. Theatre cost \$350,000.

'Cleopatra' Bows

Twentieth-Fox's "Cleopatra," which had its European preem in London July 31, is now skedded to open in 26 additional theatres in 24 cities in eight continental European countries this fall.

First of these engagements will be the October 10 openings in Amsterdam, Rotterdam and The Hague, to be followed Oct. 11 by its preem in Lisbon.

Film will have its French premiere at three Paris theatres—the Rex, Normandie and Rotonde—Oct. 25, with another opening, at the Ambassador in Brussels, the same day. Additional October openings are set for Madrid, Barcelona, Seville, Berlin and Dusseldorf. Munich, Frankfurt and Cologne will open the film in November, and a January preem is set for Vienna.

India Tax Break Soon For U.S. Pix

Substantial relief from the high tariffs on imported film, imposed by the government of India in March, 1963, to raise defense funds, is expected to be forthcoming soon. However, recent changes in the Indian cabinet may delay the relief somewhat longer than originally anticipated.

This is the gist of the report sent to the Motion Picture Export Assn.'s New York headquarters by MPEA rep. Charles Egan from New Delhi.

Because the Indian market is extremely limited as far as U.S. pix are concerned—total annual receipts for American films are about \$1,100,000—MPEA member companies decided they could not carry the increased tariffs without going into the loss column. As a result, all film imports were halted and no new U.S. pix, with the exception of Warners' "PT 109" and Metro's "VIPs," have gone into India in recent months.

The sharp decline in revenues on imported pix to the Indian government, a result of the embargo, has apparently forced the government to reexamine its position. According to MPEA, when the tariffs are reduced to a reasonable level, shipments will be resumed.

Southern Par. Exhibs In Project Meeting

Atlanta, Aug. 27. Gathering of southern affiliates of American Broadcasting-Paramount Theatres Corp. for their annual project meeting brought out the top brass of motion picture production, distribution and exhibition segments to the sessions held at Atlanta Americana Motor Hotel last week.

Among those present were Leonard Goldenson, president of AB-PT, and Bernard Levy, executive liaison officer for the south, who presided over sessions.

Charles Boasberg, of Paramount and Morey (Razz) Goldstein, of Warner Bros. were present and spoke at various sessions. Two project pictures discussed from the standpoint of advertising and publicity were WB's "Rampage," and Par's "A New Kind of Love."

Edward Feldman, v.p. of 7 Arts, producers of "Rampage," and Melville Shavelson, producer-director-writer of "A New Kind of Love," were here to plump for their pix. Host company this year was Wilby-Kinney Theatres, operators of chain in the Carolinas, Georgia, Alabama and Tennessee. H. F. Kinney is president of circuit and James H. Harrison general manager. Other theatre circuits represented at the project meeting were Florida State Theatres, Paramount Gulf Theatres of Louisiana, Interstate Theatres of Texas, Texas Consolidated Theatres and Penn-Paramount Theatres.

Peripatetic Rothman

Mo Rothman, exec v.p. of Columbia International, was back in New York the past week after a couple of weeks in Europe.

He's now readying to leave Sept. 27 for a five-week trip around the world.

Venice Fest

Continued from page 5

Servant" and stars Dirk Bogarde and Sarah Miles. Britain's strong trio is rated highly.

What About U.S. Pix?

Yank observers also hope that the two U.S. entries will prove as strong on the spot as their advance notices promise, and that one of them may finally spell a U.S. victory at Venice after too many years of also-rans. Certainly, Martin Ritt's much-praised offbeat western, "Hud," has the ingredients of success and rates strongly both in direction and acting.

Shirley Clarke's second film, "The Cool World," is likewise eagerly awaited after her European impact with "Connection" (which won a prize at Locarno two years back).

France competes with two past Venice winners and one newcomer. "Le Feu Follet" is the new pic by Louis Malle, who caused a sensation here (and won an award) in 1958 with "The Lovers," while eagerly awaited is Alain Resnais' new pic, "Muriel," his first feature since winning the Grand Prix with his pace-setting "Last Year at Marienbad." The third French item is Jacques Baratier's "Dragées au Poivre," said to be a spoof of "cinéma-truth" pix.

Japan rates strongly too, with two past best winners on its roster: Akira Kurosawa, whose trend-setting "Rashomon" first saw the light of day at Venice in the early '50s and won the Gold Lion and who competes this year with "Between Heaven and Hell"; and Kaneto Shindo, whose "Naked Island" topped the lot at Moscow some years ago, and who returns here with "Ningen" (The Man), another promising invited entry.

Spain Has Two

For the first time in years, Spain has two pix in the local race, both carrying strong reputations of their directors, Luis Berlanga and Juan Bardem. Neither of them is new to festival awards since their "Welcome Mister Marshall" first drew the international film spotlight to Spain several years ago. Bardem has "Nothing Ever Happens," while his onetime partner, Berlanga, has "El Verdugo," (The Executioner), in which an Italian thesp, Nino Manfredi plays the lead.

Less is known regarding the entries from "curtain" countries, though these may hold a surprise or two when prize time comes around. Jiri Weiss, who directed Czechoslovakia's entry, "The Golden Fawn," is perhaps the best-known filmmaker of the lot and has participated at several past fests. The U.S.S.R. has two pix, Y. Ozerov's "Main Street," and I. Talankin's "Introduction," while Poland is in the running with K. Kutz's "Silence."

New Directors

Though by the very distinction of its category the directors in the local race for "best first feature effort" are neophytes, there is considerable advance expectation in this group, based on previous work in fields related to feature-making.

Thus, for example, Festa Campaniel and Massimo Franciosa's "Sentimental Attempt," first pic by two well-known screenwriters with a long list of past winners to their credit; or Brunello Rondi's (likewise Italian) "The Demon," also a first effort by a longtime assistant to Federico Fellini—lately on "Dolce Vita" and "8½"; or Fellini's brother, Riccardo, who competes here with "Stories in the Sand," but who in the past had acted in several hits, from "Vitelloni" to the recent "Queen Bee"; or Jack O'Connell's U.S.-made "Greenwich Village Story" by still another Fellini disciple with very diverse advance reports based on pic's New York showing; or, to name just two more, the first feature by Robert Enrico, who won a Cannes Documentary Grand Prix with his version of "Incident at Owl Creek," now here with "La Belle Vie"—and Chris Marker, whose initial effort, "Le Joli Mai" was unofficially seen at Cannes earlier this year.

Amusement Stock Quotations

Week Ended Tues. (27)

N. Y. Stock Exchange

1963	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
153 1/2	12 1/4	ABC Vending 145	133 1/2	127 1/2	— 1/2
38 1/4	27 1/2	Am Br-Par Th 401	34 1/4	32 1/4	+ 2 1/2
21 1/2	14 1/2	Ampex 672	19 1/2	18 1/2	— 3/4
70 1/2	42 1/2	CBS 1273	70 1/2	69 1/2	+ 3/4
18 1/4	12 1/2	Chris Craft 103	14	12 1/4	— 1/2
29 1/2	22 1/4	Col Pix 154	27 1/2	26 1/4	— 1/2
46	45 1/2	Decca 15	45 1/2	45 1/2	— 1/2
45	27 1/4	Disney 122	44 1/4	43 1/4	+ 1/2
122 1/2	106 1/2	Eastman Kdk 252	111 1/4	110 1/4	— 1/4
6 1/2	5 1/4	EMI 398	6 1/2	5 1/4	+ 1/4
16 1/2	9 1/2	Glen Alden 316	15 1/2	14 1/4	+ 1/4
23 1/4	15 1/4	Loew's Thea 70	16 1/2	16 1/2	— 1/4
66 1/4	48	MCA Inc. 133	66 1/4	60 1/2	+ 3
34 1/2	15	Meiromedia 464	34 1/2	33	— 1/2
34 1/2	28	MGM 100	31 1/2	29 1/4	— 3/4
12 1/2	7 1/2	Nat. G'l Corp. 169	10 1/2	9 1/2	— 1/2
48 1/4	35 1/4	Outlet 1031	22 1/4	20 1/2	+ 1 1/2
202 1/2	120 1/2	Paramount 84	47 1/2	46 1/2	+ 1
74 1/2	56	Polaroid 1026	202 1/2	191 1/4	— 5
10 1/4	6 1/4	RCA 665	7 1/2	7 1/4	+ 3/4
16 1/2	14	Republic 39	9 1/4	9 1/4	— 1/4
24 1/2	20 1/2	Rep. pfd. 2	15 1/4	15 1/4	— 1/4
42 1/2	31	Stanley War 175	23 1/2	21 1/2	+ 1 1/4
28 1/4	17 1/2	Storer 168	44 1/4	40 1/2	+ 3 1/4
37	20	Taft Bdest. 31	23 1/4	23	— 1/4
32	17 1/4	20th-Fox 596	32 1/2	29 1/4	+ 1 1/2
16 1/4	12 1/2	United Artists 1315	20 1/2	18 1/2	+ 2 1/4
68	51	Warner Bros. 128	14	13 1/2	+ 1/2
		Zenith 490	65 1/2	62 1/2	+ 3/4

American Stock Exchange

1963	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
4	2 1/2	Allied Artists 58	2 1/4	2 1/2	— 1/4
8 1/4	5	Bal'm't GAC 33	8 1/2	8	— 3/4
12 1/4	6	Cam-P'kway 26	7 1/2	7	+ 3/4
24 1/2	16 1/2	Cap. Cit. Bde. 116	23 1/2	22	— 1 1/2
17 1/2	13 1/2	Cinerama Inc. 558	15 1/2	13 1/2	+ 1 1/4
8 1/2	6 1/2	Desilu Prods. 148	8 1/2	7 1/2	+ 1 1/2
7 1/2	4 1/4	Filmways 13	7	6 1/2	+ 1/2
11 1/2	9	Movielab 5	10 1/2	10 1/2	— 1/2
13	5 1/4	MPO Vid. 9	10 1/2	9 1/2	+ 1/2
5	3 1/2	Reeves Ind. 334	4 1/2	3 1/2	+ 1/2
3 1/2	2 1/2	Reeves Bdest. 19	3 1/4	3	— 1/4
17 1/4	13 1/4	Rollins Bdest. 33	15 1/4	16	— 1/2
25 1/2	16 1/2	Screen Gems 11	24	23 1/2	— 1/4
18 1/2	8 1/2	Technicolor 298	15 1/2	16	+ 1/4
6 1/4	4 1/2	Teleprompter 28	5 1/2	4 1/2	+ 1/2
2 1/4	1 1/2	Tele-Indus 9	1 1/4	1 1/4	+ 1/4
13 1/2	11 1/2	Trans-Lux 8	11 1/4	11 1/4	+ 1/2

* Week Ended Mon. (26).

† Actual Volume.

‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask
Commonwealth Theatres of Puerto Rico	6 1/2	6 1/2
Four Star Television	10 1/4	11 1/2
Gen. Aniline & Film	275	301
General Drive-In	9 1/4	10 1/4
Magna Pictures	2	2 1/2
Medallion Pictures	10 1/4	11 1/4
Music Fair Enterprises	4 1/2	5 1/4
Pickwick International	6 1/2	6 1/2
Premier Albums	6 1/2	7 1/4
Rust Craft Greeting Cards	14 1/2	15 1/2
Seven Arts Productions	8 1/4	9 1/2
Transcontinent Television	18 1/2	20
U. A. Theatres	14 1/2	16 1/2
Universal-Pic. (Com)	64	69 1/2
Walter Reade-Sterling Inc.	2 1/2	3
Wometco Enterprises	28 1/2	30 1/2
Wrather Corp.	7 1/4	8

(Source: National Assn. of Securities Dealers Inc.)

Inside Stuff—Pictures

Collins Publishers of London writes to VARIETY to deny statements by U.S. indie producer Arthur Steloff, in the May 22 issue, that he owns rights to the 16m footage of Elsa the lion taken by authoress Mrs. Joy Adamson. Collins says it controls publication, film and tv rights to Mrs. Adamson's books, "Born Free," "Living Free" and "Forever Free," and is empowered to act as agent for Mrs. Adamson's own footage of Elsa and her cubs.

(Queried in New York on the Collins statements, Steloff declined comment except to say that he considers a deal he made with an agent for Mrs. Adamson this side to be effective and binding.)

Writes Adrian House, of Collins: "The rights in Mrs. Adamson's film footage have not been sold to Mr. Steloff. . . . The matter is of some importance since Mrs. Adamson recently negotiated the sale of an option on the film rights of the Elsa story contained in her books 'Born Free' and 'Living Free' and any suggestion that she was simultaneously selling the television rights in her own Elsa footage might well prejudice the completion of this film deal."

What happened to "Marina Molinar, the Polish film star," a blonde who swept into Loew's Theatre from a chauffeured Caddy at Montreal Film Festival showing? She was interviewed on "Aujourd'hui" (on CBC-TV's French station) and the bit was repeated later. Meanwhile she'd disappeared—to be found later at her regular post, in the Queen Elizabeth Hotel's Information Centre. Hoaxer is (Miss Felix) Fitzgerald, a Toronto-born actress who daylights in that job.

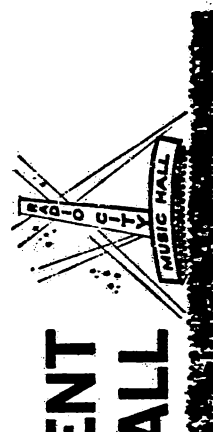
In a bulletin issued by Allied Motion Picture Theatre Owners of Western Pennsylvania, the organization's exec secretary Harry Hendel lashes out at Philadelphia Democrats as being "definitely responsible" for the defeat of the organization's drive for relief of what it terms "discriminatory admission taxes imposed on theatres in Pennsylvania." Hendel notes that "a tough and bitterly-contested battle was waged, but we could not overcome the political chicanery and vicious satanic cunning of the Philadelphia Democratic organization." He thanked members who supported the fight by contacting state representatives and senators and stressed that "this important pipeline of contact must be preserved and strengthened in many areas."

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NEW YORK CITY



CHRISTMAS DAY
GRAUMAN'S CHINESE

HOLLYWOOD



FROM THE STUDIOS OF
UNIVERSAL CITY

Myerberg's L.I. Studios Start to Roll With Peter Sellers Pic; Map Expansion

Michael Myerberg's Long Island Studios, located at Roosevelt Field, L.I., is moving smoothly on many fronts currently. With one film currently occupying two of the presently-available three stages, plans are being set to add three more floors.

Myerberg said that it cost nearly \$2,500,000 just to open the doors of the plant. The place has been given a pinkish coat of paint on the outside of the converted hangars and the interiors of the buildings have been equipped with air conditioning, dressing rooms, showers, and other facilities.

Most of the early bugs of opening a new studio have been worked out, according to various crew members who are presently working on Pan Arts' production "The World of Henry Orient", which stars Peter Sellers and is the first feature to homebase at the studio. "Lilith," Robert Rossen's film, recently used the facilities for a few weeks' shooting as well. Early trouble with generators and other difficulties have been licked and L.I. Studios now offer the largest stages in Gotham area.

In addition to the new stages, an office building, workshop and storage facilities are being mapped. Myerberg said that there are presently three features which want to use the studio, including one of Ely Landau's upcoming ventures. "Orient" won't be finished for quite a while yet but there is still one stage available. He said, that it is his idea to keep the studio as primarily a feature-making operation, but pointed out that there is room for the construction of as many as 16 more stages and that, should tv production demand it, he'll build special stages for such work.

A major factor in the operation has been the cooperation of the unions involved. Myerberg said, N.Y. Local 52, the stagehands body, has now joined the studio, it having been a Gotham holdout, leaving all the work for L.I. Local 340. Last week United Scenic Artists Local 829 agreed not to ask allowance for travel time to and from working days at the studio. The teamsters have also come across with full cooperation, thus giving the studio across the board union backing.

Myerberg will shortly be turning over the reins of studio operation to his son, Tony, so that he can go back to his work as a producer. He said that he started the studio in the first place to give himself a place to produce pictures and such is now his intention. A filmization of Joyce Kilmer's "Frog Pond" is still on his schedule as are others, he said.

Hyman High on Future Product, Sees Good Biz

Following a round of two weeks of meetings with distribution sales and promotion execs, American Broadcasting-Paramount Theatres v.p. Edward L. Hyman is highly optimistic about the health of the film industry in the months ahead. Upcoming biz "promises to make history at the box-office of theatres throughout the U.S. and Canada," he predicts.

"The meetings we have held over the last two weeks have been the most fruitful of all similar talks we have had with the distributors over the past seven years," the exec said. Upcoming releases "will, with little doubt, make the period of September through Easter, and even beyond, one of the most highly successful seasons in the recent annals of our business," he said.

Following up these two weeks of top-level talks, Hyman is presently planning a round of followup confabs with exhibs in various sections of the country. He expects to start these regional talks within the next two weeks and continue them for approximately two months.

Ryan Joins Landau

Thomas C. Ryan, for the past five years exec assistant to Otto Preminger, has been inked by the Landau Co. to produce its upcoming filmization of Carson McCullers' novel "The Heart Is a Lonely Hunter."

The producer also wrote the screenplay for the film which will be directed by Sidney Lumet. It is slated to roll in New York on Sept. 18.

Walk-In at Drive-In

Bonifay, Fla., Aug. 27. The ozoner on U.S. 90, west of Bonifay and managed by D. L. Brannon has opened "Al's Walk-In Theatre," in connection with the operation. The "walk-in" is an air conditioned room, free from outside interference, where drive-in patrons may sit in auditorium luxury and view the large screen through a wide window. There is no additional admission for use of this facility.

WHICH HOLDS RECORD: 'CLEO' OR 'WONDERS'?

Detroit, Aug. 27. Which holds the first six weeks' record gross, "Cleopatra," now current at the United Artists, or "Seven Wonders of the World," a Cinerama feature which played the Music Hall?

The disagreement began when Dillan Krepps, manager of the United Artists, was quoted as claiming a first six week Detroit boxoffice record of \$201,729 for "Cleopatra," now in its eighth week at the 1,667-seat house. He said the former record-holder was "Ben Hur" which grossed \$167,880 at the same theatre.

William McLaughlin, manager of the Music Hall, insisted the record is still held by "Seven Wonders" which, he said, grossed \$234,035 in its first six weeks at his 1,213-seat house. In addition, McLaughlin says "This Is Cinerama" grossed \$205,914 in its first six weeks, thus putting "Cleopatra" in third place, according to his reckoning.

The top ticket price for "Cleopatra" is \$3.50, while the top tickets for "Seven Wonders" was \$2.65 and for "This Is Cinerama," it was \$2.80. The argument established one fact, the biz is and was excellent for the four productions involved.

Difficult to Catalog Stock Shot Sources

Difficulties involved in trying to compile a list of the world's stock shot libraries were outlined in New York recently by Jacques Ledoux, of the Royal Film Archive of Belgium. Latter has been commissioned by UNESCO to put together a catalog of all such libraries which make their footage available for both theatrical and non-commercial use.

The problem in the U.S., reported Ledoux, is one of an embarrassment of riches: there are so many companies, organizations and groups which maintain stock shot libraries, ranging, for example, from American Airlines to zoos and to the Basque government-in-exile. These are in addition to libraries maintained by film and tv companies.

Ledoux, who has been working on the project for several months, estimates it will take another year or so before the listing is completed.

Before leaving New York Friday (16), Ledoux also was talking to indie filmmakers here about possible entries for the third international experimental film competition sponsored by the Royal Film Archive. The event, held once every five years, will be held this year Dec. 28-Jan. 2 at Knokke-Le Zoute, Belgium. Cash prizes, ranging from \$5,000 down, are awarded the winners, which may be either in 35 or 16mm.

Ledoux noted that while there seems to be no lack in privately-made experimental pix in the U.S., there are few, if any, made for television here. Not hard to understand, he says, considering the commercial structure of U.S. tv.

Reade's New Drive-In

Walter Reade-Sterling and General Drive-In Corp. are joining forces to own and operate a 1,250-seat theatre to be built in the Blue Star Shopping Center, near Plainfield, N. J. Theatre will be run by an operating company owned jointly by Reade and General Drive-In.

Herman Levy Resigns As TOA Gen. Counsel

After more than 20 years as general counsel to Theatre Owners of America and its predecessors, Herman M. Levy has resigned from the post effective Nov. 1 to concentrate on his private law practice.

In regrettably accepting the resignation, TOA prez John Stemler noted that Levy will not be leaving the picture industry entirely when he steps down from the national post in that he'll remain as exec secretary and general counsel of Motion Picture Theatre Owners of Connecticut, one of TOA's oldest units.

Levy, who'll be 59 Sept. 27, has been exec secretary and general counsel of the Connecticut theatre owners since 1939. He was general counsel of Motion Picture Theatre Owners of America from 1945 to the merger with American Theatres Assn. in 1947. At that time he was elected general counsel of TOA and has been in that spot ever since.

Says Montreal Fest Did Invite Stars, But Most Already Booked

Editor, VARIETY:

In response to certain points raised in the two VARIETY reports on the 4th Montreal Film Festival concerning the absence of "star attractions" I would like, as the Festival's N.Y. rep, to make a few remarks concerning the festival committee's policies and intentions.

Both in Charles Lazarus' and Gerald Pratley's reports (and in the article by Sidney Johnson of the Montreal Star which Pratley quoted) it was mentioned that the festival lacked any stars or starlets. This is true, but not, as was implied, by design. Reading the reports one would gather that the festival committee is composed of high-brow bluenoses interested only in directors who disdain from sullying their festival with the presence of flashy actor-actress types.

Nothing could be further from the truth. As a matter of fact, several stars were invited to the festival: Burt Lancaster, Alain Delon, Claudia Cardinale, Anna Karina, Sylvia Pinal, just to mention the first choices. For a variety of reasons, mostly because almost all of them were shooting films, they could not attend. Also to be kept in mind is that Montreal is one of the few festivals which pays not only a guest's bed and board, but also all transportation.

The festival committee has only one rule concerning personalities as invitees: they must have something to do with one of the festival films. Several quite prominent personages were offered to them, but were turned down because they had no relation to the programs of the 10-day event.

Of course the committee was very gratified by the large number of directors who attended, but they were disappointed by the lack of stars. I might say that if next year there are invited guests, the festival will make every effort to snare a few big names. They believe, as do Mr. Pratley and Mr. Lazarus, that this too is part of a film festival.

Rudy Franchi
(N. Y. Rep, Montreal
Film Festival)

AA Passes Divvy

There will be no divvy paid by Allied Artists on its 5 1/2% cumulative preferred stock come Sept. 15 the scheduled time for the quarterly payment on the issue.

This was resolved by the exec committee and board of directors of the company at an Aug. 15 meeting. No explanation was given for the move in the announcement by AA prez Steve Brody, but the performance of Allied pix in recent months hasn't been particularly exciting, with Samuel Bronston's "55 Days at Peking," for which AA is U.S. and Canada distrib, the only opus showing much of any appreciable action.

Abby Mann has set up his own production company, with "Light in August," William Faulkner novel, to be the first project.

Film Reviews

Continued from page 6

Three Stooges

A Sumo giant which concludes with the film's best sight gag, the collapse of the entire ring supporting these two heavyweights.

Considering the fact that 33 years have elapsed since their first film, Moe Howard and Larry Fine, who rate back to the original, demonstrate remarkable physical endurance. Relative newcomer Joe De Rita is a fine foil and effective replacement for the late Shemp Howard, the original "Curly." Sheffield, in his screen bow, and Miss Freeman supply satisfactory romantic interest. Walter Burke, Peter Forster and Richard Devon score as assorted villainous characters, and the balance of support is game, especially Iau Kea as the maltreated Sumo.

Backing up the specialized savvy of Maurer and Ullman are the resourceful efforts of their staff, notably those of cameraman Irving Lippman, editor Edwin Bryant, composer Paul Dunlap, and director Don Ament, special effects man Richard Albain and last but certainly not least in a Stooges caper, soundman William Bernds, who has created a kind of symphony of the human skull.

Tube.

Les Saintes Nitouches (The Zany Innocents) (FRENCH-FRANSOPE)

Paris, Aug. 17.

Columbia release of TransWorld-Cosmos Film production. With Marie-France Pisier, Ferrette Pradier, Gisele Sandre, Bernard Blier, Lilo, Michel Subor, Christian Marquand, Darryl Cowi, Birgit Berg, Jean Marthia, Mario Beau, Monty, from an idea by Richard Balducci; camera, Gilbert Sathre; editor, Raymond Lemay. At Lord Byron, Paris. Running time, 90 MINS.

Angeline Marie-France Pisier
Catherine Ferrette Pradier
Giselle Gisele Sandre
Bibi Bernard Blier
Mrs. Bibi Lilo
Gerard Michel Subor
Steve Christian Marquand
Ingrid Birgit Berg
Thief Darryl Cowi

Would-be situation comedy with Dolce Vitaish overtones and some frilly oo-la-la love scenes falls short on most counts. It looms primarily as an exploitation item abroad.

A pretty teen-ager from a climbing, fairly well off family, steals jewelry which takes the place of her lack of interest in men. But during a sojourn with her family at a rich American's villa on the Riviera she is apprehended by insurance agents and returns all the jewelry to get a job finally with the insurance company. At the end a look at a boy makes her realize she will finally prefer men to jewelry.

Pic has an excuse to get in some Riviera frolics of rich women mid-night bathing with only their jewelry, young twist parties at Saint Tropez, and a few stripped down bedroom scenes. But they are done with the proper revelation to buck censorship.

Attempts at comedy are only intermittently effective due to a lack of inventive direction; pacing and scripting. Marie-France Pisier is a pert thief, but as yet sans the timing, projection and presence for such demanding roles. Supporting cast is all right.

Pic was originally called "Jeunes Filles Des Bonnes Familles" (Girls of Good Families), but growing French self-consciousness about offshore prestige changed the title so as not to cast shy aspersions on the top families. Some more daring love scene footage was also purportedly excised. Joe Levine's Embassy Films had an investment for the U.S., Canada, and Latin American rights. It is technically good and has exploitation possibilities if art chances are slimmer.

Mosk.

A Tout Prendre (When All Is Said . . .) (CANADIAN)

Montreal, Aug. 11.

Les Films Cassiop-Orion Films Production. Directed by Claude Jutra; script, editing, Jutra; camera, Michel Brault, Jean-Claude Labrecque; music, Jean Cousineau, Maurice Blackburn, Serge Garant. Cast: Johanne, Claude Jutra, Victor Desy. At Montreal Film Festival 1963. Running time, 90 MINS.

(In French)

Before directing this first feature, young Claude Jutra fell in love with Johanne, a colored girl who lives and works in Montreal as a singer and model. Their resulting liaison is the subject of this adolescent, egotistical absurdity

and a dreary business it turns out to be. With both of them playing themselves and re-enacting their short life together the result is one of those "personal" films which is so personal it speaks only to those who made it or who know the principals.

Jutra presents himself quite candidly as a vain, selfish and unpleasant young man who leaves Johanne once she expects a child. Johanne is the only natural thing in the picture.

The narrative is seldom told in direct terms. Although the pace is lively the slapdash "new wave" techniques, free camera, photographing into light sources, rough sound effects, snatches of dialogue, interpolated scenes, superimposed thoughts and commentary, all add up to an uneven, undisciplined, overlong and fragmentary "artistic" statement in which the characters are neither whole nor interesting. In their French way they talk continuously to themselves and resolve nothing. One or two scenes have genuine merit.

Jutra has no acting ability, little imagination and no style of his own, but copies Truffaut, Godard and others with often silly results. He scorns conventional story telling methods but offers nothing of value in their stead. He has been described as courageous for putting himself and his story on the screen. Foolhardy would be a better term. We learn nothing from and are seldom touched by his experience. When all is said... his love is a bore.

Picture is "dedicated" to Norman McLaren and Jean Rouch. This may well turn out to be an embarrassment to both of them.

Prut.

Keaton

Continued from page 5

Chances" (1925); "Go West" (1925); "The General" (1926); "Steamboat Bill Jr." (1928); "The Camera-man" (1928).

Keaton pix were secured from Rochester's George Eastman House, the Cinematheque Francaise in Paris and the Italian Film Library in Milan. Several have been outfitted with Italian titles for the local screening.

Like the Keaton program, the Soviet pix have rarely been seen in Italy, and some have almost never been screened outside their countries of origin.

The Russian pix run from 1924 to 1939 and all come from the Gosfilmfond of Moscow. Included, among others, are: "Aelita," directed by J. A. Protazanov in 1924; Lev Kuleshov's "The Extraordinary Adventures of Mr. West in Bolshevik Land" (1924); Dziga-Vertov's "Kino-Pravda Leninskaja" (1925); Sergei Eisenstein's "Strike" (1925); Pudovkin's "The Mother" (1926); Alexander Dovshenko's "Zvenigora" (1928) and "Shlors" (1939); "Dzhim Svarte" (1930); "Okraina" directed by B. V. Barnet in 1933; Ermiler's "Vstrechnyi" (1932); Vasiliev's "Ciapajev" (1934); Juri Raiman's "Last Night" (1936); Dzigan's "We of Cronstadt" (1936); "The Return of Maxim" (1927) directed by Kozinzev and Trauberg; Sergei Gherasimov's "Teacher" (1939).

Johnston

Continued from page 3

and the film company presidents know it.

And they're determined to act fast, this in the knowledge that time can be a vital matter. Ralph Hetzel, MPAA v.p. in N. Y., now filling in on an interim basis, is widely considered as a competent executive, but lacking the status which was Johnston's. Latter, carried out special assignments for three U. S. Presidents while holding the MPAA chief exec's post.

While it was known for several weeks that Johnston had little chance of recovery, the film company presidents refrained from calling any kind of formal meeting to weigh a replacement. "We just couldn't do this while the man was still alive," said a homeoffice official.

Consequently there were the small and private conversations and it was in the course of these that Stevenson, Nixon and Ribicoff were spotlighted as possible candidates.

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Sociology, Anyone for Pix? Analyze H'wood Morals & Mores

"I think it is high time that both sociology and the film industry take a greater interest in movie research than they have in past," comments sociologist Herbert J. Gans, associate professor, Institute for Urban Studies, U. of Pennsylvania.

Aforementioned in an abundance of thought expressed in highbrow terms, as prepared in a paper for presentation to the 1963 meeting of the American Sociological Assn., Los Angeles, next Wednesday (28), Gans has a ball in his psychoanalysis (19 pages of it) of film industry moguls, like they should have perhaps remained in the garment industry, plus the "myths" they pursued in celluloidizing American sociology.

Egghead Gans (egghead, i.e., as contrasted with some basic show business approach which has it that the public is never wrong) lists some of the so-called myths, such as:

1. Moral heroism, as depicted in westerns and mysteries, whereby the moral individual attempts social justice in a lawless setting;
2. Youthfulness, whereby the young generation overcomes the misguidance of the older generation;
3. Priority of romance, in which the most important reward for social usefulness is an encounter and courtship with "an attractive, loving woman";
4. Justification of social mobility, showing the poor can strive for wealth and live among the wealthy without being corrupted by them.

Films of this ilk still are being fabricated, but over the past decade has come to be the problem film, dealing with sexual and social problems, political and ethical issues, etc. See "Splendor in the Grass," "Sin of Susan Slade," "West Side Story," "Young Savages," deviant sexually such as in the Tennessee Williams plays into films, and McCarthyism as in "Manchurian Candidate."

Not All Roses

Sociologically speaking, as is Gans, everything is not coming up roses. Justice is no longer so easily attainable in the scenarios, young people have problems, a happy courtship isn't necessarily the road to a happy marriage. Heroes frequently are troubled, "villains are not evil but sick." When Rita Hayworth played "Gilda," well, no one cared about her personal difficulties, but such difficulties now are at least superficially analyzed in the cases of the late Marilyn Monroe and Elizabeth Taylor.

But it's a superficial analysis, argues Gans. He says: "Psychological explanations have replaced moral ones, but the possibility that delinquency, corruption and even mental illness, reside in the social system is not considered, and the resolution of the problem is still left to a hero assisted by the ever-present deus ex machina." He contends the basics underlying delinquency, political voting behavior, pressure groups, etc., are ignored.

Gans further offers that troubles and deviant acts still are usually resolved by "a hero who still resembles the old western sheriff," such as a Marlon Brando in "Ugly American."

Gans submits that few popular films concern themselves with such ordinary but widespread American problems as poverty, segregation, or the emotional and social conflicts of everyday living.

Unlike the poorly educated entrepreneurs who were trained in the garment industry of yesterday, today's filmmakers are advanced and urbane but they have come to power only because the audience has changed.

Gans breaks down the audience in terms of sub-cultures—the poorly-educated which dominated the audience of prior years, catered to via rigid black-and-white morality in films; upper-middlebrow and highbrow, who used to find their entertainment in legit theatre and have just begun to attend films, and who favor foreign films because of the rank concern with social problems:

Today's audience is a diverse one

and is mirrored by the diversity of the filmmaker, John Huston and Billy Wilder make different pictures than Ross Hunter as Sam Goldwyn, each drawing his own "feedback" from the audience as he understands it. The late Louis B. Mayer, appealed to his audience via the Andy Hardy series.

Actually, though, there's insufficient "feedback" from the audience. Nothing is really known about the how-come of a filmmaker's story selection, about the eventual audience in mind, and about audience reaction to a finished product. Boxoffice results only tell how the customers reacted before they saw a given picture. Word-of-mouth communicates only partially how the audience gauged a pic after having seen it.

Badly needed, according to Gans, is a "more honest and conscientious attempt to make films" for the lowbrows who don't dig sophistication on the screen and therefore are victimized by quickies.

There's need, too, for professionalism criticism that reflects the aesthetic standards of groups other than the upper-middle and highbrow cultures, Gans believes. He says the critics for the most part write only for the loftier levels of reader.

Gans calls for critics with an understanding of all audience groups—"critics who can write the kind of criticism that will be read by these groups," and he points to "some of the film critics" in VARIETY as a model for it.

Gans offers as his final thought that Hollywood films are "becoming a major source of social commentary on the issues of the day," this is desirable, they have a magic that no other mass medium can approach and now is the time for "conducting audience studies that will help the movie-makers learn to what extent they can depart from traditional formulas and taboos."

'Jane's' Cousin 'Charlotte'

Hollywood, Aug. 27.

"What Ever Happened to Baby Jane?" paid off so quickly and handsomely for Robert Aldrich that the producer-director has sketched a follow-up, "What Ever Happened to Cousin Charlotte?"

New film, which author Henry Farrell will script from an original idea, is described as a sequel to "Jane" in terms of suspense treatment, although with a different set of characters.

"Jane," which was based upon Farrell's novel, recouped its negative cost in 11 days during its 1962 N. Y. engagement.

Walt Disney has set Walter Slezak as star in "Emil and the Detectives."

MPEA SELLS 50

Gets Dollar Conversion Guarantee On Afghanistan Sale

The Motion Picture Export Assn., with an assist from the U. S. Information Agency, has negotiated a sale to the government of Afghanistan of 50 member company pix. Payment will be in Afghanis, the Afghan currency, but the USIA has guaranteed conversion into dollars.

Most of the theatres in Afghanistan are owned by the national and municipal governments, and pix just sold are for showing in these theatres. According to the MPEA, first block of member company arrived in the Afghan capital of Kabul last week.

Wants Proof of White OK to Admit Negroes

High Point, N.C., Aug. 27.

Attorney James Lovelace, speaking for Paramount Theatre owner Hugh Smart, told Negro leaders and city officials that his client will not integrate the theatre until he is sure of white acceptance of much a move.

Lovelace met with Congress of Racial Equality leaders, Mrs. Della Chess, Mayor Floyd Mehan, and biracial committee chairman Capus Waynick, Mrs. Mitchell, Chess and Mitchell and attorney Sammy Lovelace agreed at the outset not to discuss pending civil action against Smart.

CORE chapter is charging in a civil suit that the theatre cannot legally operate on a segregated basis, as it leases the theatre building from the city of High Point, and is therefore discriminating between taxpayers.

Lovelace said that Smart theatre in Raleigh "is not faring well" since being integrated. He said it is simply an "economic factor" with Smart and that "moral and spiritual factors are not involved." The attorney said that Smart feels that even a "test" integration could do his business irreparable damage.

Lovelace called on Negroes to be "patient" and give Smart time to be convinced of white acceptance. Opposition attorney contended that the fear of economic reprisals are grossly exaggerated and pointed out that a Negro entering an integrated establishment acts "almost saintly, feeling that he is on stage." Mayor Mehan urged Lovelace to persuade Smart to "re-examine his position and initiate a test of integration." He urged the Negroes to consider "both sides" before making a decision to resume protest activities.

Cromwell: Original Angry Young Man?

Ken Hughes Wants to Film Life of the British Rebel As a 'Big Picture,' \$3,000,000 Plus

If British producer Ken Hughes has his way, his next film project will be a biopic, based on his own original screenplay, of Britain's first and foremost "angry young man," Oliver Cromwell.

Cromwell an angry young man? Spiritually, says Hughes, who points out that, after all, Cromwell really shook up The Establishment like no one else has done before or since: Cromwell tried and executed the king (Charles I).

Hughes, who took over the direction of Seven Arts' Kim Novak starrer, "Of Human Bondage," when Henry Hathaway ankled, was in New York last week for the opening of his (and 7A's) "The Small World of Sammy Lee." The writer-director, most of whose previous pix (with exception of "Bondage") have been small-budgeters, expressed himself as wanting to do a Big Film at least once. "I want to sit up there next to the cameraman with all those thousands of horses charging by."

"Cromwell," he estimated would have to cost \$3,000,000-plus.

Director is quite serious about the Cromwell epic, on the script of which he worked for 18 months. He was prompted, he said, not only by the strange contradictions in Cromwell's character—part great general, part ruthless politician, part puritan, part great democrat—but also by the fact that heretofore all films dealing with the English civil war have been "sentimental nonsense" told from the royalist point of view. "Somewhat they way you people always treat your Civil War, from the point of view of the South."

People tend to forget, he added, that Cromwell laid the foundations for English democracy, and though the monarchy was restored shortly after his death, it never regained the despotic powers it enjoyed before Cromwell.

Script is owned by producer Irving Allen, for whom Hughes wrote and directed "The Green Carnation," biopic of Oscar Wilde.

New York Soundtrack

Continued from page 4

liked our old number . . . So we're back at it." How did Eddie Feldman know? . . . Legion of Decency has B-rated (morally objectionable in part for all) Allied Artists "Cry of Battle." The objection: "confused moral values . . . tend to justify wrongdoing."

TWA which has been showing in-flight features on its transatlantic flights for two years, is expanding the service to include transcontinental flights starting today (Wed.) . . . Metropolitan opera soprano Jeanette Scovotti, sister of film publicist Jim Scovotti, makes her South American debut Friday (30) singing Nannetta in Verdi's "Falsstaff" at the Teatro Colon in Buenos Aires.

Indie filmmaker Jack O'Connell off to Venice where his "Greenwich Village Story" is competing in the first directorial effort category . . . Who is the tyro nightclub performer Money Sanders who the Arthur Fine flackery is now promoting? According to a recent release, she's identified as "the Rubel Coal & Ice Corp. heiress."

Arlene Salider, exec assistant to "David and Lisa" producer Paul Heller, is engaged to Eric J. Albertson, producer of 7 Arts Associated's "Emmett Kelly Show" . . . French director Serge Bourguignon, whose first U. S. assignment will be Natalie Wood's "Cassandra at The Wedding," has been signed by APJAC Productions to direct Barabara Conrad's "Matador," to be done next summer after "Cassandra." Pic will be shot entirely in Seville, Spain.

Trans-Lux says that its Danish import "A Stranger Knocks," which has been denied a license in New York because of two scenes depicting the sex act, has not only broken, but doubled, the previous b.o. record at the Vogue Theatre, San Francisco. T-L's petition against the N. Y. ban will be heard next month.

Heck Heck Meng, a director of the Cathay Organization of Singapore, in New York for two weeks to look-see new product. Cathay distributes AIP films in Singapore . . . Osmie Davis' "Gone Are The Days" (formerly "Purle Victorious") will have its world preem here next month at the Trans-Lux East.

Indie producer Lester Cowan explains his preference to announce all developments re his Russo-U. S. coproduction ("Meeting At A Far Meridian") from Moscow: "If I announce them here, they're just some more production announcements, whereas almost any story coming out of Moscow is considered NEWS and gets worldwide treatment." In other words, it's not the story, it's the dateline that counts.

Bronston Distributions has joined the Independent Film Importers & Distributors of America, with Bronston exec veep Paul Lazarus Jr. repping his company on the IFIDA board . . . Add to list of local industryites making the Washington freedom march today (Wed.): Jack Pitman, 26th publicist.

Universal-International veep and foreign general manager Americo Abbot out of the hospital, after a short stay, with a clean bill of health from his doctors . . . Bernice Williams, head of the William Morris Agency's local film department, off to Europe to check upcoming coproduction deals being repped by WM. One deal reportedly under discussion would involve Columbia in the financing of French director Jean Luc Godard's next two pix.

Warners relates James O'Hara, brother of Maureen O'Hara, has been added to the "My Fair Lady" cast to play a costermonger, which is viddy British for fruit peddler . . . Pat Williamson, ad-pub head of the Col subsidiary in England, elected to the board . . . "L-Shaped Room" passed the \$1,000,000 mark in boxoffice receipts, sez Rube Jackler.

Paul Newman reportedly taking parts in 20th-Fox pictures, such as "Adventures of a Young Man," paying off on wife Joanne Woodward's contract. She's reportedly miffed over "The Stripper" handling and doesn't want to work at that lot anymore . . . Metro packaging "Flipper" with "Tarzan's Three Challenges" for a multiple nabe opening here next month . . . Morris Lefko counts 350 engagements already set for "V. I. P.'s" Sept. 26, with another 75 pacts ready to be signed. Marty Ritt to London, scouting locations for "Spy Who Came Out of the Cold," then to Venice and the fest unveiling of his "Hud." Paul Newman also to Venice.

Certain pressagents around Manhattan were querying each other, with more than faint suspicion, anent the well-reported heist of \$8,500 in gems from Janet Leigh's apartment at the Regency Hotel. Miss Leigh, husband Robert Brandt, who's a stock broker and television producer, the hotel and Paramount's "Wives and Lovers" all were mentioned in the big press play. The p.a.'s weren't thinking of anyone of their fraternity actually lifting the loot, but there have been plants about jewel robberies in past, and . . .

Charles Path, MGM International v.p., and Harold C. Hersh, operations v.p. of Kalvar Corp., have been elected directors of Metro-Kalvar Inc. Owned jointly by Metro and Kalvar, this outfit was formed two years ago to engage in heat-developed photographic film. Noel R. Bacon, former Commanding Officer of the Naval Photographic Center, Washington, D. C., was elected a v.p. of Metro-Kalvar.

Walter Reade-Sterling people think big: an R-S messenger, assigned to deliver a press release anent "Billy Liar" to the VARIETY office Monday (26), also delivered a print of the picture. (Since the messenger forgot to bring a projector, print was sent back.) . . . Cartoonist-filmmaker Ernie Pintoff is the subject of a Newsweek interview in the current (Sept. 2) issue.

Shelley Berman set to make his film debut as costar of UA's "Best Man," in a dramatic role . . . Peter Daniels, formerly public relations staffer for the Hotel Gotham, now assistant manager of Ely Landau's Normandie Theatre, N.Y.

Col's Peak Internat'l Biz

Continued from page 5

for managers handling the picture was an influence.

The 96G which Col. paid in minimum guarantee for "Mondo Cane" in the aforementioned 20 areas was just equalled in theatre gross in only two Hong Kong theatres. About \$140,000 will accrue to the company in the British market alone. (Col. is providing the same 96G guarantee for the same territories for "Women of the World.")

Col. has "3 1/2" for distribution globally except the U.S., Canada and Italy and reportedly paid \$1,200,000 for these rights. Rothman wouldn't confirm or deny this. "Barabbas" is presently powerhouse in Brazil. "Guns of Navarone" so far has played 34 weeks in one theatre in Sydney. "Lawrence of Arabia" already has brought \$3,000,000 in rentals from 34 cities in 10 countries. It's playing its 36th week at London's Met-

ropole where Col's share of the boxoffice take is still up to 72%. The p.o. in those 36 weeks: \$384,000.

"Lawrence" is in its 22d week in Brussels and to date has had 47 weeks of first-run playing time in Paris where the admissions total \$800,000. In its first 27 first-run weeks in Tokyo the Spiegel-Lean production has played to more than 520,000 persons and grossed \$780,000. This picture will have gross rentals of at least \$3,000,000 in Japan and \$5,600,000 in England, Rothman forecasts—and this is a lot of forecasting.

He adds that "Lawrence" has had four openings in Latin America and broke four records, topping everything that has gone before.

Exec dropped an abundance of film titles, casts and credits for the future—a future that looks mighty promising, he says.

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MIFED - the International Film, TVfilm and Documentary Market - meets twice a year in Milan. In APRIL at the time of the Milan Trade Fair, the world's largest display of sample goods and products. Then again in OCTOBER. Last April 179 film men from 54 countries showed 1526 titles for cinema and TV display to 419 circuit managers and buyers. Representatives and other interested persons are cordially invited to MIFED's Eighth Cine-Meeting. It will run from 14 to 24 October 1963.



Information from: MIFED - Largo Domodossola 1 - Milano (Italy)
Telegrams: MIFED - Milano

Film Pioneer Meets Eisenstein's Widow

Boston's George Kraska, Back from Moscow Fest, Has Nostalgic Visit, Tours Red Studio

Boston, Aug. 27. George Kraska, pioneer in art films here who brought Eisenstein's "Potemkin" to Hub's Symphony Hall in 1928, is back from Moscow Film Festival where he met the late Russian film director's widow, Pera Atasheva, and found himself a celebrity who nabbed a full page story and photo in Sputnik, the special daily journal of the Moscow fest.

Kraska, who represented another Bostonian at the festival, Joseph E. Levine, said one of the biggest thrills he received in Russia was meeting Mrs. Eisenstein. The arrangements were made through a reporter for Sputnik.

"Pera Atasheva told me in excellent English," Kraska said, "that she knew all about my association with her famous husband. She knew about my having taken him on a tour of historical Boston, just prior to my presenting Eisenstein's 'Ivan the Terrible,' which established the now defunct Kenmore Theatre as an art house."

She said she was now engaged in collecting Eisenstein's works and letters from all over the world. They are to be published in a six volume edition with Serge Yutkevitch as editor-in-chief. Mrs. Eisenstein is chief compiler with

six students digging up the material under the title, "Selected Works of Sergei M. Eisenstein."

In Moscow during the film festival, Sputnik was the official fest journal. A story about Kraska had a head reading: "Something new about Eisenstein told by a guest at the festival George Kraska."

The piece, in Russian, said in part: "Today we are publishing for the first time George Kraska's reminiscences of Sergei Mikhailovich Eisenstein of whose friendship he particularly valued and was proud of, as well as part of the material which Kraska was kind enough to turn over to the editors of 'Sputnik Kinofestivala.'"

Eisenstein's widow presented Kraska with an album of the filmmaker's sketches. "This is the best souvenir which I will carry away from Moscow," Kraska is quoted in the Sputnik story.

Kraska, who had been in Russia in 1936, said he was awestruck at the changes which have taken place in Moscow. The Palace of Congresses in the Kremlin where the festival was held is, he said, "the finest theatre in the world. It has 6,123 seats and a speaker back of every seat, so that there is never a dead spot in any part of the house."

"You can't hear the sound coming out of any speaker, all are tied in so that they fuse. The giant screen adjusts to various sizes of films, standard, wide and 70mm. Four projectors carry 45,000 lumens. They have nine sound channels that lead to a central panel, regulating volume and film."

"There are 400 special stereo speakers to create various sound effects. There are 100 mikes on stage that can be turned on or off during performances. At every one of the seats there's a box that you can plug into to get any one of 14 languages through ear phones."

Kraska visited Russia's "Cinema Institute" with Francis Lederer, who was also there for the festival and is director of a Cinema Institute in Hollywood. One interesting note on the Russian "Cinema Institute," Kraska revealed, "is they have a course for film critics." There are 2,000 students studying every stage of the cinema.

Kraska toured Mosfilm Studios in the Moscow outskirts, where general director Vladimir Surin is in charge. Here, Kraska said, they make 40 features a year while the rest of the country films 80. There are 120 features shot annually in Russia, he added, and they have a novel method of distribution.

"They get all their costs back in one week," he stressed. "They make 2,000 prints and show the film in 2,000 theatres all over the Soviet Union. There are 120,000 theatres constantly being fed including workers' clubs, which all have motion picture theatres."

ANDERSON-UA TALK 'WUTHERING' REMAKE

British film director Lindsay Anderson is now preparing a new film version of "Wuthering Heights," the Emily Bronte novel first filmed by Samuel Goldwyn, directed by William Wyler.

In New York for the launching of his first pic, "This Sporting Life," Anderson reported that he is having talks with United Artists about a preproduction distribution deal on "Heights," and that "Life" star Richard Harris most likely will top line the cast as Heathcliff. (Not so happy, perhaps, with Anderson's comments re the original "Wuthering Heights" is Walter Reade-Sterling, distrib this side of "Sporting Life" and Anderson's hosts on his U.S. visit. Reade-Sterling plans a domestic re-release this fall of the Goldwyn film.) Anderson's chief criticism of the original "Heights" is relative to the picture's "sentimentality."

20th Upbeat

Continued from page 3
1962, has been reduced to less than \$6,000,000—currently borrowed for foreign film production.

More upbeat news like that, and stockholders are going to start asking for a reinstatement of the cash dividend policy, dropped almost two years ago in favor of a stock divvy policy.

"Cleo" Guarantees

Included among the income for the first half of this year is \$3,525,000 of the total of \$15,700,000 in cash advance guarantees received by the company for "Cleopatra." At the time 20th prez Darryl F. Zanuck disclosed the first 1963 quarter results at a May stockholders meeting, he said that the "Cleo" advances would be taken into income as earned during the roadshow run of the pic beginning in June. The picture had its world preem at the Rivoli in New York June 12, opened its second date in Los Angeles June 21, and approximately 38 more dates during the last 10 days of the month, which concluded the first fiscal half.

In a letter going out to stockholders with the report of first 1963 half results, prez Zanuck says it's still too early to forecast ultimate "Cleo" results, but notes at the present time the film is running 38.1% ahead of the highest grossing film ever made.

At the same time, he says that his own "Longest Day" is continuing to maintain its early roadshow pace in its general release "which should establish it as the highest grossing picture in black and white in the history of the motion picture industry and the highest grossing picture for 20th-Fox to date."

(Considering the fact that "Cleopatra" was just being premed at the end of June and that "Longest Day" was just beginning its general release, Zanuck's prediction that "the earnings outlook for the remainder of 1963 appears favorable" may be a bit of understatement.)

Also in his letter to holders, Zanuck reports that tv sales—that of feature films as well as of syndicated tv series—totaled \$20,400,000 for the 32 weeks ended Aug. 10, 1963, compared to \$11,000,000 for the like 1962 period. He does not, however, tell how much of that revenue was earned in the first 26 weeks—or first half—of this year.

Slash Expenses
While the biggest slash in expenses for the first half of 1963, against the first half of 1962, was in amortization of film costs, the company also has obviously effected economies in costs of selling and in general and administrative expenses. Total for the first six months of this year was down to \$12,094,160, compared with \$13,955,739 in the 1962 period.

Eric Johnston Dies At 66

Continued from page 4

which he met the late Premier Joseph Stalin. Johnston both in his Government post on missions abroad and as frontman for Hollywood later had become acquainted with most of the heads of governments.

As MPAA chief—he also was prexy of Motion Picture Export Assn., and Assn. of Motion Picture Producers—he fought for full recognition of the motion picture as an agency of free expression on a par with press and radio. To that end, he proposed to the United Nations and affiliated organizations that the motion picture should be accorded equal treatment with press and radio in all international agreements and treaties dealing with freedom of expression.

He was an advocate of the European Common Market and was recognized as an authority on it. Johnston was a polished, fluent speaker and appeared to enjoy the after-dinner banquet bit as well as his numerous appearances before civic and social organizations speaking in defense of pix.

Johnston, although his influence on the industry was strong, never did achieve the Czar status of his predecessor, the late Will H. Hays, who recommended Johnston upon his retirement in 1945. Before the Republican National Convention nominated Thomas Dewey, former Governor of N.Y., for the second time as GOP candidate in 1948 there was considerable talk that Johnston might be tabbed as a dark horse.

One of Johnston's major disappointments was that he could not convince the leaders of the industry of the need for large scale market research. He started campaigning for funds to establish a research unit shortly after accepting the MPAA prexyship.

A firm believer in the importance of motion pix in education, Johnston vastly expanded the industry's visual teaching program. He worked in close cooperation with leading educators to develop the maximum usefulness of films in their field. In theatrical entertainment, Johnston established a Children's Film Library, a program assuring the availability of films specifically suitable for children.

He took a leave-of-absence from the MPAA in 1951 to become administrator of the Economic Stabilization Agency, and a year later then-President Harry Truman named him chairman of the International Development Advisory Board, charged with advising the President on foreign economic policy. President Dwight Eisenhower reappointed him to this post in July, 1963. That same year, President Eisenhower named him an Ambassador to carry out a special mission in the Near East. During the Kennedy Administration he was appointed to the U.S. National Citizens Commission for NATO.

On the international scene in recent years he devoted his energies to strengthening the Atlantic Alliance as chairman of the policy committee of the Atlantic Institute, and was treasurer of the Atlantic Council. He was prexy of the Center for International Economic Growth, and held America's highest civilian award, the Medal for Merit for service to the nation in World War II. He was also decorated by 15 countries abroad for distinguished service.

Born in Washington, D.C., he spent most of his early life in Spokane, Wash., where he had ties until his death. Graduated from the U. of Washington in 1917, he was an officer in the U.S. Marine Corps during World War I, where he remained until 1922 when he

was mustered out and started an electrical business in Spokane.

Becoming partner in a small Spokane firm which sold vacuum cleaners, Johnston stepped into a larger venture and became prexy of the Brown-Johnston Co., an electrical firm which he prexied for many years. Recognized for his ability as a business executive, he was elected prexy of the Spokane Chamber of Commerce, later becoming a director of the national body.

He was a director of many top U.S. corporations, and author of two books, "America Unlimited" and "We're All In It," as well as innumerable articles. He was awarded a score of honorary degrees by leading colleges and universities.

On the occasion of his 15th anniversary with MPAA, a testimonial dinner was held for him in N.Y. One of the tributes that night read:

"Government does not consist only of officials. In every Administration in Washington there is a small group of distinguished Americans who hold no regular office but who serve in high and important places, on delicate and major missions."

"Eric Johnston is known in Washington as the dean of this group."

Surviving Johnston are his widow, Ina, and two daughters, Harriet and Elizabeth.

Notables Mourn Johnston

The nation's notables led by former President Dwight D. Eisenhower paid tribute Monday (26) to the late MPAA president.

More than 500 mourners filled the St. John's Episcopal Church across the park from the White House for the short, simple memorial services. The Rev. F. Everett Abbott conducted the services.

Also attending were under Sec. of State Averell Harriman, Supreme Court Justice Arthur Goldberg, Sen. Henry Jackson (D-Wash.), AFL-CIO president George Meany, U.S. Arms Control & Disarmament Agency director William Foster, U.S. Information Agency director Edward R. Murrow, former Atomic Energy Commissioner Lewis Strauss and Democratic Party chairman John M. Bailey.

Film execs attending were: Abe Schneider, Leo Jaffe and J. Raymond Bell of Columbia; Benjamin Melniker of MGM; Barney Balaban and George Weltner of Paramount; Spyros Skouras of 20th Century-Fox; Wolfe Cohen, Warner Bros.; Adolph Schimel, Universal; Robert S. Benjamin, United Artists; and former MGM president Nicholas M. Schenck.

A funeral service will be held tomorrow (Wed.) in St. John's Episcopal Church in Spokane, Wash. Burial will follow there.

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Barcelona Adds Trade Expo Wrinkle To Step Up Film Festival Impact

Barcelona, Aug. 20.

Barcelona has enjoyed a reputation as a city of show-minded tradesmen ever since the city was first colonized by the Phoenicians back in antiquity. In this spirit, the town fathers and organizers of the annual International Film Congress of Film in Color this year came up with a formula that could generate overseas significance for a film meet that failed to stir a ripple during the past four years outside of the Catalan capital city.

As in the past, the festival will screen 13 non-competing tilters during the Oct. 19-27 gathering. However, the fest directors have added a "Salon de la Imagen"—which is nothing more than a specialized trade fair of film industry, photographic, television and optical equipment.

As a result, the Film Congress will be moved from Barcelona's Palaciu de Musica to a new home within the Barcelona Trade Fair's Palace of the Nations, situated in Montjuich Park.

The Palace of the Nations is a brand-new installation within the precincts of the trade fair grounds and is equipped with up-to-the-minute techniques for screen projection as well as simultaneous translating machinery for conferences, seminars and technical demonstrations.

The "Salon de la Imagen" will open Oct. 17, two days before the fifth International Film Congress, and ends Oct. 27. It's being organized officially under the auspices of the Barcelona Trade Fair, in cooperation with the municipal authorities now preparing the Film Congress. In addition to exhibiting national product, the "Salon" is inviting participation of manufacturers and merchandisers of film, photographic, tv and optical equipment from all foreign countries now trading with Spain under bination commercial agreements.

The Congress this year will also feature, for the first time, a contest for short features and documentaries in color and will award one gold and three silver "Lady with Umbrella" trophies for the best color short, as well as for runner-up winners in animated and scientific categories.

As in the past, the Int'l Film Congress will terminate a six-week period of entertainment, social and sport programming organized around the big Catalan event of the year—the Fiesta of the Virgin of Mercy.

Three-Nation Color Film To Shoot in Puerto Rico In Sept. On a 70G Budget

San Juan, Aug. 27.

Talent from Puerto Rico, Mexico and Spain is joining to turn out a Spanish-language color film here next month. Titled "Judgment Against an Angel" (Juicio Contra Un Angel), the musical drama is slated to roll Sept. 9 on a four-week shooting schedule. Budget is \$70,000.

Producing the venture are Jose Maria Vaquero, who is Spanish, and Berti Bruno, a Puerto Rican. Film's director, Federico Guriel, is Mexican. Spanish actor Jesus Tordesillas and Puerto Rican Braulio Castillo are costarred. Angel "Pachin" Gomez, a 10-year-old Spanish singer, is featured.

Story concerns a Spanish lad who comes to Puerto Rico in search of his grandfather. Many of the exterior scenes will be filmed in Old San Juan as well as on a farm in the island's interior. Interiors will be shot in Mexico.

Catholic Pix Get Second Showcase in Zaragoza

Zaragoza, Aug. 27.

The Archbishop of Zaragoza, Dr. Morcillo, blessed and dedicated the new Cinema Pax last week, and the 1,00-seat house will screen pix that receive only the top three classifications from the Catholic Film Commission.

Cine Pax is the second hardtop in this city opened by Film Dux, which has functioned as the Spanish Catholic Action film distribution arm until entering the exhibition branch of the industry as well.

Culture Losing Out To Whiskey in W. Germany

Frankfurt, Aug. 27.

West Germans are spending more every year for whiskey and candy and less and less for culture. Study by the Assn. for Consumers' Testing reveals that last year only 46% of the German families spent some money regularly for attendance at cinemas, stage plays and concerts, down from the 62% who budgeted for culture in 1959.

But the number of families that made regular purchases of whiskey was up from 58 to 66% in the three-year span, and the count of those purchasing sweets or having their hair done at a beauty parlor climbed four percent.

Yank Product Cashing In On Parisians' Yen for Hot Weather Escapist Films

Paris, Aug. 27.

Summer film fare for firstruns seems to run to actioner firsts or reissues. Of the 261 theatres in this area, 112 are featuring Yank pix, mostly in the oater, gangster, action, comedy or tuner categories. Escapism seems to be the keynote for these months and Hollywood still appears to serve the best in this format.

Several art theatres aver that more potent and deeper U.S. art fare is also coming through, especially from non-Hollywood indies. Some 60 other houses around town are unlimbering past French successes while Yank longruns "West Side Story" (UA) and "The Longest Day" (20th) hold up well.

Two Italo pix have also proved to be late starter bonanzas. They're "Il Sorpasso" (The Passing), a breezy comedy holding big in one house and getting a second hardtop opening, and the costumer "The Leopard," doing sock biz in one arty at \$2.50 to \$3 prices.

SPAIN STEPS UP DRIVE TO STIMULATE KIDPIX

Madrid, Aug. 27.

The government drive to stimulate and encourage production and distribution of films for children was further detailed last week in new administrative directives. Spanish distribs involved in release of this specialized product will now be obliged to release one Spanish film for every four imported and exhibitors will be required to screen product in the same ratio. The 4-to-1 edict will apply to shorts as well as features.

Film sessions for youngsters will take place three times a week and will be programmed for audiences 14 years of age or under, at special matinees. These government directives will not go into effect immediately but will be applied gradually as production in Spain of this specialized product is accelerated to make it possible for distribs and exhibs to comply with the law.

'Hamburg' Wins Laurels At Luanco, Spain, Fest

Luanco, Spain, Aug. 20.

Third annual week of tourist films ended here last week with the German entry, "Hamburg," directed by Jorge Roos, walking off with the Golden Star of the Sea as the best documentary of the festival. Roos also won the Silver Star as best documentary director for a Danish short, "A City Named Copenhagen."

Among the 21 countries represented by 40 documentaries, Switzerland garnered two runner-up awards—a silver Star for color in "Four Stations" and for Oskar Sala's "Show." A special award was given to French director Robert Enrico for his "Magic Mountains" and Spanish short director Javier Aguirre for his brace of entries, "Beach Time" and "Time for Couples."

British Provinces May Get Metro's Garbo Films

London, Aug. 27.

The surprising success of the Greta Garbo revivals at the Empire in the West End has prompted Metro to study the box-office potential of the provinces. Plans are being made for Associated British Cinemas to test the films at certain towns in the sticks and if they click as much as they have in London the distribution will be stepped up.

Luton and Reading in the Home counties, and Nottingham in the Midlands are the first experiment towns, and it is expected that a key city in Scotland will also be used. The Empire program, which ends Sept. 7, has so far shown "Ninotchka," "Camille," "Queen Christina" and "Marie Walewska." "Anna Karenina" will wind up the five-week season.

For the third week running the Empire, Leicester Square, set a new house record with the Garbo season. "Camille" grossed \$23,447, against \$20,767 in the previous week with "Queen Christina" and \$16,884 in the first stanza with "Ninotchka."

Apart from a record take of \$4,113 on the Saturday, the closing night last Wednesday (21) hit a high of \$3,894. Paid admissions topped 20,000.

The theatre, which has a capacity of 1,330, is currently showing "Marie Walewska" and winds the program with "Anna Karenina."

Levy Warms Up 'Polo' for Fresh Yugoslavia Start

Paris, Aug. 27.

That off-again-on-again French pic, "Marco Polo," is now being readied for another start in Yugoslavia in October after being bogged down for two years. Producer Raoul Levy has announced a new cast and has set some location work in India after the film's Yugoslav shooting.

Horst Buchholz is now the intrepid traveler, replacing Alain Dedon, while local director Denys De La Patelliere has taken over chores originally assigned to Christian-Jaque. Levy also revealed that France Nuyen, Anthony Quinn, Gino Cervi, Vittorio De Sica, Robert Hossein, Pierre Brasseur, Folco Lulli and Bernard Blier will have varied roles ranging from starring to featured.

Jean Anouilh has done new dialog for the previous script. Levy still maintains his French opus will have the big scale spec aspects he strove for at the beginning and which led to his financial problems. He insists it will still be the first French blockbuster. His many creditors hope it is so too, he adds.

IRISH ACTORS' EQUITY PREPS PENSION PLAN

Dublin, Aug. 27.

Pension and health insurance plans for actors are to be established by Irish Actors' Equity. Abbeyite Eddie Golden, chairman of Equity, says that it is anticipated that the plan will be operational within three years.

Campaign to raise \$45,000 as initial capital for the fund has been started. There is \$1,500 in the bank and a series of Sunday night shows has been organized to aid fundraising.

Cardinal Castro to Aid Proposed St. Paul Film

Madrid, Aug. 27.

Cardinal Arriba y Castro agreed last week to act as censor consultant for a new film Eurofilms is preparing on the evangelist St. Paul.

Eurofilms' chief, Gerardo Marote, along with scriptwriters, Federico Muelas and Jesus Vassallo, met with the Cardinal on the project, which is planned for release at a time when the Catholic world will be celebrating the 1900th anniversary of St. Paul's visit to Spain.

Cardinal Arriba y Castro requested that Fray Justo, Abbot of the monastery and basilica within the precincts of the Valley of the Fallen, share censor consultancy with him.

International Sound Track

London

Continental Distributors has picked up U. S. rights to Bryanston's "Ladies Who Do," produced by George H. Brown, with a cast headed by Peggy Mount, Harry H. Corbett, Robert Morley and Miriam Karlin. . . . Miffish Films circulating new cast and character sheet for their current production of "633 Squadron" because "ranks have been changed" . . . "From Russia With Love," second of the Ian Fleming-James Bond yarns produced by Eon Productions, opens at the Odeon, Leicester Square on Oct. 10. . . . Christopher Lee starring in Hammer's "The Devil Ship Pirates," which Don Sharp is directing and Anthony Nelson Keys producing. Jimmy Sangster wrote the screenplay. . . . Irene Papas has joined the cast of Walt Disney's "The Moon-Spinners," which stars Hayley Mills, Eli Wallach and Joan Greenwood. Production is due to start on location in Crete next month, with James Neilson directing. . . . Rex Carlton scripting "The Sky's the Limit," which Raymond Stross is to film on location in Israel. . . . Metro's "The VIP's," starring Elizabeth Taylor and Richard Burton, is to start a series of resort engagements on Sept. 5, two days after the pic is launched at the Empire, Leicester Square. . . . "The Wild Affair," the first of several films which Richard L. Patterson and director John Krish plan to make in Europe for Bryanston-Seven Arts, started production at Twickenham last week. Top roles are being played by Terry-Thomas, Nancy Kwan and other major parts will be filled by Jimmy Logan, Bud Flanagan and Gladys Morgan. . . . Terence Stamp to star in "The Collector," based on a first novel by London school-teacher John Fowles, which John Kohn and Jud Kimberg are to produce under their Blazer Films banner for Columbia. Screenplay is by Kohn and Stanley Mann. . . . James Woolf has signed Peter Finch to star opposite Anne Bancroft in "The Pumpkin Eater," a Romulus production for Columbia, which starts filming on Sept. 9. James Mason costars on Penelope Mortimer's novel.

Paris

If the boxoffice take was again below par for the last film season, there are grandiose plans for the coming one with a lot of big product upcoming that has some optimists hoping for an upbeat season. The big one of course is "Cleopatra" (20th) but there will also be "The VIP's" (MG), also with Elizabeth Taylor and Richard Burton, which bows here before "Cleopatra," two Otto Preminger pix, "Porgy & Bess" (Col) and "The Cardinal" (Col), John Huston's "Frost" (U), John Ford's "Donovan's Reef" (Par), Alfred Hitchcock's "The Birds" (U), Martin Ritt's "Hud" (Par), with an added asset of Venice Fest competing, "Irma La Douce" (UA), Cinerama pix "It's A Mad, Mad, Mad, Mad World" (UA) Cinerama pix "It's A Mad, Mad, Mad, Mad World" (UA) and "Brothers Grimm," and other solid Hollywood product which has local press people writing about a Hollywood renaissance. Also awaited are British "The Victors" (Col) of Carl Foreman, several Italian pix and a French group headed by Brigitte Bardot's new "Ghost At Noon" directed by ex-New Waver Jean-Luc Godard. So the product lineup looks bullish for possible surprises from Eastern Bloc countries or Japan.

The western-a-day policy of selected Yank oaters at the first-run Napoleon, drew 18,000 admissions in two weeks at the 600-seater. It looks successful and may become a summer regular with others perhaps trying musicals, comedies or gangster pix via daily changes. All are U. S. pix. . . . The 2d Congress of Independent Cinema, starts in Lausanne, Switzerland Aug. 25 and winds Sept. 1. Purpose is to focus attention on the state of world film criticism and to try to judge whether it is performing its functions. Discussions will punctuate film showings of noted or obscure past pix. Among U. S. pix being shown are Paul Fejos' "Solitude," Tay Garnett's "Her Man," Ernst Suedsack's "The Most Dangerous Game," King Vidor's "Our Daily Bread," Jean Ford's "The Whole Town is Talking," Josef Von Sternberg's "The Devil is a Woman," Billy Wilder's "The Big Carnival" and Otto Preminger's "Carmen Jones." . . . Darryl F. Zanuck's "The Longest Day" (20th) has exceeded 807,000 admissions during its extended first-run in Paris alone. This means more than \$1,000,000 gross in this city which should probably mean better than \$2,000,000 in all of France before it winds. It looks like one of the top U. S. grossers since the last war. . . . Yank screenwriter J. P. Miller is following through on "Behold the Pale Horse" (Col), now rolling here with Fred Zinneman directing. Miller only gets expenses and is constantly on set for rewrites or any script snags. He feels this is the best way to learn filmmaking, especially with a director like Zinneman. Miller also did the hit "Days of Wine and Roses" (WB) with many tv script credits to his name. He also may eventually turn to writer-direction chores in features. . . .

Beba Lancer, the Yugoslav film star, was in for a two week looksee, after completing her first starring role in an American-British pic "The Long Ships" (Col). She has already made eight pix on her home grounds and says that the main difference in working with the Yanks and the English is better treatment and facilities for thespians plus more money. Otherwise a film is a film. She is catching up on many American pix here which come much later to her home country. . . . Romy Schneider reveals she has a seven picture contract with Columbia to be made in Europe and Hollywood with both Yank and foreign pix on the agenda. It seems her recent stints in "The Victors" (Col) and "The Cardinal" (Col) are the first two of the seven. She goes to Hollywood next month for a role in "Good Neighbor Sam" for her first U. S. based pic opposite Jack Lemmon. Then she comes back here to do "From the Depths of Night" opposite Serge Reggiani early next year with H. G. Clouzot directing. She also hopes to do a pic with her longtime fiancé Alain Delon in France sometime next year either for, or as an outside pic, on the Columbia deal.

Rome

Joseph Fryd bought pic rights to Filippo Sanjust's story, "Charlot ed io," reportedly as a "diary of the last war by Felix Fabian" . . . Paolo Stoppa back from French locations of Fred Zinneman's "Behold the Pale Horse" with admiration for unit's almost painful organizational efficiency, differing from Italian day-by-day programming of a shooting sked.

Scilla Gabel prevented by police from going through with scene in "Fuorilegge del Matrimonio" (Outlaws of Marriage) in which she was to appear in the altogether on a castle turret near Siena. . . . "La Viaccia" (Arco Film) banned in Lebanon for reasons of "morality." . . . director Pietro Germi, shooting "Seduced and Abandoned" in Sciacca, Sicily, gifted with real-life monastery by villagers on nearby Castelbellotta. . . . Claudia Cardinale has two w.k. pic mothers in upcoming roles: Paulette Goddard in "A Time of Indifference," Rita Hayworth in "Circus." . . . Vittorio DeSica first name promising presence at upcoming Naples film week (Oct. 5-12), which recently exchanged an amicable cable of collaboration with Venice Fest.

Berlin

The Venice film festival will be without a German entry this year. Last time a German pic officially participated in the Venice derby was 1960 with Gerd Oswald's "Schachnovelle" (Royal Game). . . . West Berlin currently has 191 cinemas with 99,003 seats. City had more than 250 pic houses three years ago. . . . Cast (headed by Lex Barker) and crew of Rialto-Jadran's "Winnetou," German western in CinemaScope directed by Harald Reinl, will return from Yugoslavia for interior shooting in early September. Pic is to have its domestic preem in December, according to Horst Wendlandt, local Rialto topper. . . . Another Mabuse film here in the making: "The Death Mirror of Dr. Mabuse" (working title) starring Peter van Eyck, Sabine Bethmann, Dieter Borsche. Paul May directs the film for CCC.

River Come on to My Door

Robt. Wise Scouting Locations on First Asian Tour—
Some Thoughts About Problem Actors

Tokyo, Aug. 29.

After his first journey through Southeast Asia, making some stops bypassed by the casual visitor, producer-director Robert Wise said he was unable to find a river that would serve his camera as the Yangtze of four decades ago. "I may end up shooting on the Mississippi," he quipped.

The problem lies in locating a river in non-tropical and backdated surroundings that could afford passage to a large gunboat for "The Sand Pebbles," which is expected to roll late next year for 20th. Wise is now prepping the adaptation of Richard McKenna's novel of the same name, being scripted by Robert Anderson. The story deals with sailors on an American gunboat navigating the Yangtze in the mid-1920's, when, as Wise put it, "the turmoil in China was just beginning."

Wise said that most of the picture would be filmed in Hollywood. But he also requires sequences on the boat and other exteriors that could not realistically be duplicated at the studio.

According to his present thinking, he would shoot at two or three Asian locations, probably including Hong Kong and Taiwan. He has not ruled out Japan, but indicated it was an unlikely setting for his needs. Wise expects to return to this area with a production crew for intensive location and talent hunting.

Considering the budget for "The Sand Pebbles," Wise replied, "It would have to be one of those big ones—about \$4,000,000 or \$5,000,000. I would imagine."

Actor's Role

Wise has not yet cast the picture, which will have two romances, one interracial. He prefers to wait until he has a completed script. He believes one of the reasons for incidents of actors flexing their muscles during production is because of unfinished scripts. "I believe in first things first," he told VARIETY. "You get a script and then you get an actor who likes the script and wants to do it as badly as you. That's a big start. Then you get an understanding of how it's going to be done."

"There is such a scramble after the very few names," Wise continued. "What sometimes happens is that shooting starts before the script is ready because of commitments with the actors. The studio doesn't want to pay them for sitting around."

"But I think everybody feels this has gotten out of hand, where the actor takes over. There have been so many terrible results when this has happened. I find that most actors, if they feel the director knows what he's doing and has a line on the problems, will go along with him. I think they try to take over when they sense a lack of grasp by the director."

Although certain Americans in lofty positions had expressed misgivings about lending international exposure to racial strife and violence in the U. S. through the filming of "West Side Story," which Wise produced and codirected with Jerome Robbins, Wise said he had felt strongly about doing it.

"For us as Americans to deal with this kind of subject matter without restraint and put it on the screen is one of our big strengths," he offered. "People I've met on this trip were surprised that we could do this and not come under any kind of control."

"I believe the kind of thinking that says we should show only the good side of America to the world is old hat and passe. By and large people abroad appreciate our honesty in admitting weaknesses at home and having the guts to put it on the screen. We're saying we have problems too. I think that tends to make closer bonds."

Martin Melcher purchased "Bolerio," script by Ramon Villeneuve, for production in Mexico City under his Arwin banner.

W. GERMAN TEENAGERS ON 'DOLCE VITA' KICK

Frankfurt, Aug. 27.

Teenagers are taking too lively an interest in the facets of the entertainment industry that are banned for them under the stringent German age limits, a study here reveals. During last year in Frankfurt alone, police found 353 teenagers attending cinemas which were forbidden to their age group. In addition, 226 young people under the age of 18 were tossed out of nightclubs which are closed to that age group.

And in the same nightclubs, where a girl may enter only if she is 18, city officials found more than 100 16 and 17-year-old "serving girls," "entertainers" and B-girls working without police permits. The youngest was just 15.

Only city suggestion to solve the problem is that carefully controlled teenage dance and amusement centres should be opened to compete with the off-limits cabarets, clubs and films.

'Day' Into British Roadshow Dates; Ends London Run

London, Aug. 27.

"The Longest Day" will end its prerelease engagement at the Leicester Square Theatre Sept. 4 after a run of 47 weeks. It then starts a series of roadshow dates in and around London before going into general release.

The Darryl F. Zanuck production, which has already grossed \$640,000 at the Leicester Square, is set for 23 hardticket engagements, starting either Sept. 1 or 2, of which 16 will be in the London area and the remaining seven in the Home Counties. The London bookings are for a guaranteed three weeks, and the others for two weeks. General release, on the Odeon circuit, at regular prices and continuous performances, is set for Oct. 20.

When the film was first booked into the Leicester Square, the Rank Organization succeeded in obtaining Quota deferment from the Board of Trade on the understanding that the legal 30% Quota, which has to be complied with annually, could be spread over a two-year period.

To facilitate that arrangement, the Leicester Square was advised that it could play "Longest Day" up to May '64, and the remaining six months of that year would have to be devoted exclusively to British pix to fulfill the Quota.

It was never anticipated, however, that the film would run to that period, and the May '64 date was set because of the required two-year spreadover. "Day" was expected to run for six or seven months, though it will have completed almost 11 months by the time it is withdrawn.

"Day" has been averaging around \$14,000 a week since its opening. It made its biggest coin in its third week, when it grossed \$24,600. Its worst week was in June, when it took only \$8,100. Since then, however, business has perked considerably, and in its last two weeks has maintained its \$14,000 weekly average.

Rank's Margey Retires

Dublin, Aug. 27.

Hugh Margey, catering controller (development) on Europe for the Rank Organisation and catering controller of Odeon (Ireland) Ltd., has bowed out on medical advice following hospitalization with a heart condition.

He is the second Irish executive in the Rank Organisation to retire in recent months. Some time ago Louis Elliman, managing director for the group in Ireland, also bowed out on medical grounds, but remains a member of the board of directors of Irish Cinemas.

RAZE LONDON'S CURZON FOR NEW OFFICE BLDG.

London, Aug. 27.

The Curzon, Mayfair's only picture theatre and the ace of the West End arties, shutters at the end of this week. The site is to be redeveloped. The new project includes an office block with a theatre to be incorporated on the ground floor. Venture is expected to take two years to complete.

The Curzon's current film, "Divorce-Italian Style," will move this week to the Cinephone, Oxford Street, to continue its West End prerelease season. It had previously played five weeks at the Carlton and is now in its 10th week at the Curzon.

Warner-Pathe Bid For More Reissue Biz Via New Outfit

London, Aug. 27.

A new division, specifically created to handle reissue packages, has been formed by Warner-Pathe and starts next Monday (2) under the management of Sid Caverson. Four double bills, comprising British and American product, have been lined up and other programs are being scheduled.

Macgregor Scott, Warner-Pathe's managing director, explained last week that the new division had been set up because of the heavy program load already carried by its sales staff. It was felt, he added, that special handling and personal attention is required if the maximum return is to be obtained from distribution of these unit programs.

WP has, on average, a new program going into release every fortnight, and as they usually comprise double bills, this meant that the company's sales staff was already actively involved in 52 pictures a year. It would not have been practical or reasonable to add to that total, Scott pointed out.

The new division would have access to all the backlog of Pathe, Warner, Anglo-Amalgamated and Ealing product. New programs would be added after a time lapse of about two years. British pictures would not be included specifically for their Quota values, and would be packaged even when their Quota lives had expired if it was felt that they had the right commercial potential.

The WP topper emphasized that this would be an important part of the company's operation. Six new sales executives have been appointed to cover the country and a special exploitation exec for the division may also be named. In certain cases, the reissues would be edited down to make a compact, three-hour program. New prints are being made and new trailers are in production.

The first four programs are "Mr. Roberts" and "Tommy the Toreador"; "Dial M for Murder" and "Ice Cold in Alex"; "The Flame and the Arrow"; and "Carry on Sergeant"; and "Rio Bravo" and "The Bugs Bunny Show."

W. German Film Prods. Feverishly Prepping Pix Based on Typhoid Cases

Frankfurt, Aug. 27.

In an odd attempt to make entertainment fodder out of illness in West Germany, the latest theme for the film industry in this country seems to be typhoid. Last winter's typhoid epidemic in Zermatt, Switzerland, which the city officials tried to keep secret, has been filed by one producer as a film idea.

Now, West Germany's film industry organization, SPIO, has added to its title register a script tagged "The World of the Health Certificate." Film deals with a noted European spa in which a case of typhus is diagnosed by a young doctor. He suggests closing down the spa but meets with bitter protest from the resort officials and hotel owners.

And in another curious medical twist, production of a musical has been announced in which international diplomats are involved in a call girl ring. The scandal is revealed when it is discovered that the girls are carriers of typhoid and are giving it to the upper classes!

East Germany's Film and Legit Biz Slumps to Lowest Point in 12 Years

Frankfurt, Aug. 27.

Film and legit business in East Germany is on the downgrade, with the boxoffice down to the lowest level since the 1950-51 period.

According to the just released "Statistical Yearbook of East Germany," theatregoing in the Soviet Zone fell to 13,800,000—a decrease over the 14,700,000 who attended performances a year before, and the lowest point in over a decade.

Biggest dropoff in business was reported at the East Berlin State Opera, which pulled only 436,000 visitors last year—down from the 600,300 who went to performances in 1960-61. Although of course the Red notebook made no comment, the reference was clear that the erection of the Berlin Wall had meant a slump in patron's because no more West Berliners were attending the musical events.

Most successful postwar year for the East German stage was the 1955-56 season, when 17,900,000 tickets were sold. The number of concerts in the East Zone also dwindled to 450, less than in the previous year.

And the film business, too, was on the skids. There are now only 1,277 cinemas in East Germany. They sold 191,000,000 tickets in 1962—28,000,000 fewer than the year before.

Meanwhile, the Reds are considering even more stringent controls over the stage and films. The Soviet Central Committee, along with culture minister Frau Jekaterina Furzewa, plans special dramatic productions centered around the 50th anniversary of the October Revolution. A special group of "politically oriented" dramatists, actors, directors and producers are going to be sent through the Red satellites with a repertoire of approved plays.

In the cinema field, it's reported that the Russian poet Jewtuschenko and writer Kalatasow are doing a drama about the Communist developments and giant steps made by the revolution in Cuba. And other propaganda films are in preparation for the Soviet satellite audiences.

Only trouble is, the audiences aren't showing up to view them.

Britain's TUC to Weigh ACTT Resolution Asking Govt. to Push Pix Prod.

London, Aug. 27.

An appeal to the government to take vigorous measures to sustain a high level of quality film production has been made in a resolution the Assn. of Cinematograph, Television & Allied Technicians. The resolution will be debated at the 95th annual Trades Union Congress at Brighton, starting next Monday (2).

The ACTT resolution notes with concern the continuing decline in production and employment in British films. While recognizing that the industry has to find its own level in the highly competitive world of entertainment, the union nevertheless believes that a planned and consistent output of British films is essential in the national interest and for conveying the British image overseas.

Another resolution, tabled by British Actors Equity, recalls the unanimous opposition by trade unions in tv to the government decision to substitute a levy on advertising revenue of the commercial tv companies for a tax on profits.

The resolution points out that the unions were not motivated by any desire to protect the profits of the existing program companies, but were concerned at maintaining the quality of programs and to protect the employment of their members. Equity feels that objective would best be attained by applying the levy after program costs had been met.

The TUC will also debate two resolutions submitted by the Variety Artists Federation. One urges local authorities to acquire theatres put up for sale. The other advocates that all unions should only engage trade union performers for entertainment arranged under union auspices.

NAME LUCAS DEMARE MAR DEL PLATA PREZ

Madrid, Aug. 27.

Producer Lucas Demare was informed of his appointment as president of the International Film Festival of Mar del Plata while filming an Argentine-Spanish coproduction, "La Boda," in Madrid. Unable to comment on either the festival or his selection as fest chief until he returns to Buenos Aires for contact with film authorities, he mentioned only that the next Mar del Plata film gathering will take place March 15-25.

A champion of close film relations between Spain and Argentina, Demare privately stated that he had always hoped that Mar del Plata would contribute to the welding of the Spanish-language film industry. He believes his current film, "La Boda," would enter the next fest, but out of competition in view of his official festival status.

London New Hub For 20th's British Film, Talent Deals

London, Aug. 27.

London is to become the operational centre for British film and live talent deals for 20th-Fox for Great Britain, South Africa, Australia and New Zealand. Before returning to New York last week, Seymour Poe, 20th's executive vice-president, disclosed details of a new co-ordination of activities under the supervision of Percy Livingstone, the company's managing director in Britain, who will control product acquisition for this English-speaking bloc.

Gordon Dowler, who has hitherto been in charge of buying product for 20th in South Africa, and Ralph Smith, who has been the deal-maker for Australia, will continue under the new arrangement. They, along with all other personnel concerned in the operation, will be located at 20th's headquarters in Soho Square.

This realignment of activities, according to Poe, will make 20th the most important single customer for British films and live talent for most of the Commonwealth. He indicated that film acquisitions would not be restricted to screening finished productions, but negotiations could begin from the script stage before commencement of photography. There would also be obvious advantages to independents producing under the aegis of Elmo Williams, the company's European production topper.

In addition to its own distribution companies, 20th, which acquired the Schlesinger theatre interests in South Africa, operates 100 theatres there giving film and live shows and also has a large interest in Empire Films (SA) Pty. In Australia, the company operates Hoyts Theatres, a circuit of 153 houses, while in New Zealand it has the 43-unit Amalgamated Theatres circuit.

W. Germany on Remake Kick, Rolls 3 New Versions

As the fall film production season rolls around, it looks as if West Germany is on a remake kick. Director Geza von Cziffra is doing "Charley's Aunt," with Peter Alexander in the role that Heinz Rühmann created a few years ago.

Hans Grimm is directing a new filmization of the Paul Keller novel, "Vacation from Myself," starring Elisabeth Flickenschildt, Paul Hoerbig and Gerthe Weiser. Frank Capra is in Germany working on the remake of the Helmut Kaestner comedy, "Emil and the Detective." This one is for Walt Disney.

With So Much at Stake for Both Sides, BBC and British Com'l TV Keyed Up for Fierce Competition

London, Aug. 27.

The imminent autumn season, promises to be closely fought, as it is important to both competitors. More, it will probably rate as the most fiercely competitive season ever. With much for the future at stake, both networks are dropping any pretense of "ignoring" the other side which, for different reasons, they have maintained in the past.

Now, it has become vitally important for BBC-TV to swing the audiences in its direction, not for any commercial reason, but principally because it has a second outlet to promote and launch. It is felt within the Corporation, that for the multi-million dollar expense incurred not only in setting up the 625-line BBC-2 but for running the existing video outlet, BBC-TV must come through with the audiences.

Otherwise, it has been said, if BBC audiences fall below about a third of the total potential, someone may have a hard time justifying why so much public money is being poured into BBC when the commercial companies are providing a more popular service.

In the commercial camp, the '63-64 semester represents the independents' last chance to grab off the lush ad coin before they are taxed to the eyebrows by the Government's levy on spot income, due to begin in July next year. With BBC's increased awareness of the indie's programming wiles and the Corporation's plain-to-see "open warfare" attitude, the commercial boys are preparing for the fight of their lives.

For it doesn't take a sliderule to work out that advertising it attracted by high ratings and if they want to reap the last of the golden harvest, the contractors have got to pay off in audiences. Thus, the gloves in this hitherto genteel fight for audiences are off, and from here on in it's bareknuckle competition.

Direct Competitiveness

Already, the networks are shaping up with new aggression. For instance, they are preparing to match program for program in the same areas of appeal, a practice undertaken only sparingly in the past. BBC's pre-prime time newsmag "Tonight," which has been particularly successful in capturing the joining audience, is now to be opposed by halfhour newsmags from Associated-Rediffusion doing, to all intents and purposes, a comparable job.

BBC-TV, come fall, will be reslotting its newscast from its present 9:15 p.m. berth to a 9 p.m. slot, which brings it into direct opposition with Independent Television newscasts, Monday through Friday.

And at a time when the commercial network has shifted certain of its key shows like "Coronation Street" and "Emergency Ward 10" to a new teeoff time of

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Lotsa Jack Barry In CBS-TV Future

Hollywood, Aug. 27.

Paramount-TV has been signed to a five-project developmental deal by CBS, calling for Jack Barry as exec producer to develop five teleseries formats in game, quiz, panel and audience participation area. Shows are to be developed within the next year, with deal also calling for an option for an additional five following initial quintet's completion.

Shows are to be done as a joint project of Jack Barry Productions and Paramount Television, to which he is also contracted for the KTLA "The Jack Barry Show." Among new projects he expects to submit for CBS net consideration in January will be panel show "Where Are You From?" on which regular panelists will be

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Gleason's New Talent

Two new comedians, Barbara Heller and Syd Fields, both once associated with Ben Blue, both of whom are long acquainted with the night club circuit, have been added to the "Jackie Gleason Show," next season.

Gleason will have a new director in Frank Bounatta, who replaces Seymour Robbie. Producer Jack Philbin returns, of course, as do Frank Fontaine and Alice Ghostley.

Taping of the preem show, slated for Sept. 28 on CBS-TV, is due to get rolling at Studio 50 on Sept. 16.

Prescott Animates Marx Bros. In TV (Special & Series)

Boston, Aug. 27.

Norman Prescott, the Boston based film producer, who has two animated features in the works, "Pinocchio's Adventures in Outer Space" and "Return to the Land of Oz," has invaded tv with a one-hour animated special, "How the West was Lost," featuring the Marx Bros. Frank Cooper is representing the package.

Prescott said in Boston that after eight months of negotiations, he has acquired all rights to the Marx Bros. for animation. He's now preparing for immediate production with a date of Sept. 15 in Hollywood. Prescott said the cartoon special would be a satire comedy documentary with four segments: "The Outlaws," "The Indians," "Coming of the Railroad," "The Goldrush."

The Marx Bros., Groucho, Harpo and the late Chico, will be portrayed in animation in the roles of the James Brothers, Custer, Sitting Bull, Wyatt Earp, Bat Masterson, Annie Oakley, Buffalo Bill and Wild Bill Hickock. Scripts are by Jay Burton and Mort Goode.

Mike Maltest, associated with the Bugs Bunny animation, is handling the pictorial layouts for the tv special, and Sammy Cahn and Jimmy Van Heusen have signed to do a title song and special comedy music material, Prescott said. The special, he stated, is being readied for tv in the states, and will be spun off theatrically in the rest of the world.

"This will serve as the pilot for a series of 39 weekly half-hour animated tv shows featuring the zany antics of Groucho, Harpo and the late Chico in the cartoon medium in a different situation comedy format every week," he said.

Prescott said he got the idea for reuniting the Marx Bros. via animation while in Hollywood setting his "Return to the Land of Oz" production which is an animated film with the voices of Judy Garland's daughter, Liza Minelli, Ethel Merman, Danny Thomas, Peter Lawford, Milton Berle, Paul Ford, Jackie Leonard, Rise Stevens, and original songs by Cahn and Van Heusen. "Present and future generations will now be able to enjoy the classic comedy style

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52-Week Tobacco Deal On Murphy Martin News

American Tobacco has bought a 52-week participation ABC-TV's 11 p.m. "Murphy Martin With The News," selling out this show's availabilities to tobacco sponsors. Show was bought on the joint recommendations of the BBDO and SSCB agencies which handle the Herbert Tareyton and Montclair brands respectively for American Tobacco.

Clearances of the 11 p.m. news show have markedly improved for this fall with 100 stations in the lineup for the nightly 10-minute strip.

Scots Don't Dig BBC 'Sex and Family Life'; Squawk to MacMillan

Glasgow, Aug. 27.

A Scot attorney has complained here that he has received a "brush-off" regarding complaints he made to the BBC.

John J. Campbell, Glasgow lawyer, complained about a recent tv program "Sex and Family Life," and said he got "the brush-off" from Hugh Carleton Greene, director-general of the BBC.

Claiming he will not allow matters to rest there, Campbell is sending a copy of his squawk to the British Prime Minister and the Postmaster-General, asking that the governors of the BBC be informed of what he considers the "objectional features" of the program.

He asks that his protest be dealt with on the footing of being upheld as justified, or rejected with reasons given.

Complainant alleges many viewers have been in touch with him on the subject. He is taking it up, he says, as a purely personal complaint, and does not intend to organize any campaign.

It has already been put before the Public Morality Council in London, he states, and many organizations, especially women's organizations, have been in touch with him about it.

The main questions put by Campbell to the governors of the BBC are:

Why an anarchist was "turned loose" on television, not only to counter-attack but also to advocate loose living in an hour of national moral crisis;

Huntley-Brinkley To Tee Off NBC's Closed-TV Promo

NBC-TV, pulling no promotional punches this year in boosting the new season, will hold a closed-circuit, full network (radio and tv) press conference from 1 p.m. to 1:40 p.m. Sept. 3 with newsmen Dave Brinkley and Chet Huntley answering newsmen's q and a's on an audio-video hookup covering New York, Chicago, Washington, Philadelphia, Los Angeles and possibly Boston. It will be the first of some 20 such interview hookups during the season.

In the initialer, news stars Huntley and Brinkley will be conversing directly with from 30 to 40 newsmen in the o&o studios in the direct cities. Newsmen in all other cities and towns on the radio and tv networks will be invited to the local affiliate studios to sit in on the q and a. Second show (they'll be held about every two weeks) will probably have Bob Hope on the line. After the H-B interview, the q and a will be audio only.

Each newspaperman and the station's news director will get a shot at H-B, and the local stations will be videotaping their own segments for radio and tv airing later.

NBC promotion exec Al Rylander says that besides the nationwide interviews, which figure to grab a lot of space in the local papers while providing local station with good news-promotion segs, his department is again conducting the web's national promotion managers contest. Sixth annual contest is expected to draw a record of more than 100 station entries. In support of the promotion managers contest, network also is repeating the coloring contest with \$2,600 in prizes available to affiliates entering. Web is supplying detailed material for the local viewer contests.

Station managers' competition as previously will be divided into categories according to a station's rate card. There will be three winners in each category, with a week expense-paid trip to Hollywood as the prize for winners. Again ad agency judges will pick the winners.

Handling the details of the contest and nationwide interviews are John Scuppone, manager of the New York promotion department, and Mort Fleischmann, manager of the web's Coast promotion office.

Willie Mays Vs. Liz Taylor

It'll be Willie Mays vs. Liz Taylor Oct. 6, 10 to 11 p.m., as NBC-TV schedules a special on the San Francisco Giants centre fielder against CBS-TV's special, "Liz Taylor's London." Timely aspect of the Mays special is that it'll be aired during World Series.

"A Man Named Mays" will be the first tv show for Lee Mendelson Film Productions of San Francisco. Mendelson was formerly a writer-producer with KPIX, San Francisco. Mays' longtime friend Charles Binstein will narrate. Sheldon Fay is director of photography. Producers have spent five months filming the show.

6-Month Gross Billings For 3 TV Networks at \$411,166,000 (Up 6%)

ABC-TV Sales Revamp

Jim Duffy, sales chief for ABC-TV, has revamped the department with several promotions. Marshall Karp has been promoted to eastern sales manager, sharing control of this area with Charles Ayres and Buzz Chapin. Chapin will also be responsible for the western and southern divisions.

Bill Gillogly, central division manager, will have a sales group under him as will Bill Mullen, Detroit division manager. All division managers will report to Ed Bleir, general sales manager.

Summer Viewing In Gt. Britain Finds Com'l TV in Lead

London, Aug. 27.

In the battle for summer ratings, the commercial tv web here has once again reasserted itself as the predominant force. On the last official count, the independents were holding 60% of the audience compared with BBC-TV's 40%. In the network top 20 rating lists for the first week in August, the commercial outlet snared 19 of the shows. Rerun of BBC's big hit "Steptoe and Son" secured the Corporation's only place in the table.

Largely instrumental in the commercial network's return to undisputed No. 1 status is the programming of Granada-TV, weekday major station based in the North.

Station not only supplies the major proportion of the most popular shows in its own area—first week in August it weighed in with seven out of the Top 10 in the north—but its networked programs have provided a Monday-to-Friday "kiss of life" to other stations on the commercial network which showed signs of going under in the wake of BBC competition.

For instance, it is Granada that provides the whole indie channel with a twice-a-week, surefire winner in the shape of "Coronation Street." Soaper goes out Mondays and Wednesdays in early prime time and has been consistently at the top of the rating list for nearly a year (it has been knocked from top spot on occasion by dual-channel Party Political broadcasts).

Even in summer, when audiences drop appreciably, "Street" is still pulling in 6-7,000,000 homes on Mondays and Wednesdays while other top-rated shows more often than not cannot top the 5,000,000 homes mark.

Subsequent ratings for "Street"—currently in the 55-60 bracket

(Continued on page 42)

Marc Daniels Directs 'Advocate' TV Version

"The Advocate," the Robert Noah play which will be shown on the five Westinghouse tv stations simultaneously with its preem at the ANTA Theatre on Broadway Oct. 13, is getting a dual production staff for its legit-tv versions.

Howard da Silva has been set to stage the Broadway production while Marc Daniels will direct the tv version which will be taped in advance with the Broadway cast. It's not decided yet whether to utilize the legit settings for the tv version or build new back-grounds.

Gross time billings, exclusive of discounts and programming costs, for the three television networks climbed by 6% during the first half of this year to \$411,166,000, as against \$387,772,000 last year. CBS was again the money leader with a gross of \$157,909,000 as against \$144,082,000 for NBC and \$109,175,000 for ABC.

Nighttime network tv billings had a minor rise from \$265,992,000 last year to \$273,428,000 during the first six months this year. The daytime gross, however, soared 14% from \$120,000,000 last year to \$137,000,000. In the daytime, CBS grossed \$58,035,000 to NBC's \$50,026,000 and ABC's \$29,677,000.

Weekday network billings for the first half were \$109,852,000 to last year's \$99,671,000, for the same period. During this period, ABC-TV's revenues declined slightly from \$19,877,000 last year to \$19,738,000 this year. This dip was due to the financial flop of the web's daily half-hour juve educational show, "Discovery," during this period.

ABC-TV, however, forged ahead of the other two networks in weekend daytime billings, including sports, kiddie shows, special public affairs, etc. ABC-TV climbed from last year's \$3,858,000 to \$9,939,000 this year. CBS grossed \$9,765,000 in weekend daytime and NBC billed \$8,182,000.

A-R, NBC's Europe Unit Make a Deal

London, Aug. 27.

Associated-Rediffusion, London's major independent tv station operating on weekdays, has first refusal in the UK of all the actuality programming to emerge in the next year from NBC's European Production Unit, headed by George Vicas.

A-R has picked up Vicas first production "Germany: Fathers and Sons" and "The Kremlin" which it put out last week. (Show, incidentally, is set for its third repeat run on NBC in October.)

Also on offer to A-R are a documentary on "Britain's Changing Guard," survey of class distinctions and analysis of the UK's educational system, and a special on Paris fashions with Pierre Cardin.

SCOTS CLAMOR FOR 'MAVERICK' RETURN

Glasgow, Aug. 27.

"Maverick" is returning to Scot commercial tv channel here, proving anew the Auld Lang Syne fondness for U.S. outdoor series. Regular calls are made by viewers asking for this program's re-appearance.

Series made its original bow here in May 1959. A new batch of 20 hourlong adventures have been made available, and are being slotted for Sunday evenings at 7:30 p.m., replacing the Lucille Ball "Comedy Hour."

Longest-running western on the Scot channel is "Bonanza," introduced in June 1960, and now into its 115th installment. "Rawhide," which began in September, 1959, has reached its 100th adventure.

CBS-TV's Bowl Sponsors

CBS-TV sports division has lined up the sponsors for its three football bowl games—Gator, Bluebonnet and Cotton.

Sponsors include Hartford Insurance, Bristol-Myers, Carter Products, P. Lorillard, United Motor Services, and Goodyear.

HAPPY DAYS FOR ART HAYES

Loevinger: FCC's DeGaulle

Washington, Aug. 27. Lee Loevinger emerged Monday (26) as FCC's Charles De Gaulle. While agreeing with the Newton Minow-E. William Henry over-all premise that much tv programming is "trash," the commissioner indicated he opposes their "grand design" of program control to remove the clutter.

And like the French president he unveiled his own three-point "force de frappe" strategy which aims at the Minow-Henry better programming objective but which is at the same time vastly different from the new frontier approach.

Loevinger's anti-wasteland strategy is based on these points:

—Secure variety of programming through "maximum diversity and dispersion of station ownership."

—Commercial and news time should be equally balanced on stations.

—An independent Broadcast News Assn. should be established to be the industry to provide for the unique needs to tv and radio news.

Loevinger told the Assn. of Education in Journalism at the Univ. of Nebraska "any effort at direct control of programming is not only wrong but futile."

Instead there should be a wide choice and this can only be achieved by a diversity of broadcasters with different viewpoints and program policies, he continued.

Reflecting his long career in anti-trust (he was asst. atty. gen. in charge of anti-trust), Loevinger said FCC's multiple ownership rules are too liberal and their construction and application has been too lax.

To maintain competition he said "there must be a strong presumption in favor of awarding licenses to those with no or the fewest other interests in the field."

On another aspect of multiple ownership he said he would "generally consider newspaper ownership or affiliation a substantial negative factor in determining qualification for a broadcast license."

While admitting newspapers may run better stations, he said if the choice was between program quality and diversity, he would choose the latter "without hesitation."

In the long run, he continued, diversity of control and competition in broadcasting "is far more likely than any other course" to produce programming which will please intellectuals and other minority groups.

He offered a suggestion to boost the journalistic status of broadcast news. He said a Broadcast News Assn. would serve the industry as AP serves newspapers.

8-YEAR BATTLE FOR BLACK INK

If CBS Radio prexy Arthur H. Hayes can be seen ducking into his secret chamber at East 52d St. hqs. for some fancy handspins and somersaults these days, blame it not so much on the heat as the letting off of steam after an eight-year deep-freeze. For Hayes has gone into training for the big whoop-up that will mark the bringing together of the network's affiliates at the two-day annual convention Oct. 1 and 2 in New York.

For what Hayes can now tell them hasn't been said in a good many years; certainly not since '55, the year that he took over the prexyship. It was also the year that CBS Radio hit rock bottom, thrown for a major loss with a \$13,000,000 defection of some top clients, including the biggest spender of them all—Procter & Gamble.

It took eight years for Hayes to put the network back into black ink, and to hear them tell it, it was an eye-rubbing experience indeed when, a couple of weeks ago, the CBS board scanned the charts with its telling figures of sales and profits for the first six months of '63 which revealed:

A total of 45% more business for the six-month period than the whole of '62.

Sales for that week at 92% of capacity;

On the o & o station side, another black ink picture reflecting increases in both sales and profits.

In sumup, a six-month profit for the CBS Radio division in excess of \$1,000,000.

It wasn't done with mirrors. For more years than Hayes cares to remember, it was back-breaking and heart-aching trial & error and experimentation with new formulas, patterns or whatever you care to call it. But nobody was buying—neither the listener nor the advertiser. But out of the year-after-year scheming, planning, researching, courting affil favor, and updating (and perhaps the clues lies in the way they've updated "Invitation to Learning," which would probably prove a real shocker to its original and late-lamented host, Lyman Bryson), came the formula that turned the trick.

And so if Hayes is now out of the red ink haze of frustration and bewilderment, chalk it up to a persistency and determination to find the right schedule and play it for all it's worth—the 72% dedication to "information" designed for male and femme appeal, and the remaining 28% to the entertainment via top personalities—chiefly comprised of Garry Moore, Art Linkletter and Arthur Godfrey.

Plus an "info pattern" of the every-hour-on-the-half-hour "Dimension" (ranging anywhere from a hot Alex Kendrick pickup from London, to Edith Head's fashion items to Charles Collingwood's footnotes on inventions); the 10-minute every-hour news roundup which finds CBS News chieftain Dick Salant putting his whole stable of "news stars" at Hayes' disposal; the 15-minute daily global pickup of sports, etc.

And out of this info-plus-personalities formula came the "Third Dimension" presentation last year to 2,000 top execs (with Hayes personally hitting the road as the chief confederer), resulting in the "big payoff"—the report to the CBS board that clinched the eight-year struggle for survival.

W. Va. Tourism Coins For ABC 'B'fast Club'

The West Virginia Dept. of Commerce is again coming into ABC Radio's "Breakfast Club" to promote tourism in that state. Campaign will run through September and the early part of October and then be resumed next spring.

In a tieup with the campaign, the show will originate for one week, Sept. 10-16, from the Greenbrier, in White Sulphur Springs, W. Va.

TV's Unprecedented Alert As 150,000 Civil Rights Advocates March On D.C.

By MIKE MOSETTIG

Washington, Aug. 27. Television newscasting faces its most hectic hour Wednesday (28) when upwards of 150,000 civil rights advocates march on Washington.

Logistically it's a Cape Canaveral moon shot, an Inauguration Day and an Election Night bundled into one and topped off by a total measure of unpredictability.

The three webs will empty their Washington news staffs to cover the march and technical and production personnel from New York are reinforcing the effort.

But it is the kind of venture where the best laid plans can easily go awry. Time schedules, at best, are nebulous and it will be close to impossible to be always on top of the hottest story of the moment.

At any moment or place the big story of the day could break. The mere arrival and departure of 150,000 people in one city is a story in itself.

These imponderables have to be added to the networks' attempts to be on top of developments at the main action centers—the White House, Capitol, parade route, the Washington Monument which is the first massing place and the Lincoln Memorial, site of the main demonstration, speeches and entertainment.

A 28-camera pool with CBS as pool agent, will cover along the parade route and at the Monument and Memorial. Pool costs are estimated to run about \$100,000. The webs will back up with 15 camera locations of their own.

But despite the intensive network preparation and competition to cover the march, the coverage could take on some aspects of thoroughly planned guess work.

First, experience will be a lightly regarded factor. The most recent mass march on Washington was the Bonus March of the 1930's and there was no television then.

If all goes well, it will be a frantic day with numerous opportunities for scoops arising from being at the right place at the right time.

If the worst occurs, it will be tv's latest venture into war correspondence.

Heading up the pool coverage will be CBS news producer Art Kane. Also from CBS will be exec pool producer Leslie Midgley and pool director Vincent Walters.

CBS will be responsible for coverage at the Memorial, ABC will handle events at the Monument and NBC will cover along the parade route.

For NBC Chet Hagen will produce and Charley Jones will direct.

ABC's team is headed by exec producer Larry Beckerman and directors Bill Linden and Dick Armstrong.

CBS Washington Bureau Manager Bill Small will produce for (Continued on page 41)

'Hedda' Gets a Hylan Fling

He Couldn't Sell It (As CBS Sales Topper) So He Buys It (As JWT Buyer)

CBS-TV has finally found a coin to ride with "Hedda Gabler." The commercial tale experienced with this 90-minute vehicle would make even Henrik Ibsen wince, some of the ironies are so great.

It took Bill Hylan at J. Walter Thompson to come through with Pan American Airways and Scott Paper Co., as participation sponsors, both advertisers accounting for eight commercial minutes. CBS aloofly will stay away from selling the other commercial minute allowed it in the time span.

Hylan, before he moved over as tv factotum at J. Walter Thompson, was senior sales v.p. at CBS-TV. At the network he pitched the Ingrid Bergman starrer to advertisers only to find no one willing to pick it up. It was too heavy a program vehicle, sponsors said. The price tag, program plus time, initially carried a near \$500,000 tab. At this point in time, it has been sharply discounted.

The telecast date has been moved up from Dec. 9 to Sept. 20. It took CBS-TV so long to sell it that the program already has played on BBC-TV, which along with (Continued on page 38)

Gillette's CBS-TV Buy

Gillette Safety Razor, after an absence of several seasons, is back on CBS-TV, with a participation buy into "Sunday Sports Spectacular" through next spring.

Block Drug bought 11 minutes in "Perry Mason," "Edge of Night," "Rawhide," "Great Adventure" and "Chronicle." Norcliff Laboratories bought six minutes in "Mason," "Rawhide" and "Adventure."

Benny, Griffith Bumping Daytime 'Lucy' and 'Pete'?

CBS-TV, with more biz seeking a berth in the afternoons than the web can accommodate, is seeking a way out to expand the net's program buys. Only way out, according to some quarters, would be to further limit the time span for the morning minute plan.

The plot afoot, and it may change before any alteration is effected, is to yank "I Love Lucy" and "Pete & Gladys." "Lucy" now follows "Calendar" at 10:30 and "P&G" comes in at 11:30 a.m. When the network lost a half-hour in the late afternoon, it made "P&G" a program buy vehicle, as well as a participation vehicle, in order to accommodate some of the afternoon sponsors. The "P&G" move is indicative of what may follow, more time being opened for program buys and the time allotted to the morning minute plan may be decreased.

Rate card for program buys, as opposed to buys in the morning minute plan, brings bigger monies. Webs has rerun rights to two hot evening show for daytime slotting. They are Jack Benny and "Andy Griffith Show," both of which may be used to replace "Lucy" and "Pete & Gladys."

Web, because of its heavy investment, (Continued on page 38)

Ike In ABC-TV's Convention Corner

Former President Dwight D. Eisenhower has reportedly agreed to serve as a commentator for ABC-TV during that network's coverage of the Democratic and Republican national conventions next summer. No word has as yet been received from former President Harry S. Truman, who also was approached to serve in a similar capacity.

Jim Hagerty, former ABC news chief and now director of corporate relations for the parent AB-PT company, made the pitch to both ex-Presidents. Hagerty, who was Pres. Eisenhower's press chief during the latter eight-year regime, is also expected to go on the air during the political conventions as a veteran observer of inside political strategy.

Lower Goes Into Action On Fullscale Coverage Of Civil Rights March

The first impact of Elmer Lower, new prexy of ABC News, was felt in the web's handling of the civil rights March on Washington today (Wed.). Lower galvanized the news staff with orders for full-scale coverage of the event which will include over two-and-a-half hours of special reporting with five-minute wrapups every half-hour throughout the daytime schedule.

Lower also harnessed the web's staff of commentators to work on the march. Howard K. Smith has been given a major assignment along with William H. Lawrence. Edward P. Morgan was assigned as anchor man on tonight's 11:15 p.m. special.

'Burke's Law' Brit. Sale

"Burke's Law," the Four Star gumshoe hour preming this fall on ABC-TV, has been sold to the commercial networks in England. Millionaire detective series starring Gene Barry has been packed by Granada, Associated Rediffusion and Associated Television for showing throughout the UK. Show starts Oct. 1 in England, two weeks after its U.S. preem.

Wanna Buy Half Of Liz Taylor?

Chemstrand, via Doyle, Dane, Bernbach agency, has been trying to sell off half of its sponsorship of the CBS-TV special, "Liz Taylor's London," with no nibbles to date.

Show is scheduled to air Oct. 6, 10 to 11 p.m., and a DDB spokesman says they didn't want to push for the sell-off until the special was shot, which may have left too little time for an alternate bank-roller to come up with the money. Chemstrand's original budget called for half sponsorship and the company will absorb the whole tab if need be, but the spokesman expressed surprise that another sponsor hasn't jumped in. With time, show's cost is reportedly around \$600,000.

Marks Converts TV Pageant Into National Institution and Spurns \$1,000,000 a Yr. (3-Yrs.) Sponsor

By BILL GREELEY

If it weren't for the annual Miss America Pageant, good old Atlantic City might be noted only as the birth place of Albert Zugsmith.

It could be that the producer of such ozone soubones as "Sex Kittens Goes to College" is already bigger than the boardwalk in the minds of the flocks of teens and older young folk who now get their summer madness on the beaches and in the rock n' roll joints of Wildwood, N. J., down the coast.

But with a good part of the rest of the nation, another Albert is saving the august vacation city from Zugsmith notoriety. Albert A. Marks Jr. is the tv director of the Miss America Pageant and has been since the spectacle was first sponsored on ABC-TV in 1954. And as a tv special, the Pageant has been consistently a top rated item; hitting high as a 50.

Back in 1954, Marks, by dint of some hard salesmanship, managed to raise \$10,000 for the tv rights to the Pageant (first offer was \$5,000). This year he says he turned down a \$1,000,000-a-year bid for three years for solo sponsorship of the "Miss America" telecast. He didn't want the show to become a monopoly of one product. This year, on CBS-TV, Saturday, Sept. 7, from 10 to 12 midnight, the show will have three sponsors who put up \$650,000, and contributed another \$50,000 for scholarship awards to contestants.

Sponsor profits just about pay for the Pageant, which Marks says costs \$180,000 to mount. National budget for the Miss America Pageant Corp. (which is manned by volunteers except for seven salaried employees) is from \$350,000 to \$400,000 a year, which covers the prelims in the 50 states, Washington, D. C., and New York.

Televising of state contests may help wipe out the expenses, although Marks says he doesn't want more than a dozen states a year airing the local affairs, because it might dilute the impact of the national. This year there were state telecasts in California, Texas (19 stations), Virginia and North Carolina on statewide hookups with national sponsors Toni and Pepsi-Cola bankrolling most of the shows. Marks says this year's third sponsor, Oldsmobile, is considering state sponsorships for next year when he figures there will be from eight to 10 local telecasts.

Marks readily admits the Pageant is corny, but is quick to declare it's no girlie show. His promotion is now the largest single source in the world of scholarships for women. Including the local awards, this year's Pageant will present more than \$450,000 in scholarships on the plan that was launched in 1945. Since then, more than \$4,500,000 in scholarships have been presented, and, says Marks, almost without exception (in more than 90% of the cases) the girls have made full use of the funds. Marks says his work on next year's Pageant telecast will begin at 1 a.m. Sunday morning, Sept. 8, when the sponsors start banging on his door. Otherwise, he's a full-time stock broker, and still handles a lot of business for former local boy Albert Zugsmith — which is how the producer got into this story in the first place.

Aussie Deficit To Reach \$2,976,750

Melbourne, Aug. 27.

It's been calculated that the government-owned Australian Broadcasting Commission will have a deficit this year of \$2,976,750 on television and radio services.

From accounts presented the ABC's total revenue from licence fees and all other income is estimated at \$32,355,000, but the cost of the services will total \$35,331,750. The difference will be made up by taxpayers.

The deficit is due largely to the extension of national television services to country districts.

Prescott

Continued from page 26

of this great brother team," he commented.

"For years people have been saying, 'when are the Marx Bros. going to reunite again and make another picture,'" Prescott declared. "Groucho gravitated to tv with a very successful show, 'You Bet Your Life,' working solo; Harpo is now living in semiretirement, and the only way the brothers could be reunited again was through the medium of animation."

Prescott, an admirer of the Marx Bros. style of comedy, contacted Gummo, Zeppo Groucho and Harpo in Hollywood while supervising production on his new animated film, "Return to the Land of Oz," and worked out the details. Scriptwriter Burton is one of the writers in the Goodman Ace stable and has done the Perry Como show for the past five years, and will be writing the new Sid Caesar show which premieres in September. Goode is a song writer and comedy scripter. Both are headquartered in New York.

Prescott said he has already set merchandising tieups for a comic strip on the Marx Bros. for syndication in newspapers across the country and for puppets, dolls, games and novelty hats.

BBC-TV Sez It Can Convert 625-Line Pictures to 405

London, Aug. 27.

BBC engineers have perfected a line standards converter which can convert a 625-line picture electronically to 405 lines. Device, two years in the making, is reckoned to be technically far in advance of the present system of converting lineages which involves optical methods, namely, re-shooting an image off a video monitor.

Prototype of the BBC converter, shown last week to technical, trade and lay press, produced 405-line pictures from 625-line transmissions which were not only sharp and clear with high contrast values, but which were noticeably free from the "meteor trail" effect sometimes apparent in optically converted images when rapid movement takes place on screen.

Among the other advantages of the BBC invention is that compared with existing methods of conversion, it is economically attractive. Not only does it require virtually no attention from technicians, but it takes only seconds to set up as compared with the 30 minutes or so it takes to ready an optical converter. From the manufacture point of view, it is cheaper to build, too.

According to BBC's head of engineering, F. C. Maclean, the new converter will come into active service for the BBC's production of "Hamlet" from Elsinore next month and for other "specials." Further converters are now being constructed which will handle product designed for BBC-II, the Corp's upcoming, 625-line video outlet, and will reduce the line standard to the 405-line definition of BBC-I thus allowing second channel product to be shown on the initial channel.

New device will also play an active part in the translation of Eurovision pictures which are pumped into this country.

It was pointed out by Maclean, however, that the electronic converter would not be able to handle live American video signals transmitted via Telstar, Relay or in any other way because of the difference in the number of electrical fields used. While Europe and most of the rest of the world operates on 60 fields, the U.S. and Japan prefer to screen over 50 fields.

'Continental Classroom' Put Into Syndication

NBC Films has put up for syndication the "Continental Classroom" series titled "The Structure and Functions of American Government."

Series of close to 150 half hours includes segments with Sen. Barry Goldwater on "The Dangers of Government Centralization," Gov. Nelson Rockefeller on "State Government as it Relates to Federal," Justice William O. Douglas on "The American Revolutionary Tradition," Theodore H. White on "The Making of a President," etc.

Leo Burnett on Creativity Binge; Set 3-Man Unit

Chicago, Aug. 27.

Leo Burnett agency has created a new department, yclept Search and Development, to work full-time at beating the bushes for new program formats and creative talent. So far as is known, it's the first unit of its kind in an ad agency.

Lee Bland, veepee and senior program supervisor for the agency who had produced special events programs for CBS a decade ago, will head the department from Burnett's Chicago base. Milton Slater, program supervisor, will be transferred to the agency's New York office, and John Christ will assume the Search and Development role on the Coast. Slater and Christ both had produced shows in firms of their own before joining Burnett.

Object of the three-man S&D unit is not to produce shows but to discover new possibilities for network tv, several seasons ahead and to develop them up to the point that they are ready for piloting. From there, the shows will be turned over to a network or an established production firm for their participation.

Burnett figures that by working far in advance on program projects and thereby eliminating the time pressures under which many major network buys are made, the agency can help to minimize the clients' risk in its tv investments.

Bill McIlvain, veepee in charge of the agency's program dept. to whom Bland directly reports, states, "Even though the degree of agency control and participation in network programming had diminished in recent years, we do not feel our responsibility to our clients for this function is any less today than it was before."

Benny, Griffith

Continued from page 27

ment when it purchased "Real McCoy's," is committed to "McCoy's" for daytime rerunning. "Calendar" in the fall will be replaced by the new Mike Wallace news show.

In the midst of the contemplated moves seen on CBS-TV's morning schedule, NBC-TV issued a research rating missive at CBS-TV's morning program lineup. NBC-TV stated that "only 25% of the CBS morning plan audiences are women, according to the latest ARB audience composition data (July, 1963) NBC continues its dominance in the morning, boasting a 56% advantage over CBS in reaching women viewers. CBS' edge in homes delivered is solely due to the traditional influx of vacationing children to the morning audience." It went on to say that "the summer audience, composed heavily of children dramatizes their year 'round inflationary effect on CBS' morning ratings." "Calendar," according to the NBC breakdown, reaches a ratio of 47% women, while the higher rated situation comedies, "Lucy," "McCoys" and "P&G," just under 25% women.

In the wake of the rating scandals, the NBC-TV research bulletin carried this note: "Audience and related data are based on estimates provided by the rating services indicated and are subject to the qualifications issued by these services. Copies of such qualifications available on request."

TV-Radio Production Centres

IN NEW YORK

Robert Preston signed to guest star on the "Bell Telephone Hour" Oct. 8 stanza on NBC-TV. It'll be the first of two appearances for Preston on the show. . . . Larry Pickard added to Time Inc.'s staff as producer-consultant for the broadcast division to produce some of its experimental tv programming.

London's TAM rating service has been licensed to use Tvq logo and methods in the UK and western Europe. . . . TV Guide's fifth annual fall preview show is slated for the Roosevelt Hotel Sept. 23. . . . Dean Behrend named manager, sales proposals, sales planning department at NBC-TV. . . . WLJB jazz deejay Mercer Ellington has cited and reported latest development in the suburban status race: Long Island and northern New Jersey homes now sport tinted tv antennae to match or complement the colors of the roofing shingles. . . . Dwight Weist has signed with Young & Rubicam for Singer Sewing Machine blurbs. . . . Rex Marshall to Coast for shooting of Gleem blurbs.

WNEW radio bowing a monthly study of city problems, "City Club Closeup on Sept. 1. . . . ABC Radio prexy Bob Pauley has joined the board of advisors of the Bedside Network of the Veterans Radio & Television Guild. . . . Jack Sterling originating his morning WCBS Radio show from Shawnee-on-the-Hudson, home of his friend, Fred Waring. . . . Sportscaster Chris Schenkel marking his 12th year as announcer with the N. Y. Football Giants. . . . WNEW's Fred Robbins interviews Glenn Ford, Sue Lyon, Raymond Burr, Rosalind Russell and Richard Burton on his "Assignment Hollywood" show this week. He's off to Venice to cover the film festival. . . . Actress-singer Rhoda Cranton on "To Tell The Truth."

NBC News' Merrill Mueller married former airline stewardess Jane Poisson. . . . NBC's Mimi Hoffmeier new trustee on Board of American Women in Radio & Television. . . . NBC exec veepee Walter D. Scott accepted ABA's Gavel Award in Chicago recently for Dick Powell show "The Judge." . . . Noel Coward, Bea Lillie, Sally Ann Howes and Victor Borge guesting on Pontiac's "Today" and "Tonight" shows Oct. 3. Dick Arletta named entertainment coordinator for "Today Show" with Barbara Gordon taking his place as "Today" book editor.

Newsman Ed Gough moving from N. Y. to Washington where he will do local news show on WRD-TV. . . . Sig Bajak named administrator, business affairs in news at NBC. . . . NBC International publicist Bert Schwartz to Mohawk Valley Community College Sept. 1 as public-relations director and member of faculty. . . . Kennon Heusinkveld named administrator, financial controls at NBC News. . . . NBC-TV sales writer Marcy Tinkle seeing sights in Europe and North Africa. . . . Mary Ann Bernath and Nancy Herbert of NBC Press winging to Europe on vacation. . . . NBC's administration veepee Marian Stephenson speaking Sept. 3 at U. of Illinois seminar for women execs. . . . Alan Baker, director NBC Press program publicity, beating drums in six Midwest cities this week. . . . NBC Monitor host Jim Lowe has a pop-tune out, "Hootenanny Granny." He authored post hit "Green Door" a decade ago. . . . NBC Press trade editor Gene Walsh turns up umpire at girls softball game in Atlanta between local affiliate WSB and local ad agency. WSB won.

Mike Dann, CBS-TV v.p. of programs, back Tuesday (3) from month in Europe. . . . Warren Rush and Bob Guenette, producer and director of CBS-TV's "Chronicle," shuffled off to Buffalo to film segments for upcoming shows in the series. . . . CBS News correspondent Robert Trout back from three-months working vacation tour of Europe. . . . Alfredo Antonini back from Chicago where he guest-conducted three concerts with Grant Park Symphony. . . . Howard Kany, director of international business relations for CBS Television Station Division, appointed to U. S. National Commission for UNESCO. . . . Richard Rodgers will be host for the musical portion of "Lincoln Center Day" special, slated on CBS-TV, Sept. 22.

Midori Namiki, Japan's "Romper Room" teacher, arrived in N. Y. enroute to Baltimore, where she will undergo instructions for the show. . . . Ade Hult named national sales director of Peter M. Roebeck & Co. . . . Oldsmobile and Fisher Body Divisions of General Motors has renewed sponsorship of CBS Radio's "Lowell Thomas and the News," claimed to be the longest continuing daily sponsored program in the history of broadcasting. . . . Larry Kert booked for the Sept. 5 "Today" show. . . . David Schoenbrun has article in Esquire titled "Casebook of a Southern Senator." . . . Prentiss Childs, coproducer of the soon-to-return series "Face the Nation," named producer of CBS Radio's "The Leading Question."

IN HOLLYWOOD . . .

After the taping of General Foods' "Opening Night" for CBS-TV, which he produced, Leland Hayward planed back to N. Y. to prepare the pilot of "That Was the Week That Was" for NBC. It goes in half-hour form, reduced from the London version of one hour, 20 minutes. He'll use new, fresh comics in a repertory company. Where are they coming from? Chicago's "Second City" will provide most of them, he says. . . . Bill Gordon, who was assistant to the late Clifford Odets on the Dick Boone series, takes over as editor-in-chief as dictated by Odets in the last hours of his fatal illness. Odets supervised 30 properties of which 10 were filmed. . . . Nord Whited installed as KTTV program director, vice Dick Woollen, resigned. . . . Don McGannan, Westinghouse tv prexy, named co-chairman of tv Academy's Ernie Kovacs writing fellowship. Other chairman is NBC's Thomas McKinnon moved over to KLAC after record whirling on KABC and KEWB, Frisco. . . . Alvin Flanagan, veepee of the John Mullins stations in Denver, planed in to look over some ABC-TV's new shows. . . . NBC's Hal Kemp, around show biz for 50 years, has not given up yet on an updated minstrel show. He would use both Negroes and whites. No "corking up" like they do in London for the long-running "Black and White Minstrels."

IN CHICAGO

WBKB may make a chrysanthemum its tint symbol when it begins colorcasting. The flower is a new variety of mum developed by the Chi Park District which it dubbed WBKB in the station's honor. . . . WLS claims nighttime ratings have perked since Dick Biondi quit and Art Roberts took over the high-rated deejay stanza. . . . WMAQ plucked Charles Heath from WBBM-TV's newsroom to take over Sam Saran's sked of newscasts. . . . WNBQ will drop its Saturday midnight wrestling show to pit "Thrillerama" reruns against the egg-head talkfests, "At Random" and "Kup's Show." Station also bought "Untouchables" and "Have Gun Will Travel" for the fall lineup. . . . Jim McGinn, who was dropped from WBBM-TV's producing staff, goes to New York to join Young & Rubicam as general program exec. . . . Nancy Berg's "Land of Ziggy Zoggo" on WBKB gets expanded to a 90-minute format on Sept. 9. . . . Maggie Daly, Chi American columnist has been tapped as a "Monitor" staffer. . . . Daily News sports ed John Carmichael adds a second sports strip on WBBM Radio next week. . . . Joe Lutke switched over from tv sales to head WNBQ's video recording sales (the blurb-making sideline). He replaces Bill Huffman, who went to Ray-Eye Productions as a veepee. . . . George Jessel does a program of reminiscences on Northwestern U.'s widely distributed radio opus, "Reviewing Stand," next week. . . . WLS, which had made an LP record of two of Norm Ross' "Chicago Portrait" programs, (Continued on page 40)

TV's 'DOUBLE OR NOTHING' BOYS

Collins Ain't Buyin'

NAB prexy has refused to accept as valid the fears expressed by Frank Stanton, Bob Sarnoff and Leonard Goldenson, that "acting in concert" (on Collins' invitation to a no-holds barred meeting to kick around tv's advertising problems) could invite anti-trust repercussions.

In responding to the three network chieftains' refusal to meet with him (and a group of agency-advertising leaders) Collins said he was disappointed in their reaction and felt that, in reality, they were "inviting the Government in."

His letter follows:

"I acknowledge receipt of your letter in response to mine, in which I suggested the possibility of an informal, off-the-record discussion of developments in television broadcast advertising.

"I am disappointed in your reaction, because I feel very strongly that when problems emerge which influence the welfare of all broadcasting, the leadership of the industry should get some efforts underway designed to resolve them.

"All of you network presidents express fear of acting in concert with each other in this area. I simply cannot see this position as a valid one. When the government takes some action that affects all broadcasters, we do not worry about acting in concert and, for the life of me, I do not see why we should not put our heads together and seek solutions prior to the rough reality of direct government confrontation. In fact, if we do not do this, are we not really inviting the government in?

"Be that as it may, I hope you will understand that I have no specific 'bill of goods' I am trying to sell. I was simply hopeful that we could do some planning which would aid to the utmost broadcasting as a whole. And if I were not so motivated, I think I would be derelict in my duties here."

Desilu Gains Yardage With Lucy's Quarterbacking; Back in the Black

Hollywood, Aug. 27.

Desilu Productions Inc. bounced back in the black for the first quarter of this year, after suffering a loss of \$655,387 for fiscal year ended last April 27, prexy Lucille Ball informed stockholders at annual session held at Desilu (Gower) Studio last week.

Presiding for her first time as chief officer of company, elected after she bought 300,350 shares of stock last November from her former husband, Desi Arnaz, Miss Ball reported that net income for first 13 weeks 1963-64 rose to \$84,875 from \$14,305 for comparable period last year, repping a 493% increase.

Gross income for same period ended July 27 rose 44% from 1962's figure, \$4,877,359 against \$3,377,845. Miss Ball, who played it mostly straight although she occasionally lapsed momentarily into her Lucy character, shared the rostrum with E.E. Holly, veepee of administration and finance; Jerry Thorpe, programming veepee; and W. Argyle Nelson, production and studio operations veepee.

The first quarter wasn't historically representative of the full year, Holly said, due to lack of production. He indicated that operating profits anticipated for the full year rep the beginning of Desilu's best year to date. Miss Ball pictured firm's future as "bright and unlimited."

Thorpe reported that while Desilu will have only three shows on the networks next season, both General Foods and Lever Bros. will each finance two pilots. Other deals for underwriting of pilots are now in negotiation, he said.

Among the GF and LB pilots are a half-hour comedy starring Red Buttons and produced by Don Appel; "Never Tease a Dinosaur," starring Wayne Hickman and pro-

(Continued on page 38)

Joe McConnell's Role at Geneva

Joe McConnell, the ex-president of NBC and current president of Reynolds Metals, has been designated to head a U.S. delegation (with rank of Ambassador) to the Conference on Telecommunications, to be held in Geneva, Switzerland. Representatives from all parts of the world will be in attendance at the conference, which will continue for two months—October and November.

McConnell, a lawyer, is seen ideally suited for the role by virtue of his background in broadcasting plus his familiarity with the international aspects of law,

Forte's CBS-to-ABC

Chet Forte, former basketball star from Columbia U., is switching from CBS-TV to ABC-TV as a sports show producer.

He'll work on the web's AFL telecasts and "Wide World of Sports" series.

NET Is Forging 72-Affil Link (Like Network)

National Educational Television is moving closer to the commercial network pattern of simultaneous transmission of programming fare. While NET still has a long way to go in this direction, it will have one show this fall which will be seen on all of its 72 affils within one week of its production. Up to now, to keep down the nut, NET has been bicycling its prints to the tv stations over a two-week period.

The new series, tentatively titled "At Issue," will be a weekly half-hour public affairs show whose timeliness makes fast distribution a necessity. NET's distribution center is at Ann Arbor, Mich., where tape duplicating facilities are available.

Alvin Perlmutter, head of Spectrum Associates and former programming director for WNBC-TV, N. Y., is producing "At Issue" for NET. Show will originate chiefly from Washington, D. C. and will be oriented towards national issues. Perlmutter plans to use journalists and academic experts as commentators on the series. He also plans to explore various process of government through in-depth analysis.

In another public affairs venture, NET will be presenting a one-hour monthly show, "New Analysis," in conjunction with the N. Y. Times. Regular participants will be Max Frankel, diplomatic correspondent of The Times, and Tom Wicker, White House correspondent.

Amateau's Yule Special

Henry Wadsworth Longfellow's "King Robert of Sicily" will be the basis of a one-hour Christmas special, planned by Rod Amateau's Cottage Industries and United Artists Television.

Amateau will create the story board and also will serve as producer-director. Filming will be shot entirely in Italy.

TOUGH TO FIND FRESH TALENT

Ed McMahon, chief announcer on the Johnny Carson "Tonight" show, gets the nod as emcee of the new NBC-TV daytime entry, "Missing Link," which premieres next month, and it illustrates anew the increasing trend toward double exposure of personalities. It's a situation induced by tv's inability to ferret out new and personable guys who have that distinctive panel and game show "touch."

Thus McMahon follows in the footsteps of Hugh Downs, who preceded him on the "Tonight" show and later took over the hosting of the morning "Today" show while doubling over into "Concentration."

The list of "double or nothing" boys is long and impressive, to wit:

Garry Moore, who heads up his own Tuesday night CBS-TV show along with "I've Got A Secret" (not to mention his radio network show);

Bud Collyer, doing both the nighttime and daytime versions of "To Tell the Truth";

Bill Cullen, doing both the nighttime and daytime versions of "Price Is Right";

Dennis James, who emcees the "People Will Talk" daytime strip, as well as being a regular panelist on "First Impressions";

Bill Ludden, the day & night emcee on "Password."

Then there's the veteran of them all, Art Linkletter, with his Monday night NBC-TV panel show plus his daytime cross-the-board "House Party" on CBS-TV.

As with the confederers themselves, practically the same applies to the panelists, notably on the Goodson-Todman entries. It's a continuing cycle of rotations for perhaps a dozen or so personalities, both guys and dolls, each with a glibness, a quickness and with their own individual traits and sense of humor that invariably spells out success for the show. (These are the Henry Morgans, the Tom Postons, the Peggy Casses, etc.).

Cronkite & Staff To Make Like the Real Thing; Newsroom 'n' All

CBS News is planning something of a no-frills innovation in news presentation starting Sept. 2, when its new half-hour news show with Walter Cronkite premiere. Instead of originating in a studio, the show will be done right from the newsroom where the show's staff spends its entire working day.

It's believed this will be the first time a regular network news cast will originate from an actual working newsroom rather than a studio. Ordinarily, a news staff operates out of its own newsroom-office setup until shortly before air time, when it then moves over to a regular studio to take advantage of rear-screen elaborate sets, monitors, et al.

In the case of the Cronkite show, he'll appear in the setting of the same newsroom in which he works all day. Staff members will be seen at their desks doing their actual work. There will be a painted wall behind Cronkite as the only real concession to "set design." Otherwise, he'll operate behind a horseshoe-shaped "slot," the same desk he works at during the day as the program's managing editor.

Program will mark the first regular telecast out of the CBS News offices at the Lexington Ave. Graybar Bldg. with cameras moving up to the newsroom in the evening from the regular studio facilities at the adjacent Grand Central Terminal Bldg. Cables will be run down to the director's booth, with its switching equipment and film setup, in the Grand Central Bldg., with just the cameras operating in the newsroom.

Reason for the unusual setup is the feeling they can do a better

(Continued on page 41)

After 156 Shows, '20th Century's' Got a Surprise Or Two in Store

By MURRAY HOROWITZ

British TV: Cycles of 6

London, Aug. 27.

One of the major switches in the British tv production biz is the fact that nowadays the commercial tv program executives are thinking in terms of producing series of six—as opposed to skeins of 13, 26 and 39. Indies' rethinking in this direction is particularly striking in view of the fact that BBC, up until the last year or so, used to program in batches of six shows but has now "progressed" to thinking in terms of 13 or more.

Switchround so far as the commercial stations are concerned is brought about mainly because artists are not willing to be tied up for more than half a dozen shows. Economically it is not such a happy proposition, it is contended at top level, but at the same time the series of six has certain advantages, suited to the British market, which compensate for extra expense.

Jacqueline Babbitt Hits Craving For TV Drama 'Stars'

By HERM SCHOENFELD

"A crazy kind of thinking about the value of stars on dramatic shows is pushing production costs to crazy levels," says Jacqueline Babbitt, producer of the seven NBC-TV "Du Pont Show of the Week" dramas due from the Talent Associates-Paramount Ltd. office next season. Miss Babbitt said that the race to get names not only was spiraling budgets upwards but also spoiling dramatic values to be gained by using suitable, rather than celebrated performers.

While the networks may crave stars for publicity purposes, the tv audiences don't need them necessarily. "Only about 10 names in all of show business," Miss Babbitt said, "can guarantee an audience." The rest of the high-priced names, she said, are speculative risks. They cannot save a bad script, but they can mar a good one.

A proponent of live dramas on tv, Miss Babbitt isn't depressed by the fact that only live-on-tape dramatic series originating from New York next season. "These things go in cycles," she said, pointing out that while film has some advantages, it can not capture the excitement of a live performance. The Westinghouse chain's move to bankroll and televise legit dramas is proof for Miss Babbitt of the vitality of the theatre, as opposed to cinema, on television.

As in previous years, the Du Pont series will be made up of three concentric producing groups next season. In addition to the seven by Talent Associates, the

Glazier's First Ladies

A 90-minute documentary series on President's wives, "First Ladies," is being produced for fall tv by Glazier Productions with WABC-TV newscaster Jim Burnes, writing and narrating.

Series will cover all first ladies from Martha Washington to Jacqueline Kennedy and will begin with Mrs. Eleanor Roosevelt (Sidney Glazier, prexy of the producing company, has done three documentaries on Mrs. Roosevelt for the networks). Mrs. Roosevelt initiator will be followed by Mrs. Eisenhower, Mrs. Truman and Mrs. Kennedy, the three living President's wives.

Burton (Bud) Benjamin, exec producer of "The Twentieth Century," feels documentarians coming out with a show week in, week out shouldn't neglect the element of surprise for the viewer.

One way "Twentieth Century" achieves that surprise is the variety of topics chosen for the Sunday evening CBS-TV half-hour outing. For example, preem thrust for the new season will be a candid camera study of youth gangs in Chicago, titled "Chicago: Keep It Cool."

Successive Sundays from 6 to 6:30 p.m. will offer the viewer a documentary on Lord Louis Mountbatten, Commando leader and last British Viceroy of India; a half-hour devoted to World War I Battle of Verdun. Then there will be outings devoted to a profile of John L. Lewis, a two-part study on the plots against Hitler, the work of Herman Gmeiner in providing homes for children orphaned by World War II and an international children's camp functioning in Mississippi.

Benjamin is negotiating with the Soviet Union to do two documentaries there, one dealing with Moscow U. and its quality of education, and the other a study of the Soviet athlete. He's still awaiting an answer from Soviet officials on the two projects. Benjamin characterized dealing with the Soviets as a "Kafka novel." "You make a proposal. They say they will study it and you wait," Benjamin added, referring to the area of darkness and red tape encompassing the proposal.

In dealing with officials of any government, democratic or totalitarian, Benjamin says he's open and frank on the subject matter under study. He insists, though, that the footage will be processed on home grounds in the U.S., and he controls the contents and editorial integrity of the program. That approach worked in Franco Spain last season. Whether that approach will work for his projects in the Soviet Union remains to be seen.

Again this '63-'64 season, the accent of "Twentieth Century" will be on contemporary themes. Of the 26 episodes, 18 will be freshly shot, the other eight derived from old footage. Benjamin explained that after 156 programs "we've covered a great deal of history and the world we live in is so exciting."

Prudential, which has ridden the show seven years, gives him a free hand, Benjamin added. The exec producer brushed aside some new weekly documentaries making the network and syndication rounds as being imitative of "Twentieth Century." Some of them have even hired away some of our people, he said.

The oldest weekly network (Continued on page 42)

Tom McAvity In Return to NBC

Tom McAvity, parting company with J. Walter Thompson, where he was tv program director before Bill Hyman moved over from CBS, is returning to NBC. Back in the Pat Weaver era, McAvity headed up the network's programming division.

In his return to the web next week, McAvity will report directly to v.p. Mort Werner (also an alumnus of the "Pat Weaver school"), as a general programming exec, operating out of New York hqs. As such he'll be sort of right hand man to Werner in the area of program development, eschewing the administrative aspects of the operation.

After leaving NBC some years back, McAvity went to McCann-Erickson and later shifted over to JWT.

All set to BLAST rating records from coast to coast*



* Los Angeles
KHJ-TV
September start

* New York
WPIX
September start

SOLD: 8 out of the top 10 markets!

TESTED: beat the nearest competition FIVE to ONE in an astonishing test of strength in San Diego.

ON-THE-AIR: 14.1 rating with 49% share of audience in four station Minneapolis market.

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Stations now signing at the rate of three per week for the BLOCKBUSTER of them all . . .

THE MIGHTY



TV'S MIGHTIEST NEW CARTOON SERIES

130 COMPLETE EPISODES: 5½ MINUTES EACH, AVAILABLE IN B & W OR COLOR, BACKED BY POWERHOUSE PROMOTIONAL AND MERCHANDISING CAMPAIGNS.

TRANS-LUX TELEVISION CORPORATION NEW YORK • CHICAGO • HOLLYWOOD • MIAMI BEACH

FIRST RUNS: LONG HARD SELL

NAB Vs. State's Rights

Washington, Aug. 27.

The NAB threw down gauntlet before the Georgia Assn. of Broadcasters and other state groups challenging its national authority.

NAB v.p. Howard Bell told a conference his organization has "no intention of abandoning its national responsibility to any other agency."

Bell lashed out at the Georgia group's "violation of reason and principle" in sponsoring a national editorial conference and for planning an international meet.

Bell's remarks made at a planning committee meet of the 1964 National Broadcast Editorial Conference.

Chafing at the Georgia group calling its editorial meet the "First National Broadcast Editorial Conference," Bell said the plans of groups "to embark upon national or international programs would mean great additional expense as well as confusion beyond description."

"The handicap of having only one or two seeking to do this is of lesser consequence," he continued, "but the violation of reason and principle is exactly the same."

Bell said NAB's essential function is to give the individual broadcaster full national representation. "If or when it fails to do this," he went on, "improvement of NAB is the remedy."

He said state and regional groups should channel their primary efforts into programs on a state and regional scope and cooperate with NAB "as the national representative of the whole of broadcasting."

Magyar TV's Unsubtle Pitches

Screen Gems' Lloyd Burns Describes Non-Com'l Network's Not-So-Soft Sell

Screen Gems international sales topper Lloyd Burns, just back from Europe, deftly turned to Hungary as part of his exploratory o.o. of potential "new markets." Magyar tv (about 30 hours of it per week) is dominantly homegrown save for some exchange programs from BBC but dominantly from Iron Curtain neighbors like Russia and Yugoslavia.

Hungary's single tv network is state-owned and while, technically, "no commercials" it's loaded with unsubtle pitches billboarding (literally) sales come-ons for the state-owned products. Dialog and signpost, as part of the action, name beverages (beer, local soft drinks, etc.) and locally produced commodities by name.

Programming is dominantly homegrown, both live and film. Hungary, while short on dollars, has good studio facilities—these may figure in some ultimate exchange with the West—and it makes some outstanding shorts (nature studies), cartoons (unusually good) and film features (which have wide local tv acceptance).

Burns noted a generally good ambience. People seem prosperous, well-dressed, convivial ("Budapest is loaded with" bars, and all are jammed constantly," he noted).

Clothes and housing look good and very reasonably priced but when Burns sought to establish the "man hours" cost, per item, he got nowhere.

The posh hotels in yesteryear (Continued on page 40)

'30 By Fredricks' WOR, ABC Deals

Food and health commentator Carlton Fredricks has increased his schedule to 30 shows a week in new deals with the ABC Radio network.

Fredricks, who's been on WOR, New York, for the last six years (and on radio for the last 23), continues his 45-minute afternoon strip for the New York RKO General station while launching a 15-minute strip for ABC, which will soon go to a 60-station hookup on the west coast. In addition, he's also continuing his half-hour show for the ABC o&o in Los Angeles, KABC, along with three separate five-minute segments a day to be syndicated by ABC to those stations that want to strip the show in shorter takes through the day.

Initial sponsor for the network is Steers, bullion cubes, with negotiations now underway with Adolph seasoning and Buitoni Italian foods.

Allen's 43 Markets

Steve Allen, now in syndication the second year, is a profitable operation for Group W, the Westinghouse Broadcasting programming group. It's sold in 43 markets.

The profit accruing to Westinghouse can't only be measured in dollars and cents. When Westinghouse went for the late night entry it was faced with a competitive feature war in its markets. It could have entered that war, tapping sales for p.h. Westinghouse elected to go with the "live" Allen entry instead. Westinghouse stations still play features, but with Allen nightly, stations can stay out of price wars for the diminished pool of cinematics.

ABC Intl. Pact's Whopping Latino Sale on Shows

ABC International Television wrapped up a sale of over \$500,000 worth of programming to tv stations in nine Latin American countries for which ABC International acts as program buying agent. Deal was made between John Mahson, proxy of Magnum Television International, representing Deallu in Latin America, and Donald M. Hine, programming manager for ABC International. It's reportedly the largest single programming transaction between a U. S. tv producer and Latin America.

Programs purchased include "Deallu Playhouse," "The Untouchables," "The Texan," "Fractured Flickers," and "Lucy." The Latin-American stations also bought "The Greatest Show On Earth," which bows on the ABC-TV web Sept. 17. Stations in the deal are located in Argentina, Brazil, Costa Rica, Ecuador, El Salvador, Honduras, Nicaragua, Panama and Venezuela.

Hine said the transaction indicates a new direction of international program buying. "Through ABC International," he said, "Magnum was able to negotiate agreements with television broadcaster in many vital markets. This kind of centralized activity results in greater efficiency for the producer, the distributor and the stations."

BUT THEY FILL A UNIQUE NICHE

The vanishing breed of made-for-syndication first-runners operates under a climate radically altered by the years, and woe the entry that fails to meet today's requirements.

In the current tight market in terms of the availability of local time and local and regional sponsors, only the unusual first-runner can make it. An examination of the first-run product lineup, currently on the market, or about to be released, indicates the range of entries and the complete rejection of the old formula action shows of the past.

Syndicators still enturing in the first-run field, and there are some, make it more of a point to sound out the marketplace before introducing a property. Another characteristic of today's market is that the sell-off of a first-runner in most instances takes much more time before domestic penetration of the U. S. is achieved. Days when a Ziv could release a first-runner every third month is history.

Comparative recent first-runners now making the rounds include Official's "Battleline," United Artists Television's "Lee Marvin Show" and six Wolper documentaries; Independent Television Corp.'s "The Saint" and Jo Stafford specials; Group W's (Westinghouse) "Mike Douglas Show," ABC Films' "Girl Talk."

Also Desilu's "Fractured Flickers," Storer's "Littlest Hobo," et al. Those upcoming include Trans-Lux Television's "Mack and Myer," Screen Gems half-hour series with former President Harry S. Truman; Group W's continued allegiance with Steve Allen; among a few others.

Going over the list underscores the unique niche each of the entries attempts to fill.

Official Films proxy Seymour Reed, in being sounded out as to the nature of the first-run market, was very optimistic. He said he was riding with a hit in "Battleline" and that the selling pace for the half-hour Jim Bishop fronted documentary is way ahead of "Biography." "Battleline," he said, has been sold in over 73 markets. Overriding the gloom & doom atmosphere of first-run syndication, he said, "Battleline" will be sold in 200 markets. A successful first-runner, he opined, must be different and good.

Reed's position isn't at all reflective of other sentiments expressed by other syndicators. Official Films topper was on top of the opinion poll, dressed in gay colors. Those in the medium and lower position, perhaps more reflective of the market conditions met by most syndicators, felt that even with a hit property, it's a long, hard sell; that with the bulk of the sales directed at stations, it's hard to return costs and bring in a profit, that some regional and local ad coin has been unfrozen for syndication sponsorship, but the pool remains limited compared to years past.

UA-TV's "Lee Marvin Presents Lawbreakers," full title of the show, has clicked off sales in over 100 markets, but the span of reaching up the sales has been relatively slow. UA-TV may go into second year production on the dramatic documentary. Another second year production entry for UA-TV probably will be the Wolper documentary specials, first year of which has attracted some smart regional coin. Three major regionals also were hooked on "Lee Marvin."

There are no indications of a return to a plentitude of first-run product. Market outlook is for specialized product and a relative scarcity in numbers.

Other Local, Syndication News on Page 36

'They'll Be Dead Till the First Rating Book,' Then Syndies Move

WBIR-TV's Twilight Zone

Knoxville, Aug. 27.

A real tv blackout occurred in Knoxville last Monday (19). WBIR-TV had an outage of four hours due to the failure of a filter condenser in the transmitter's supply.

Curtis Lamarr, video engineer, said it was necessary for his men to thread their way through 129 relays to find the exact cause. The audio and video were both off during prime time, from 7:37 p.m. until after midnight.

More than 700,000 viewers reside in the tri-state coverage area of WBIR. The station was unable to give much public notice of the failure. It just became a blank channel. "It is something that seldom would happen, like a tv set at home—a part just failed," Lamarr said.

Role of Movies in Educ'l TV Culture Swim Gets Airing

Atlanta, Aug. 27.

Georgia Board of Regents met in Atlanta to consider a protest filed by commercial broadcasters against full-length motion pictures on state's educational television.

Battleground soon resolved itself as to what is culture and what is entertainment.

Raymond E. Carow, general manager of WALB-TV, Albany, and president of the Georgia Assn. of Broadcasters, Inc., let fly with this opinion:

"You are not educating, you are entertaining and amusing."

GAB, according to Carow, feels that state's ETV should stick more to educational films and leave the entertainment to the commercial mills.

Carow said ETV stations are "most certainly competition." Regent Roy Harris, of Augusta, declared that the "biggest demand for educational tv. is for pictures with cultural value."

Carow rejoined heatedly that this is "the least demand." He felt that educational tv is trying to turn out "too much culture."

"Culture is valuable to those who are cultured," Carow told the regents, "but people must be educated to appreciate culture."

Carow said GAB's protest is directed particularly at the use of full-length feature films shown Thursday and Friday nights.

GAB chief agreed that some movies like "A Tale of Two Cities" could be considered educational, but declared that an Italian movie, "Bread, Love and Dreams," starring Gina Lollobrigida, is pure (Continued on page 38)

Big Lost Potential For Hayes-Healy in WOR's Dorothy & Dick Slot

Peter Lind Hayes and Mary Healy will take over the morning talk slot on WOR radio vacated a few months back by Dorothy Kilgallen and husband Dick Kollmar.

During the "Dorothy & Dick" days, the 45-minute strip (9:15 to 10 a.m.) was solidly bankrolled and the couple reportedly took out a gross of around \$140,000 a year. Word is, however, that RKO General execs have been writing deals downward so that the station gets a bigger slice.

Since the Dorothy-Dick exit, station has been filling the time with a legit musical disk program.

FCC's ruling against network option time, which allows local stations an even freer hand in pre-emptions, will give syndication a late selling season this year, says Four Star Distribution vicepres Len Firestone.

The syndication exec foresees sales through mid-September, then, he says, "they'll lie down dead till the first rating book." That rating book, he feels, will give the local stations the justification they need for axing a rating-weak network show.

"The network doesn't lie down easily," Firestone, and, while there have been several pre-season pre-emptions, they have taken a few weeks of bartering and negotiations for the station to swing.

So far the series pre-emptions appear to be mainly among the new network entries that are having sales problems. Firestone cites a few that have been replaced by Four Star's rerun hour series, the "Dick Powell Theatre." Most notable could be WLW-TV, Cincinnati, which is dumping "Temple Houston" for "Powell," with "Temple" being the show that NBC-TV

subbed after its pre-season axing of Four Star's Robert Taylor hour. Notwithstanding delayed broadcasts, other pre-emptions for "Powell" around the country include KSL, Salt Lake City, knocking out CBS' "East Side, West Side"; KNA, Yuma, slotting "Powell" Mondays from 8:30 to 9:30 despite a three-web choice; KMJ, Fresno, NBC's "Harry's Girls"; WTVT, Tampa, CBS' "Nurses" time slot; KXCY, Spokane, CBS' "Petitecoast Junction" time; a Shreveport, La., station taking the Eddie Adams-Sid Caesar weekly hour; WHY, Springfield, Mass., ABC's "Channing" hour; and WOOD, Grand Rapids, could be pre-empting all of NBC's Monday night feature films' two hours with local and/or syndication product. There are several others, and several stations apparently with syndication shows yet to be scheduled are most likely going into network slots.

Otherwise, Firestone says the regular selling season was earlier than usual this year, with his company doing more business in April and June than during any other months (more than \$1,000,000). Station execs seemed to know what they wanted to fill local times, says Firestone, and they bought heavily early.

Time-Life Group

Pacts 'En France'

"En France," the tv series of 26 half-hour French-language instruction-entertainment shows being syndicated by Seven Arts, has been sold to the five Time-Life stations for this fall. Dawn Addams stars in the half-hour series.

Each of the stations is scheduling the show differently. WTCN-TV, Minneapolis will have three separate weekly showings of "En France," starting Sept. 30 in the morning. WFBM-TV, Indianapolis will program the lessons across the board while KJZZ-TV, Denver, will schedule it on Sundays as will KOGO-TV, San Diego, WOOD-TV, Grand Rapids, will show the series on Tuesdays.

In addition to the Time-Life group, over 30 other stations will start telecasts of the series this fall, including WPIX, N.Y.; WHDH-TV, Boston; KCPX-TV, Salt Lake City; WCPO-TV, Cincinnati; KHJ-TV, Los Angeles; and WRC-TV Washington. The series is produced by Tele-Hachette in association with Hofstra U. Both Seven Arts and Time-Life are underwriting the series.

Tom Reynolds to 20th-TV
Tom Reynolds has joined 20th Century-Fox TV as general manager of tv sales for Canada, headquartered in Toronto. He comes to 20th from CFTO, Toronto.



...“because of the financial success
we had with Seven Arts’ Volumes 1&2!”

Foreign TV Reviews

THE BRITISH AT PLAY

With Terry-Thomas, Wendy Craig, Tony Tanner, Stephen Potter
Director: Bill Hitchcock
Writer: Ken Hoare
45 Mins., Wed., 8:45 p.m.
Associated-Rediffusion, from London

A quietly ironical series of sketches of the British in leisure mood grew in assurance as the show progressed, and permitted Terry-Thomas to score in a variety of type-impersonations. Somewhat irreverently introduced by Stephen "Lifemanship" Potter, who played little subsequent part in the proceedings and had no hand in the script, as he might have done, the first item, grinning at a couple jammed in the weekend traffic. Next, and more comical, was a study of a man and a woman, both riddled with British reserve, trying to establish contact in a hotel lounge. The neat payoff was that they were married.

Having established its mood, Ken Hoare's next vignette showed a typical family having a picnic in the centre of a busy main road. They sniffed gratefully at the gas fumes, and trod a flower scornfully into the ground. Bird-watching and a wise old countryman who would forecast the weather at the drop of a beer were nicely satirized, and the climax of Terry-Thomas guesting in the frigid atmosphere of a stately home gave the show an agreeably humorous sendoff.

Terry-Thomas, as French waiter, aged rustic, cloth-capped worker, and himself, showed off his paces and comic resource, and his versatility was impressive. He was excellently supported by Wendy Craig and Tony Tanner, and Bill Hitchcock's direction, making astute use of back projection, was smooth and fluent. It wasn't the kind of show to rouse the uninhibited guffaw, but its vein of civilized and witty comment was welcome—and scripter Ken Hoare deftly mined it.

Otta.

THE MARRIAGE LINES

With Richard Briers, Prunella Scales, Ronald Hines, Christine Finn, Gordon Rollings, Derek Benfield, Sheila Raynor, Anthony Webb, George Beeton, Mary Jordan, Molland Moss, Robert Checkfield, Micky Baker
Producer: Graeme Muir
Writer: Richard Waring
25 Mins., Fri., 8 p.m.
BBC-TV, from London

The tribulations of married life are a stock ingredient of situation comedy, and this slight, but genial, new skein goes over the familiar territory. There was a modest quota of smiles in the opener, but popularity will depend on response to Richard Briers and Prunella Scales as the newlywed couple. Briers, who clicked last year as the tyro lawyer in the "Brothers-in-Law" series for this web, has an appealing line in fumbling incompetence, and Miss Scales, with little opportunity in the initialer, needed stronger attack to complement him.

Plot concerned the return of the Starlings from their honeymoon, and subsequent contretemps when the key to their apartment was lost. A cop suspected them of burglary when they tried to cheat the lock with a hairpin, a hotel clerk would not believe they were married when they asked for a room, and they embroiled reluctantly in a wild party given by next-door neighbors. George Starling, thus established his general inefficiency, and Kate Starling grew more angry and reproachful.

Graeme Muir produced safely, but was inclined to linger over lines that didn't deserve scrutiny. In fact, Richard Waring's script was more amiable than witty, and the "been-here-before" feeling was ever-present. Supporting thespes were adequate.

Otta.

WISH YOU WERE HERE

With Eric Sykes, Le Chanson de Montreux, La Musique de Huemou, Doreen Denny and Courtney Jones, the Kessler Twins, Fred Roby, Rika Zarai, Marcel Bianchi and arch, Bob Rogers
Producer: Dennis Main Wilson
Director: Raymond Barrat
45 Mins., Sat., 7:50 p.m.
BBC-TV, from London

This misbegotten and ill-conceived enterprise took viewers, with the aid of the Swiss Television Service, to the mountain resort of Villars-sur-Ollon, where top-ranking BBC-TV comic, Eric Sykes, acted as guide. The attempt

was to provide cabaret-type and, presumably, exotic entertainment in an unusual ambience—and it fell on its uppers with a dull thud. Sykes, provided with distinctly off-season material by Alan Simpson and Ray Galton, hosted as a guest in the town's chief hotel, the Villars Palace. He gagged strenuously about the high cost of vacationing, and introduced the village dancers and band, who just about passed as local color. A visit to an ice-rink produced Doreen Denny and Courtney Jones, the European champs, who skated acceptably to tempo—but without audience response to give it warmth. Climax was a late-night cabaret, which showed up the failure of Villars as a stage venue. The Kessler Twins pursued a couple of tuneless ditties in mechanical vein, and Rika Zarai, from Israel, emitted an enthusiastic "Hava Nagilah" and looked good.

Some enterprising glove-puppetry came from Fred Roby, whose vocal gymnastics were the show's highspot. The cabaret was flatly emceed by Bob Rogers, and sprinkled with feeble interruptions from Sykes, pretending to be a waiter who'd taken the job to settle his hotel account.

The Swiss glimpses were too few to give atmosphere, and this sort of co-operation between British and European tv services, valuable in itself, needs more intelligent preplanning of content.

Otta.

YEHUDI MENUHIN AND HIS GURU

With David Attenborough
Director: Melvyn Bragg
30 Mins., Wed., 10:25 p.m.
BBC-TV, from London

Violinist Yehudi Menuhin has adopted Yoga as a physical and mental discipline, and, joined by his teacher, B. K. S. Iyengar, he chatted with David Attenborough about its value. Result was an off-beat and agreeably informative half-hour, with the added bait of showing a famous personality off the platform.

Menuhin acquired his interest in Yoga during a tour of New Zealand, and explained his conviction that India was a fount of wisdom from which much of European culture sprang. Thereafter the threesome squatted cross-legged on the floor, and the discussion ranged over the benefits derived from the discipline, which can lead, for ultimate practitioners, to an ability to stop the heart beating for a minute. The spiritual side of Yoga was cursorily mentioned, but Menuhin, whose sincerity impressed throughout, pinpointed its strength as treating the mind and the body as a single entity, not divorcing them for separate and independent remedies.

Climax was a lively display of exercises by Iyengar, accompanied by a warning to interested viewers not to try them without expert advice, for fear of dire injury. Melvyn Bragg directed, and included some distant three-shots that clumsily interrupted the flow and the intimacy.

Otta.

LORDS OF INDIA

Producers: Philip Donnellan, Malcolm Brown
Writer: Donnellan
60 Mins., Tues., 9:25 p.m.
BBC-TV, from London

Noted for their earlier profiles of such men as Nehru and De Gaulle, the team of Donnellan and Brown gave an impressive survey of British rule in India from the first trading posts of 1607 to the last curtain in 1947. They used contemporary prints, with sound-track voices speaking only extracts from the memoirs and letters of the British in India. There was no other comment, and there was little need for it, although, occasionally, curiosity was aroused about some authorship and was not satisfied.

What emerged was a sharp portrait of a most curious dominion. There was sense of mission, mingled with a disinclination to associate with the natives. There was blindness to local religions and customs, considered barbaric, and smugness about the Indian's need of the Christian religion. Philip Donnellan's script pulled no punches, telling the shaming tale about Amritsar and the Indian Mutiny in the revealing accounts of participants. He showed the pomp of Viceregal parties and well-dressed race-meetings, but one criticism may be that he did not contrast

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THE RISE OF LABOR

With Arthur Kennedy, others
Producer: Arthur Barron
Director: Don Horan
Writer: Barron
60 Mins., Sun., (25), 8 p.m.
PARTICIPATING

WNEW-TV, New York
American television is a business oriented medium in a business oriented community, and any treatment of labor's bloody struggle for recognition is audacious public service. And this excellent WNEW-TV hour on that struggle, primarily since WWI, was as forthright a treatment as the medium has ever offered.

Among the sacred cows that get a critical milking in this graphic history of the rise of the American working man are the FBI and former president Herbert Hoover. An ex-FBI agent (voice-over) tells of his part in the hysterical post-war deportation of thousands of alleged Communists, (they had a quota to fill) and Hoover is marked as the man who ordered the infamous Army attack on veterans in the bonus march on Washington. The hour's heroes were as rare to tv as its villains—John L. Lewis and Franklin Roosevelt. A major segment was given to the Flint, Mich., General Motors sitdown strike with its life-or-death crisis and Lewis' brilliant and courageous stand that broke the company's iron will, forcing the organization of the auto industry, and ultimately virtually all other major U.S. industries. Roosevelt's vital role in labor legislation—collective bargaining and the Wagner Act—was forcefully noted.

A single oversight in the show was probably no mention of Ford's bitter holdout against labor, but that's a knit-picking item against the overall.

Actor Arthur Kennedy was first-rate with a thorough and level-headed script job by producer-writer Arthur Barron. A Morgantown, W. Va., coal miner, Andy Morris, shared narrative chores and was the perfect vehicle to provide the show with a depth of empathy. Supporting archives footage was excellent and well edited.

Bill.

SONGS OF FREEDOM

With Allyn Edwards, Odette, Bob Dylan, Freedom Singers
Producer: Arthur Barron
Director: Don Horan
Writer: Arthur Barron
30 Mins., Mon., Aug. 26, 8:30 p.m.
PARTICIPATING
WNEW-TV, N.Y. (tape).

This Metropolitan Broadcasting half-hour on the songs of the Negro integration movement was a second big score in a week for producer Arthur Barron (following a night after his fine hour on the rise of labor in America).

Timed to attract peak interest in the week of the massive freedom march on Washington, "Songs of Freedom" had more spirit than musical finesse (excepting, of course, the great Odette). But the producers got the most out of the spirit, setting the singles and group on a platform surrounded by an enthusiastic live audience (integrated).

The ample Odette was as usual unsurpassed in voicing and projected feeling for the folk medium, especially in her closing "Freedom Trilogy" of fitting, but older, Negro freedom music. Shaggy-headed poet Bob Dylan sang in a raunchy ersatz-country style (he's from Minneapolis) with the articulate sincerity of his own lyrics to carry him through. His "The Answer Is Blowing In the Wind," is easily the most melodic and outstanding song to come out of the integration movement. Less musically memorable, but highly notable for the guts and intelligence of its lyrics, is Dylan's number written around the killing of Medgar Evers. Deep sincerity also marks the singing of the Freedom Singers—four Negro youngsters who quit school to join the movement. They are Cordella Regan, Rutha Harris, Bernice Johnson and Charles Neblett.

Allyn Edwards spelled the music with to-the-point commentary on the numbers.

Bill.

Tele Follow-Up Comment

Harry Richman, a prime star of an era to which now America looks back with mellowed nostalgia for all its scotchlessness, is currently making a comeback on the street on which he once ruled as an undisputed kingpin. He was a show biz star in all its glamorous connotation when stardom didn't mean a one-shot flash-in-the-wax works recording happenstance.

Richman gave full evidence of his maturity (toujours a dirty word in the perennial battle to emulate the Ponce de Leon legend), but in his case he was the same suave, debonair personality, authoritative, literate and in full command of total recall as a yesteryear great. Richman's prowess as a bon vivant and as a socko boxoffice attraction was undisputed, and was in its prime not only during the Volsteadian era in lateries from Miami Beach to his own posh Club Richman, in New York—but as a star of "George White Scandals," on records and radio.

In latter years he has been essaying a "comeback" and whatever his achievement at the Latin Quarter, on Broadway, where he is currently marking a first-time return to Broadway where he was once a famed name, is dealt with elsewhere in this issue. It is no secret that Richman has lost his voice; that he went through certain therapies to regain it; that, admittedly, he has been "pressing too hard."

What, perhaps, emerges most vividly via this Hy Gardner close-up (a full hour) on WOR-TV, New York, is the Richman saga. He speaks not only a good film script, concerning which Dean Martin—who was a sparkplug in a recent Friars Club (Hollywood) salute to Richman—has expressed enthusiasm, but the singer's story also evidences the makings of a show biz biog beyond the usual memoirs.

In ad lib manner he threw away enough nuggets to reflect Richman the man, which the public doesn't know as Richman the singer, to indicate he was not merely another troubadour. The anecdote

about George M. Cohan appreciating a performer who could do something distinguished, other than perform, was apparently a keynote for Richman's adventuring with Hy Gardner in a now historic transatlantic flight, including the business with the ping-pong balls (for buoyancy, in case of disaster). Richman proffered that this was something he had borrowed from pioneering French fliers.

Richman's profligacy, high living, the fortunes he made and lost, his beaunances from Broadway to Park Ave., the swank Club Richman which long defied Volsteadian padlocking, his grooming by Al Jolson ("as my successor"), his Miami Beach showplace estate, and his enforced retirement and abortive comeback (until now) are part of a rich and colorful canvas, never dull, replete with dramatic appeal. Gardner brought out most of it; at times the editing indicated curtailment of what might have been segments that could have run longer.

One of the highlights was a reprise of a "Broadway" recording (cut by Richman in England) which certainly gives evidence of a special timbre and romantic quality that distinguished him as an outstanding balladeer. When he was cut with the current crop of fingersnapping disk stylists who, when they sing about the moon stare instead at some blonde in the second row—completely obtuse to the mood and interpretation of the lyric—he is speaking with the authority of a once-was-great. His still magnetic personality on camera and the recreation of his yesteryear style give vivid evidence of the prowess that was.

Richman, as a w.k. intratrader, is doing the 10-day as a prelude to a one-night reunion at the Concord Hotel, in the Catskills, for the Labor Day weekend with Joe E. Lewis and Sophie Tucker—a parlay which whammed 'em at Ben Marden's Riviera in Jersey and elsewhere. Whatever Richman's future as a performer, he should firm up the book and/or

(Continued on page 40)

THE PRESS AND THE RACE ISSUE

With Charles Collingwood, Edward Barnett, Grover Hall Jr., James J. Kilpatrick, Louis M. Lyons, Richard S. Salant
Producer: Roger Smith
Director: Bruce Mannix
60 Mins., Wed. (21), 7:30 p.m.
BLOCK DRUG: METRECAL
CBS-TV, from N.Y.
(SSCB; K&E)

The recent attack by some southern Senators against the broadcast industry for slanting news on the civil rights front was given an effective answer on this one-hour special. Set up as a symposium in which two southern newspaper editors, Grover Hall Jr. of the Montgomery (Ala.) Advertiser and James J. Kilpatrick of the Richmond (Va.) News-Leader, were pitted against Dr. Louis M. Lyons, of Harvard U., and Dick Salant, CBS News prexy, the net result of this discussion was a total vindication of the job being done by the broadcasters in the critical and difficult area of race relations.

The two southern editors were both able representatives of their point of view. They presumably also came to this show fully prepared to document their case that the broadcasters, as well as the northern dailies, principally the N.Y. Times, were guilty of a consistent bias that has led the exaggeration of race troubles in the south and a belittling of the same sort of news in the north. The evidence which they were able to adduce, however, was so thin and picaresque that it was conspicuously unable to carry the weight of their charges.

Lyons, unencumbered by any official ties to the press or by a need to placate the southern temper, made a lucid and vigorous defense of the northern press' handling of the civil rights issue. He underscored the fact that the struggle has spread to the north only during the past year, a fact which has been fully reflected in the headlines of the Times and other papers. In addition to the specific rebuttals, Lyons also defined the larger impact of the Negro struggle on the American conscience and consciousness.

Salant also made a persuasive defense of the broadcasters' role in the civil rights crisis. Tactful in his approach to the southern viewpoint and appreciative of the tendentious dangers in handling such a story, Salant nonetheless did not yield a single inch in his defense of the broadcasters. The specific instances of so-called bias mentioned by the southern editors, such as the fact that on one show Negro author James Baldwin got 105 seconds to Kilpatrick's 35 seconds, were answered by Salant with unfailing politeness and unanswerable facts and figures. At one point, Salant also gallantly defended an NBC show. Even the southern editors had to admit that several network shows have done an outstanding job of fair reporting over the years.

Salant also used this show as an opportunity to define the CBS journalistic credo of "fairness, accuracy and balance." He quoted an apt comment by E. B. White about the dangers of hidden prejudices: "No man is born perpendicular but many are born upright." Lyons pointed out that the great virtue of a varied press in a democratic society is that suppression of the news is impossible. "Murder will out. If the Democrats won't tell you, the Republicans will. If the newspapers won't tell, television will." Herm.

VOICE OF THE DESERT

With Joseph Wood Krutch
Producer: Gerald Green
Director: Joseph Zisman
Writer: Krutch
60 Mins., Thurs. (22), 10 p.m.
PUREX
NBC-TV (Film, color)

(Edward H. Weiss)
Those that argue that there are just a limited number of subjects for pubaffairs shows, that networks and stations out of necessity, because of the limited pool of subjects, must duplicate the effort of each other, should look to the imaginative display represented in the "Voice of the Desert."

Telecast Thursday (22) night on NBC-TV, in color, "Voice of the Desert," was a tone poem, combining words and images, of one man's love affair with his natural environment. The man was Joseph Wood Krutch, philosopher and naturalist, who has staked out

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VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top

10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

BALTIMORE

STATIONS: WMAR, WBAL, WJZ. SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

RK.	Top Network Shows	Sta.	Total Area Homes Reached	Metro Area Rtg.	RK.	Top Syndicated Shows Day & Time	Sta.	Dist.	Total Area Homes Reached	Metro Area Rtg.	Top Competition	Sta.	Total Homes
1.	Van Dyke; Julie-Carol	WMAR	178,300	28	1.	Circus Boy; BB (Sun. 2:30)	WBAL	Screen Gems	99,100	15	Boston Symphony	WMAR	15,600
2.	Beverly; Julie-Carol	WMAR	170,900	26	2.	M-Squad (Fri. 10:30)	WJZ	MCA	96,000	19	Paar; BB; Scribd.	WBAL	101,000
3.	Andy Griffith	WMAR	160,600	29	3.	Cisco Kid; BB; Women (Sun. 3:00)	WBAL	UA-TV	83,400	16	Boston Symphony	WMAR	15,600
4.	Candid Camera	WMAR	157,500	30	4.	Death Valley Days; BB (Thurs. 8:00)	WBAL	US Borax	76,000	14	Perry Mason	WMAR	127,800
5.	Red Skelton	WMAR	153,400	29	5.	Sea Hunt; BB (Sun. 3:30)	WBAL	Economee	72,000	12	Pioneers; Major Adams	WJZ	24,700
6.	Gunsake	WMAR	148,000	28	6.	Biography; News Spec. (Sun. 7:00)	WBAL	Official	63,300	12	Lassie	WMAR	107,500
7.	Bonanza	WBAL	147,700	28	7.	Best Groucho; News (Mon-Fri. 6:00)	WMAR	NBC Films	60,300	7	Show; Mickey Mouse	MBAL	36,700
8.	Eleventh Hour; BB	WBAL	146,300	25	8.	Diverge Court (Sat. 6:00)	WMAR	Storer	53,400	8	Wide World Sports	WJZ	31,200
9.	Jackie Gleason	WMAR	144,400	28	9.	Hopalong; BB; Movies (Sun. 4:00, Sat. 12:30)	WBAL	NBC Films	40,500	8	Pinbusters	WBAL	76,100
10.	Lucy Show	WMAR	143,900	22	9.	Third Man (Mon. 10:30)	WBAL	NTA	40,500	8	Cooper; Adams; Take 2	WJZ	16,900
											News; Wea.; Movies; Spts.	WJZ	13,300
											Ben Casey	WJZ	108,500

BUFFALO *

STATIONS: WGR, WBEN, WKBW. SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

1. Beverly; Julie-Carol	WBEN	205,900	36	1. Third Man (Fri. 10:30)	WKBW	NTA	90,000	18	J. Paar; Revolution	WGR	115,500
2. Van Dyke; Julie-Carol	WBEN	201,800	36	2. Honeymooners (Mon. 7:00)	WBEN	CBS News	81,200	16	Wyatt Earp	WGR	45,000
3. Candid Camera	WBEN	195,100	36	3. Peter Gunn; Pope John (Mon. 9:30)	WGR	Official	77,300	19	Stoney Burke	WKBW	85,200
4. Red Skelton	WBEN	178,700	33	4. Story Of (Mon. 9:30)	WBEN	UA-TV	72,900	15	Stoney Burke	WKBW	85,200
5. What's My Line	WBEN	174,000	31	5. People Are Funny (Fri. 7:00)	WBEN	NBC News	69,400	10	Cochran News; Sports	WKBW	35,700
6. Nurses	WBEN	164,700	31	6. Hennessey (Wed. 7:00)	WBEN	NBC Films	62,700	11	Death Valley Days	WGR	46,800
7. Garry Moore	WBEN	160,600	30	7. Ripcord (Tues. 7:00)	WGR	UA-TV	57,000	12	Phil Silvers	WBEN	47,600
8. Gunsake	WBEN	159,900	27	8. Three Stooges; BB (Sat. 8:30, Sat. 2:30)	WGR	Screen Gems	54,500	9	Popeyes; Fun to Learn	WBEN	33,800
9. Jack Benny	WBEN	152,700	25	9. Popeyes Playhouse (Sat. 8:30, Sun. 9:00)	WBEN	UAA, King	511,000	10	Wrestling Champs	WKBW	56,100
10. Password	WBEN	144,500	29	10. Sea Hunt (Mon-Fri. 6:00)	WGR	Economee	48,100	9	Three Stooges; God in Home; Rascals	WGR	40,300
									Early Show	WKBW	36,200

PROVIDENCE, R.I.

STATIONS: WTEV, WJAR, WPRO. SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

1. Hazel	WJAR	150,500	33	1. Death Valley Days (Mon. 7:00)	WJAR	US Borax	75,900	15	CBS News; Weather	WPRO	33,200
2. Bonanza	WJAR	149,800	38	2. Shannon (Wed. 7:00)	WJAR	Screen Gems	66,600	13	CBS News; Weather	WPRO	36,400
3. Lucy Show	WPRO	137,700	23	3. Boots and Saddles (Fri. 7:00)	WJAR	NBC Films	52,400	10	CBS News; Weather	WPRO	41,400
4. Dr. Kildare	WJAR	135,400	37	4. Biography; Julie-Carol (Wed. 9:30)	WPRO	Official	49,400	10	Perry Mason	WJAR	83,300
5. Sing With Mitch	WJAR	133,500	35	5. Ripcord (Thurs. 7:00)	WJAR	UA-TV	49,100	10	CBS News; Weather	WPRO	34,200
6. Candid Camera	WPRO	113,600	27	6. World of Giants; BB (Sun. 4:30)	WPRO	CBS Films	39,600	13	Million \$ Movie; Buick	WJAR	34,000
7. Andy Griffith	WPRO	112,600	26	7. Manhunt (Tues. 7:00)	WJAR	Screen Gems	38,300	11	CBS News; Weather	WPRO	24,800
8. I've Got A Secret	WPRO	112,200	23	8. Sea Hunt (Sat. 6:00)	WPRO	Economee	30,800	7	Wide World Sports	WTEV	15,400
9. Red Skelton	WPRO	111,500	25	9. Supercar (Sat. 5:30)	WPRO	ITC	29,700	6	Wide World Sports	WTEV	20,100
10. Defenders	WPRO	108,100	26	10. Top Star Bowling (Sat. 4:00)	WPRO	Christsensen	29,600	4	Matinee; Champ. Bowl	WJAR	16,000

WHEELING-STEUBENVILLE

STATIONS: WTRF, WSTV. SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

1. Beverly; Julie-Carol	WSTV	85,700	43	1. Peter Gunn; Stars; Julie-Carol (Mon. 7:00, Wed. 9:30, Sun. 11:15)	WSTV	Official	31,300	16	7:00 Rpt.; Hunt-Brink	WTRF	34,100
2. Andy Griffith	WSTV	74,800	37	2. Death Valley Days (Wed. 7:00)	WSTV	US Borax	28,600	12	Perry Como	WTRF	32,100
3. Candid Camera	WSTV	74,500	34	3. Rebel (Sun. 6:30)	WSTV	ABC Films	25,000	12	7:00 Rpt.; Hunt-Brink	WTRF	31,100
4. Garry Moore	WSTV	68,200	29	4. Quick Draw McGraw (Tues. 6:30)	WTRF	Screen Gems	19,200	9	McKeever; Meet Press	WTRF	15,400
5. Bonanza	WTRF	67,200	36	5. Jeff's Collie (Wed. 6:30)	WTRF	ITC	18,000	12	News Scott; CBS News	WSTV	19,600
6. Red Skelton	WSTV	65,600	34	6. Yogi Bear (Fri. 6:30)	WTRF	Screen Gems	17,500	11	News Scott; CBS News	WSTV	17,300
7. What's My Line	WSTV	64,100	31	7. Third Man (Thurs. 8:00)	WTRF	NTA	17,000	7	Perry Mason	WSTV	44,800
8. Gunsake	WSTV	62,200	33	8. Space Angel (Sat. 9:00)	WTRF	Cartoon Dist.	16,200	9	Captain Kangaroo	WSTV	28,400
9. Jack Benny	WSTV	61,900	28	9. Supercar (Mon. 6:30)	WTRF	ITC	15,600	10	News Scott; CBS News	WSTV	29,500
10. Alfred Hitchcock	WSTV	60,700	22	10. Maverick (Mon.-Fri. 5:00, Sat. 3:30, Sun. 1:00)	WSTV	Warner Bros.	13,800	8	Movie 7	WTRF	11,600
									Matinee; BB; Pic.	WTRF	12,100

JOHNSTOWN-ALTOONA

STATIONS: WJAC, WFBG. SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

1. Bonanza	WJAC	124,900	48	1. Death Valley Days (Sat. 8:30)	WJAC	US Borax	53,700	21	Defenders	WFBG	36,300
2. Hazel; BB	WJAC	111,100	40	2. International Zone; et. al. (Th. 8:30, F. 7:30, S. 12:30, S. 3:30)	WJAC	UN-TV	45,500	17	Perry Mason	WFBG	33,100
3. Dr. Kildare; Zone; BB	WJAC	92,900	34	3. Biography (Mon. 7:00)	WJAC	Official	41,900	21	Rawhide	WFBG	39,800
4. Jack Paar; Zone; BB	WJAC	92,800	29	4. Champ Bridge; BB (Sun. 2:00)	WJAC	Schwimmer	39,200	14	Sea Hunt	WFBG	24,600
5. A. Williams; BB	WJAC	88,900	31	5. I Search for Adven. (Mon. 6:15)	WJAC	Banner	36,500	11	Baseball	WFBG	22,200
6. Stg. Mitch; Higgins; BB	WJAC	87,800	30	6. Montovani; Polit (Fri. 6:15)	WJAC	NTA	35,700	13	WFBG Edit; Eve. Rpt.	WFBG	16,900
7. Lawrence Walk	WJAC	85,800	39	7. Adven. in Paradise (Sat. 6:30)	WJAC	20th Fox TV	33,400	19	WFBG Edit; Eve. Rpt.	WFBG	10,400
8. Eleventh Hour	WJAC	84,100	32	8. Quick Draw McGraw (Tues. 5:30)	WJAC	Screen Gems	31,100	9	77 Sunset Strip	WFBG	23,700
9. Perry Como	WJAC	81,600	28	9. Ripcord (Tues. 6:15)	WJAC	UA-TV	30,500	9	Early Show	WFBG	8,400
10. Price Is Right; BB	WJAC	80,500	26	10. Across 7 Seas (Thurs. 7:00)	WJAC	Crosby Prod.	29,800	11	WFBG Edit; Eve. Rpt.	WFBG	12,900
									Sea Hunt	WFBG	12,200

COLUMBUS, O.

STATIONS: WLWC, WTVN, WBNS. SURVEY PERIOD: MAY 17 - JUNE 13, 1963.

1. Red Skelton	WBNS	169,300	40	1. Peter Gunn (Fri. 10:30)	WTVN	Official	64,100	18	J. Paar; Revolution	WLWC	56,500
2. Beverly; Julie-Carol	WBNS	143,300	35	2. Ripcord (Tues. 7:00)	WTVN	UA-TV	47,900	11	Look Long; CBS News	WBNS	85,900
3. Van Dyke; Julie-Carol	WBNS	136,300	27	3. Sea Hunt; Weather (Fri. 7:00)	WTVN	Economee	44,500	8	Look Long; CBS News	WBNS	86,100
4. Candid Camera	WBNS	134,900	29	4. Shannon (Mon. 8:00)	WTVN	Screen Gems	43,100	9	I've Got Secret	WBNS	120,500
5. Andy Griffith	WBNS	132,300	30	5. Adven. in Paradise; et. al. (Mon. 10:00, Tues.-Wed. 6:00)	WBNS	20th Fox TV	41,200	11	Ben Casey	WTVN	85,200
6. Jack Benny	WBNS	123,000	30	6. M-Squad; Adven.; Bachelor (Mon. 10:00, Thurs. 7:30)	WBNS	MCA	40,700	13	Ben Casey	WTVN	89,500
7. I've Got A Secret	WBNS	120,500	23	7. Whirlbirds (Thurs. 7:00)	WTVN	CBS News	39,700	11	Ozzie & Harriet	WTVN	87,400
8. Bonanza	WLWC	117,300	39	8. Mickey Mouse Cl. (Mon.-Fri. 5:00)	WTVN	Buena Vista	38,700	8	Look Long; CBS News	WBNS	73,500
9. Lucy Show	WBNS	115,900	25	9. Biography (Sun. 6:30)	WBNS	Official	38,600	8	Movieville; NBC News	WLWC	22,500
10. My 3 Sons	WTVN	115,300	25	10. Yogi Bear (Wed. 5:30)	WTVN	Screen Gems	37,400	9	Wyatt Earp	WLWC	29,300
									Flippo	WBNS	26,800

*U.S. Homes Only.

best seller!

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If quality is your criteria, we suggest you give special consideration to this list in your spot buying plans. The purchase of "Century 1" is a logical indication that a station offers quality features throughout its schedule.

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Blair-TV

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AUGUSTA, GA./WJBF

George P. Hollingsberry Co.

BALTIMORE, MD./WMAR-TV

The Katz Agency, Inc. (East)

BIRMINGHAM, ALA./WBRC-TV

The Katz Agency, Inc. (East)

BOISE, IDAHO/KTVB

The Belling Company, Inc.

BUFFALO, N. Y./WKBW-TV

Blair-TV

CHARLESTON, S. C./WCSC-TV

Peters, Griffin, Woodward, Inc.

CHARLOTTE, N. C./WBT

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H-R Television, Inc.

GREENVILLE, S. C./WFBC-TV

Avery-Knodel, Inc.

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Harrington, Righter and Parsons, Inc.

HONOLULU, HAWAII/KONA-TV

George P. Hollingsberry Co.

INDIANAPOLIS, IND./WISH-TV

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Avery-Knodel, Inc.

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Avery-Knodel, Inc.

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LOS ANGELES, CAL./KTTV

Metro TV Sales

MIAMI, FLA./WTVJ

Peters, Griffin, Woodward, Inc.

MILWAUKEE, WISC./WTMJ-TV

Harrington, Righter and Parsons, Inc.

MINNEAPOLIS, MINN./KMSP-TV

Blair-TV

NASHVILLE, TENN./WSM-TV

Edward Petry and Co., Inc.

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The Katz Agency, Inc. (West)

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ABC Television Spot Sales, Inc.

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PHILADELPHIA, PA./WRCV-TV

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Edward Petry and Co., Inc.

from the Blue Book of TV

Vidtape Vs. Newsreel Performance Runs Into Couple of Chi Snags

Chicago, Aug. 27.

After two weeks of experimenting with a jerry-rig of highly portable video tape equipment to learn whether it might not be ready now to replace newsreel film, WBKB has run into two snags, neither of which the station feels is especially serious. The first is a problem with light levels, the second with trade unions.

The Director's Guild, the IATSE stagehands and practically every union but AFTRA has been heard from so far, the station says, all wanting to know why tape coverage of the news shouldn't be classified as a normal remote operation, in which case it would require audio men, lighting men, technical directors, truck drivers, etc. With its suitcase-size Macbeths recorded and Vidicon camera the station has been able to perform the operation with just two men and capture the story a lot quicker than with newsfilm, which has to be processed.

WBKB veep Sterling (Red) Quinlan feels the question of videotape vs. newsreel can be answered to the satisfaction of the unions with a strict definition of what would constitute news footage. For instance, he says, a tape clip of specified length used in a newscast should designate what will substitute for newsfilm; anything longer could then be construed as a remote. Quinlan is optimistic about the solution to that problem.

As to the matter of light levels, chief engineer Bill Cusack notes that the problem is being corrected immediately with the use of a compact lamp called a "sun gun" and that it can be improved even further with the development of a more sensitive tube. He says he has discussed this with an electronics firm and has been assured that the refinement is less than a year away.

It has been learned that WBKB was selected to perform the experiment by its parent company, ABC-TV, which wants to explore the possibilities of portable video tape before it commits itself financially to a fullscale newsreel operation. ABC, like WBKB, deals with an outside firm for its newsfilm at present.

Thus far the station is wholly satisfied with the results of its video tape journalism. Cusack points out that despite the lighting problem WBKB has not lost any of the tape footage, and the station has used every story the news unit has gone after so far.

7 Arts' Churchill Posthumous Show

Seven Arts is selling a half-hour documentary entitled "Churchill, The Man" with the proviso that it cannot be telecast while Winston Churchill is still alive. The show was produced by Associated British-Pathe Ltd., a tribute to the British leader to be used immediately after his death.

Churchill, now 80, personally approved the show at a recent screening. It traces his life from his early years through the two world wars to his retirement from active politics.

OF'S 73 MARKETS FOR 'BATTLE LINE'

Official Films reports sales to date in 73 markets for its new series, "Battle Line," with a boom 10-day sales period up to and including the third week of August that totaled 22 station orders.

Major markets racked up during the sales blitz include WBKB-TV, Chicago; WKRC-TV, Cincinnati; KOTV, Tulsa; and WKEW-TV, Buffalo.

Jim Bishop, author-columnist who is narrating the series, has already completed his end of the first six stanzas—"Two Jims," "Pearl Harbor," "Battle of Britain," "Dunkirk," "Poland," and "Ploesti."

BBC-TV CLIFFHANGER GETS KPIX TRYOUT

Group W, the Westinghouse chain, will test the cliffhanger format on television this week on KPIX, the San Francisco outlet, with the showing of the first episode of a six-part mystery adventure serial, "No Wreath For The General." Latter is a BBC-TV drama from Britain where the serial form has proved to be popular. Plot concerns a retired general who loses a top-secret chapter of his war memoirs.

KPIX is showing the drama six successive nights at 8:30 p.m. Dick Pack, Group W's programming v.p., said: "If the experiment is a success, it will open up new avenues for future programming."

WKRC Goes Live With Cincy Symph

Cincinnati, Aug. 27.

That radio has a strong pull for special events is being proved in more places than New York, where WNEW recently lured 15,000 listeners to Madison Square Garden for the station's 25th anniversary celebration. In Cincinnati, Taft outlet WKRC pulled a sellout crowd of 4,000 for a pop concert, will hold an encore Sept. 8.

WKRC's concert, which featured members of the city's symphony orchestra appearing as the station's Pope Orchestra, was a two and a half hour affair featuring familiar classics and semi-classics played at the Moonlite Gardens of Cincy's Coney Island. Tickets went for a dollar.

Forthcoming concert will have Carmen Dragon, conductor of the Hollywood Bowl Symphony Orchestra, as guest baton and will spotlight Dragon arrangements of Cole Porter, Sigmund Romberg and other pop composers.

Time-Life Taps Brace For San Diego Post

Back from two years overseas where he represented Time-Life Broadcast's interest in Beirut, Lebanon (CLT), Clayton H. Brace has been named vice president and general manager of the company's KOGO-AM-FM-TV, San Diego, replacing William Goetz, who was vice president and general manager of the station's former ownership.

Brace will report to Hugh B. Tuxey, head of the company's western operations and proxy of KLTZ-TV-AM-FM, Denver.

"Sgt. Preston" Cain, Telecast's reserve series, "Sergeant Preston," which had a run on the CBS-TV network and is now slated for NBC-TV, Saturdays at noon, will be handled by Beatrice Feeds via Don Kemper Co.

Kid series built around the Yukon Gold Rush stars Richard Simmons in the title role.

Integration Scorecard: Chi Now Has a Negro Gal Weathercaster

Chicago, Aug. 27.

Still another Negro has moved into the broadcast forefront here as an on-the-air performer with a regular assignment. Ceal Ward, secretary in WBKB's program department, has been given the Sunday night weathercast on the station to allow a night off for regular weather gal, Betty Caywood. Miss Ward has never had any previous thespian experience, but she's been told there'll be other on-camera chores if she succeeds on the five-minute weather show.

The rest of the scorecard on Chicago's gradually integrating broadcast talent pool now reads:

Wendell Smith, a regular on WBBM-TV's 7 a.m. news report, working with Hugh Hill and Susan Shaw, in addition to on-the-spot reporting.

Bill Matney, soon to get his own Sunday morning newscast on WNBQ-TV and, like Smith, legging it for the news department the rest of the time.

Lurlean Hunter, joining WBBM Radio shortly as featured vocalist on its live music shows.

Placement offices report an unprecedented demand for trained Negro personnel from the local broadcast industry.

Ohio Bell Regional Buy on Stafford

Package of six one-hour Jo Stafford specials has been sold to Ohio Bell for seven markets. Deal was set via McCann-Marshall.

Independent Television Corp., distributing the specials, said the deal encompasses the Ohio markets of Cleveland, Columbus, Toledo, Dayton, Youngstown, Zanesville and Steubenville. The Ohio Bell sale follows the 30-market sale to Foremost Dairies of six Stafford specials and the previous sale to Procter & Gamble of the Stafford special with guests Bob Hope and James Darren, telecast on CBS-TV Aug. 18.

ITC's sales roster on "The Saint," only hourlong series in U.S. which hasn't come down the network pike, now includes 48 markets. Recent sales include WVUE, New Orleans; WRC, Washington; KGW, Portland, Ore.; KPHO, Phoenix, and WCAX, Burlington, Vt.

Bill Garry to WBKB-TV As Editorial Director

Chicago, Aug. 27.

Bill Garry, who left WBBM-TV earlier this year after some dozen years as news director of the CBS station, joins WBKB-TV on Sept. 1 as its editorial director.

With Garry, the station will make its entry into the editorial field, the last of the ABC outlets to do so and only the second of the Chicago TV stations to editorialize formally. The station option will be voiced by WBKB veep Sterling (Red) Quinlan.

Garry, who is proxy of Radio-TV News Directors Assn., quit WBBM-TV after a falling out with management.

WIC Goes To a Picnic

Pittsburgh, Aug. 27.

Dampened only an intermittent rainfall throughout the day, WIC put on Sat. (24) what West View Park manager George Bodnar said was "The best Family Day picnic I have ever seen." The WIC-NBC Family Day at the Park has been staged for four years and each year the park receives its top gross from this affair.

WIC went all out on the picnic with promotion director Caley Augustine scheduling events that would have done proud to any county fair. The 25,000 or over who attended were entertained from 10 in the morning to 11 p.m. with something going on throughout the day. The station did live remotes from the park for each three hours. They started with the telecast of the donkey softball game which had the station's top personalities competing against the pro wrestlers. This game was marked by the settlement of a bet wherein wrestler TNT Napolitan carried Bill Cardille around the park in a wheelbarrow after the station crew won 2-1.

At four, the variety show was telecast and a lively show was presented featuring WIC regulars, Jeanne Barker, Buzz Aston, the Hershey Cohen Trio and the comedy team of Don Bruckett and Barbara Marzetti. The station went back to the studio for an hour and then came back to the park for the telecast of "Stallion Wrestling" which was on from 6 to 7:30 with over 10,000 people watching the matches.

Foreign TV Reviews

Continued from page 33

this sufficiently with the Indian way of life, which went almost unillustrated.

Still, the stated theme was to summarize the life and attitudes of the conquerors, and this was wittily done. Some of the old engravings were too detailed for the small screen, but editor Keith Latham skillfully isolated apt corners of them. A small amount of the film vividly recalled such events as the Durbar for Victoria's Jubilee, and leaders of the Congress Party in their fiery youth.

In fact, the program had a built-in irony that sharpened the responses, and interest never flagged. *Ott.*

THE 100-YEAR PROMISE

With John Hope Franklin, Malcolm X, James Baldwin, Kenneth Clark, Martin Luther King, James Farmer, Roy Wilkins. Producer: Richard Francis. 50 Mins., Tues., 10:15 p.m. BBC-TV, from London.

Tagged to the Negro march on Washington, and using film of colored leaders from the States, "The 100-Year Promise" gave local viewers one of the most thorough presentations of this particular problem, from the point of view of the protestors. Apart from an extract from President Kennedy's Congress statement, the views of the whites, either liberal or segregationist, were not included. In this respect, the program might be faulted, as the Black Muslim attitude was given its head.

The show was unemotionally linked by John Hope Franklin, whose comments were fair, paying tribute to improvements in opportunity for the Negro during the last years, and emphasizing that Kennedy had, for the first time, committed the executive against discrimination. Franklin was otherwise somewhat tautological. Malcolm X, calmly and probably interviewed by Dr. Kenneth Clark, was highly revealing, waxing eloquacious about his movement's refusal to have any truck with the white man and alarming in his fanaticism and his faith in the oracular truth of Elijah Muhammad.

Martin Luther King, decried as excessively timid by Malcolm X, came over sympathetically, and joined a symposium of other Negro leaders, who impressed by their moderation. Climax was James Baldwin, searching to express the dilemma of his people and often fishing up platitudes. His conclusion, that the future of the Negro was the future of America, was acceptable, but obvious.

Richard Francis assembled the film skillfully, and produced ably. The program achieved its object of winning sympathy for a cause that seemed just—but ignored the prejudice and age-old antipathies that prevent its success. *Ott.*

Foreign TV Followup

Television Playhouse

Tom Courtenay, star of "Billy Liar," appeared in Ronald Harwood's "The Lads" for the "Television Playhouse" skit issued from Associated Television. It was timely casting, cashing in on public interest in the thesp. Harwood, Courtenay, and director Casper Wrede had previously collaborated on the small-budget "Private Potter" film, and "The Lads" made a good vehicle for Courtenay's brand of common-boy sensitivity.

Dobely, played by Courtenay, was the leader of a gang of soldiers, serving in an unspecified Mediterranean station, and the action took place during an evening's leave in a deadbeat town. The guys were all girl-hungry, and looked to Dobely, who claimed prowess in this field, to lead them to the supply. But local females were hard to get, and when Dobely eyed an undulating blonde in a bar, he tricked his pals into leaving so that he could keep her to himself.

Said blonde turned out to be English, and Dobely's play for her and ensuing complications with her boy friend made up the principal theme. Main fault of Harwood's script, which was alert and observant in dialog, was that it took him too long to get to it. But he

acutely plotted Dobely's feeling for the girl, which moved from raw sex to sympathetic affection, and the climax, with the soldier returning to the bar from which he had been ejected to make another date, was satisfactory.

Tom Courtenay, although not severely tested, provided a well-judged and exact performance. He suggested the boastful nature of the guy, and his admission that his experience with girls was limited and that he wasn't really descended from the gypsies made a potent moment. Coral Atkins, too, scored as the blonde-weary of the old routine and anxious to escape from her dreary exile. And the raucous band of comrades were nicely played by John Thaw, Peter Porteous, and Henley Thomas, with Trevor Peacock registering as the timed one, fearfully following the adventurous Dobely with butterflies in his stomach. Peacock also provided apt beat music, which gave atmosphere. Casper Wrede's direction was first-rate, if a little short on geographical conviction. *Ott.*

Suspense

Although "Miranda and the Salesman" disappointed after a provocative beginning, it made an above-average entry in BBC-TV's "Suspense" skein, which has frozen a few spines during its lengthy stay in the schedules. Its script, by Julian Symons, was crisp and adult, and it had added impact from the appearance of Sylvia Sims, more familiar in movies.

Miss Sims was Miranda, who turned up at seaside hotel, claiming to meet her husband, Frank Taylor, there. Said husband was tardy, but another Taylor turned up, Fred (Jack Watling). He was a salesman in toys, and made a coarse play for the girl, which she did not rebuff. There were early hints that Miranda was not all she seemed. She was recognized by hotel staff, and a gent with a foreign accent was intent on tracking her down.

A shrewd guesser could soon espy that she was a mental case, that her husband, whom the averred was involved with a spychatching outfit, did not exist, and that Fred, when he took Miranda to his room, would get more than he bargained for. This knowledge reduced tension, and the story unwound to a foreseen climax, with Miranda pulling a knife on Fred and being caught in the nick of time. She had killed her husband in the same room five years before.

Although flawed, the segment was a professional job, with John Warrington producing admirably. *Ott.*

Experiment

Second outing of this de-whatever-like skein, in which Associated Television permit their production staffers to try out new ideas without regard to the ratings, took the form of a bubbling interview with showman Abe Burrows, whose "How to Succeed in Business" musical is a current London hit. It was an informal encounter, around a piano, with Bernard Braden and before a small, but gleeful, audience. Gimnick was that producer Jock Watson concealed cameras from the view of both performers and audience, hoping for unstudied relaxation. It was achieved.

Prodded along unobtrusively by Braden, Burrows adlibbed amusingly about himself and his musical history. He embellished the patter with witty takeoffs of pop conventions about love, of the Western ballad (he had one called "Loping Along"), and of the pianist who plays a standard as written by Chopin, Beethoven, and all, making it sound just the same.

Burrows, in fact, was an uninhibited tv natural, and obviously relished the party atmosphere, showing little consciousness of the invisible viewers. The only questionable device was the formal partition of performers, on a platform, and seated audience. It suggested a studio, and this was exactly what producer Watson aimed to disguise. James Bredin directed, deftly capturing the convivial and quick-witted personality of Burrows. On this showing, the experiment has a future in the schedules. But it would be more truly tested by a performer who comes up with people and pre-planned questions—not one who would probably give in any circumstances. *Ott.*

"... It shows great foresight."
Margaret Ann Gantz
Shrewsbury, Pa.

"It also gave a new meaning to my religion and my life."
Linda Howard
Baltimore

"One of the best ever shown on any television program."
Mr. & Mrs. W. D. Mosley
Dover, Delaware

"... with honors to WBAL-TV for a 'first'."
Viola M. Dammann
Baltimore, Md.

"I found it to be the most heart warming television ever."
Mr. & Mrs. William Greene
Cambridge, Md.

"The showing of the film 'The Crowning Experience' last night over WBAL-TV was a magnificent act of public service."
Mrs. Margaret H. Williams
Washington, D. C.

EXPERIENCED AUDIENCE RESPONSE

"Your station is to be complimented on its awareness of the need of solutions to serious community and world problems."
Mrs. W. T. Evans
Baltimore, Md.

"... a master decision."
Mabel S. Perkins
Baltimore, Md.

"Also, I would like to thank you for presenting this, and many of the other fine community level specials you present."
Mrs. V. H. Lechner
Owings Mills, Md.

"... the most statesmanlike and courageous thing I have ever seen on TV. You have given a lead that I believe many other TV stations will follow."
Dorothy E. Ensor
Frederick, Md.

"My admiration for the guts and initiative of WBAL-TV."
John P. McAvinue
Baltimore, Md.

"To WBAL-TV, I offer thanks for their effort in trying to alleviate some portion of perhaps the most major problem our country has ever faced."
Walter W. Clifford, Jr.
Aberdeen, Md.

"I am glad that someone has had the courage to say something that should have been said a long time ago."
L. Carter Crewe, III
Sparks, Md.

"WBAL-TV is our favorite station in this area—not only because of the clarity of broadcast, but because of the top-priority in your type programs. We are grateful for the service you give us."
Walter M. Baggs
Westminster, Md.

"As usual #11 got in front of the rest again. Congrats."
Leslie C. Vanabee
Aberdeen, Md.
"... a service of inestimable value for our community in airing 'The Crowning Experience,' for which you are to be commended."
Leonard L. Lipinski
Annapolis, Md.

"Local stations need to speak to the problems being faced by the community. We hope that WBAL-TV will continue to do so."
Mr. & Mrs. Arlie K. Morgan
Cockeysville, Md.

"WBAL-TV is to be commended. This medium is the only one that can reach the masses."
Grace Schlesinger
Baltimore, Md.

"My congratulations and thanks for another great public service from WBAL-TV."
Mrs. Marie Wadler
Baltimore, Md.

"... but this was so outstanding that I want you to know that in my opinion this program should be put on by every TV station in the U.S."
C. A. Miller
Dallastown, Pa.

"I hope this station will see fit to run this film again as it is now being discussed all over town."
B. W. Huffman
Baltimore, Md.

"Thanks for your initiative in presenting truly fine TV."
Edna Landsiedel
Washington, D. C.

"You have demonstrated that television is a potent social force, offering education, information, understanding to the community. My gratitude that you did not shirk your duty to us, your viewers ... your duty to humanity."
K. B. Shoemaker
Glen Burnie, Md.

"This type of program is the realization of what the medium has long held out as the 'promise of the future' in the field of communication."
Mr. & Mrs. Kenneth H. Fields
Chambersburg, Pa.

"Other stations should follow your lead in presenting this film to their audiences."
E. Curtis Pfeiffer
Baltimore, Md.

"The message of this profoundly-moving picture should be presented to all peoples everywhere."
William S. Lohr
Easton, Pa.

The world television premiere of THE CROWNING EXPERIENCE on Monday, August 19th, at 9:30 PM triggered overwhelming viewer response. WBAL-TV plans multiple reshowings of this unique film during the week of September 9th.

WBAL-TV BALTIMORE

MARYLAND'S NUMBER ONE CHANNEL OF COMMUNICATION

Role of Movies

Continued from page 31

entertainment. It was shown Oct. 26, 1962.

"We don't want to operate a Hayes office of the CAB," Carow said and added that the association doesn't want to create a bureaucracy. But, he said, all commercial stations are concerned about the movies on WGTU, located on the Univ. of Georgia campus in Athens, and he believes the matter should be explored further.

He charged that ETV stations are in competition with commercial stations for a viewing market and are straying from their primary function of presenting educational programs.

Dr. A. C. Aderhold, president of the University of Georgia, defended WGTU's programming policies and said studies have shown the public wants a balanced program. He pointed out that WGTU is one of the best TV stations in the South and among leaders in the nation.

He added that WGTU strives to carry out FCC regulations and FCC approves of ETV outlets showing movies produced purely for entertainment.

A letter from FCC Commissioner Kenneth A. Cox, to Regents Chairman James A. Dunlap, of Gainesville, was read at the meeting in which Cox pointed out that the broadcast of feature films by ETV stations does not violate commission regulations.

Carow said GAB would like to see creation of an advisory group made up of regents, commercial broadcasters and other businessmen to "concern themselves with the development of educational television in the future."

Regent Linton Baggs, of Macon, said: "I'm not an advocate of television and don't care too much about it, but I have never seen anything on that station that could be called commercial."

Regent Howard (Bo) Callaway said the board should decide whether it wants "pure and simple entertainment" without any cultural aspects. He said it would be impossible for the board to "solve" the question of what is cultural.

Chairman Dunlap said regents would not make a decision on GAB protest until they meet again in September.

Brit. TV Kevd Up

Continued from page 26

7:45 p.m., the Corporation has re-timed its "Tonight" series so that it winds at 7:45 p.m. thus enabling BBC followup programming to come in at the same time as the "Street's" and "Ward 10s."

It is now no longer considered "indiscreet" around the networks to buy off American programming from the opposition channel. Two recent examples of this are BBC's acquisition of "The Lucy Show," which previously was counted as one of the mainstays on the indie outlet, and the contractors pick up of Phil Silvers, who was nurtured to popularity in this country on BBC-TV.

"Shopping" from the competitive web's camp in regard to personnel is also on the increase and it now stretches from such upper echelon executives as Sydney Newman who left ABC-TV's top drama post to join BBC-TV as drama chief, to producers, directors, writers, newscasters, sports commentators, interviewers and others.

At the moment, the main flow is back to BBC—from whence many came when commercial tv came into its own nine years ago—because the Corporation is "staffing up" for operation of BBC-2 which will require some 1,500 personnel.

It is thought in trade circles that BBC at the moment may have the edge because the Corp at least has known where it is headed for some time while the independents—whose future has for some time been unsettled—are still uncertain as to where they will be after July, 1964, which makes long range planning a precarious process to say the least.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

Atlanta • STATIONS: WSB, WAGA, WAIL.

• SURVEY DATES: MAY 17 - JUNE 13, 1963.

WSB	
Total Area Homes: 122,000	
Metro Rating: 23	
Share of Audience: 42	
MONDAYS 7:30-9:30	
Program: MONDAY NIGHT MOVIES	
May 20 "MARDI GRAS"	Pat Boone, Christine Carere, Tommy Sands, Sherree North, Gary Crosby 1958, 20th Century-Fox, 20th Century-Fox TV
May 27 "THE ENEMY BELOW"	Robert Mitchum, Curt Jurgens, Doug McClure, Kurt Kreuger 1957, 20th Century-Fox, 20th Century-Fox TV
June 3 "THE BRAVADOS"	Gregory Peck, Joan Collins, Stephen Boyd 1958, 20th Century-Fox, 20th Century-Fox TV
June 10 "HEAVEN KNOWS MR. ALLISON"	Robert Mitchum, Deborah Kerr 1957, 20th Century-Fox, 20th Century-Fox TV

WAGA	
Total Area Homes: 9,200	
Metro Rating: 3	
Share of Audience: 45	
TUESDAYS 11:30-1:00	
Program: BIG MOVIE	
May 21 "BORDER TOWN"	Paul Muni, Bette Davis 1938, Warner Bros., United Artists
May 28 "ARCH OF TRIUMPH"	Charles Boyer, Ingrid Bergman 1948, 20 Century-Fox, NTA
June 4 "IT HAPPENED ONE NIGHT"	Clark Gable, Claudette Colbert 1934, Columbia, Screen Gems
June 11 "MAN HUNT"	Walter Pidgeon, Joan Bennett 1941, 20th Century-Fox, NTA

WAGA	
Total Area Homes: 7,300	
Metro Rating: 3	
Share of Audience: 40	
WEDNESDAYS 11:30-1:00	
Program: BIG MOVIE	
May 22 "LES MISERABLES"	Fredrick March, Charles Laughton 1935, 20th Century-Fox, NTA
May 29 "THE SAXON CHARM"	Robert Montgomery, Susan Hayward 1948, Universal, M&A Alexander
June 5 "PRIVATE HELL 36"	Howard Duff, Ida Lupino 1954, Film Makers, M&A Alexander
June 12 "LAST DAYS OF POMPEII"	Preston Foster, Basil Rathbone 1935, Trans American, C&C

WAGA	
Total Area Homes: 6,000	
Metro Rating: 2	
Share of Audience: 27	
THURSDAYS 11:30-1:00	
Program: BIG MOVIE	
May 23 "DRUMS ALONG THE MOHAWK"	Henry Fonda, Claudette Colbert 1939, 20th Century-Fox, NTA
May 30 "WATCH ON THE RHINE"	Paul Lukas, Bette Davis 1943, Warner Bros., United Artists
June 6 "MY OUTLAW BROTHERS"	Mickey Rooney, Wanda Hendrix 1952, Eagle Lion, Flamingo
June 13 "CORNER CREEK"	Randolph Scott, M. Chapman 1947, Columbia, Screen Gems

WAGA	
Total Area Homes: 28,700	
Metro Rating: 5	
Share of Audience: 31	
FRIDAYS 11:30-1:00	
Program: BIG MOVIE, Shocker	
May 17 "BEFORE I HANG"	Boris Karloff, Evelyn Keyes 1940, Columbia, Screen Gems
May 24 "THE MUMMYS HAND"	Dick Foran, Peggy Moran 1940, Universal, Screen Gems
May 31 "THE INVISIBLE RAY"	Boris Karloff, Bela Lugosi 1936, Universal, Screen Gems
June 7 "THE THING"	Kenneth Tobey, Margaret Sheridan 1951, RKO, C&C

TOP COMPETITION	
PROGRAM	STATION & TOTAL HOMES
Tell Truth/Prospective 7:30-8:00	WAGA 93,000
Got Secret/Prospective 8:00-8:30	WAGA 106,900
Lucy Show 8:30-9:00	WAGA 144,300
Danny Thomas 9:00-9:30	WAGA 139,200

TOP COMPETITION	
PROGRAM	STATION & TOTAL HOMES
Tonight 11:30-1:00	WSB 19,500

TOP COMPETITION	
PROGRAM	STATION & TOTAL HOMES
Tonight 11:30-1:00	WSB 24,500

TOP COMPETITION	
PROGRAM	STATION & TOTAL HOMES
Tonight 11:30-1:00	WSB 26,600

TOP COMPETITION	
PROGRAM	STATION & TOTAL HOMES
Tonight 11:30-1:00	WSB 25,500

Desilu

Continued from page 29

duced by Bob Sweeney; "Spellbound," hour suspense series to be produced by Ralph Nelson, and an hour saga of 19th Century produced by Charles Marquis Warren.

Predicting the the 33 sound stages at Desilu's three studios will be 90% active during the upcoming tv season, Nelson disclosed that deal has been closed with Robert Saudek Associates for the filming at Desilu of 26 hour programs in association with NBC. Desilu will furnish facilities and service.

Nelson also reported that plans are afoot to utilize stages during the off-tv summer season for an indie feature production.

Asked by one of the 61 attending shareholders to explain the technical details of a write-off, through which company sustained its net loss in 1962-63, proxy Ball feigned shocked innocence and passed the microphone to Holly. She appended his remarks by intoning, "We're not blowing our horns on what we're not sure of."

The invariable question from the floor, "what about dividends?" was answered from the board rostrum with the promise that they will be considered at a later meeting. It was earlier stated that utilization of cash was for studio operations. Oil-drilling on the Culver lot brought only nominal royalties, it was stated.

While it is generally accepted in the trade that few future shows will be sold without a pilot due to the abolition of network option time, Thorpe told the shareholders that Desilu is also developing two one-hour projects, which "owing to the reputation and achievements of the talent involved may well become nationally televised without the necessity of pilots." Desilu's three network shows next season will be "The Lucy Show," "Glynis" and "Greatest Show on Earth." ABC will finance the pilot of a comedy series, "Joe Sent Me."

Overseas sales of Desilu shows are playing a strong part in the profit picture, it was said, with the studio participating in the residuals of 16 shows. Now being filmed at Desilu on a cost-plus-fee basis are 14 network shows. In theatrical production were "The Caretakers" and "Greatest Story Ever Told."

All directors of Desilu were unanimously reelected.

Hylan Fling

Continued from page 27

CBS-TV, was listed as associated with Talent Associates-Paramount producers. Not even the rave newspaper notices when the Ibsen classic played on BBC-TV would move sponsors on this side of the Atlantic, until PanAM and Scott came along. The telecasting rights of CBS-TV, which had been extended, would have expired on Dec. 31.

Others in the cast include Sir Michael Redgrave, Sir Ralph Richardson and Trevor Howard. Producer credits go to David Susskind, Norman Rutherford and Lars Schmidt, with Alex Segal directing and Phil Reisman Jr., doing the tv adaptation. BBC won telecasting rights in exchange for the use of its facilities in taping. CBS-TV financed the project to the tune of \$350,000, only to be forced to play it after BBC because of lack of sponsor support.

The ironies in the saga of "Hedda" extend beyond the particular project. Most agency and ad execs acknowledged that it was a real prestige showcase, that Ingrid Bergman is a rating getting star, even though Ibsen may be heavy going for the Kansas City milkman. Those that could afford it, in effect, said it was too downbeat, that they didn't want to surround their commercial message in programming of such a serious, bleak nature, set in a different period. The "we want happy shows for happy people" theme met by the "Hedda" special has had its affect at CBS-TV and the other networks, as well, when it comes to planning specials. Out of responsibility, CBS might take on a serious drama as a special, but the thrust of specials thinking now goes along the lines of light musicals, a "Cinderella," a "Calamity Jane."

It's a case of the advertiser piper playing the specials tune and serious drama in the form of a special being shunted aside.

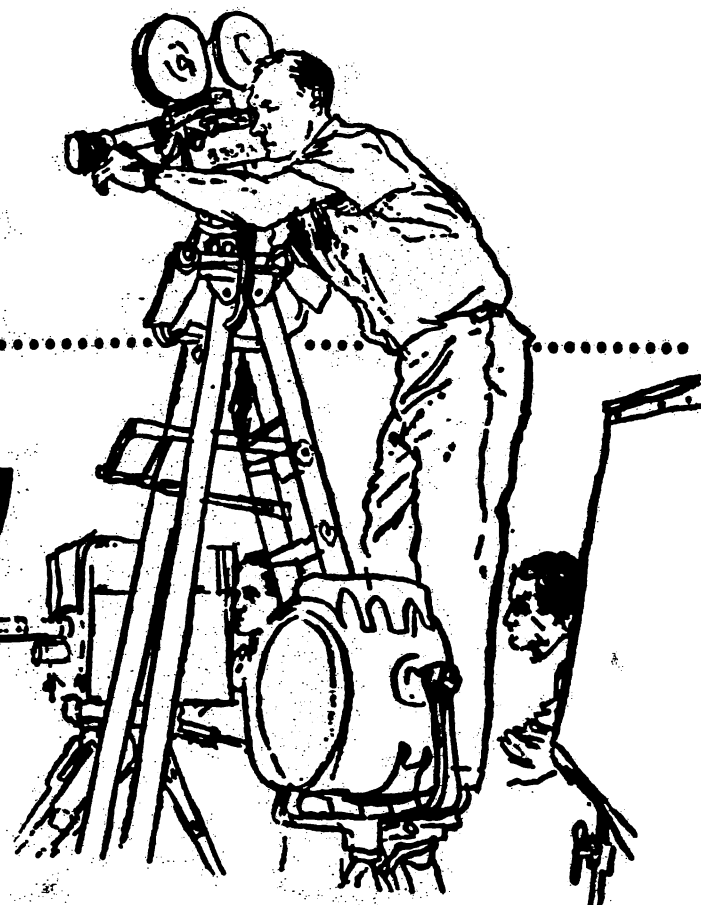
(Continued on page 42)

Time Buyers' Bonanza one-minute availabilities

wmal-tv

WASHINGTON, D. C.

Call Harrington, Righter & Parsons Inc. for 1-minute spot avails on more than 26-hours of new local programming each week. (Some 20-sec. and 10-sec. avails, too.)



NEWS 7

6:30-7:30 PM
MONDAY THRU FRIDAY

Early-evening 1-hour newscast re-designed to even better present the news. Flexible format with the importance of news item determining its position and length. New format tailor-made for participating sponsors.

THE SALES ACTION HOUR

5:30-6:30 PM, MONDAY THRU FRIDAY Different show each day:

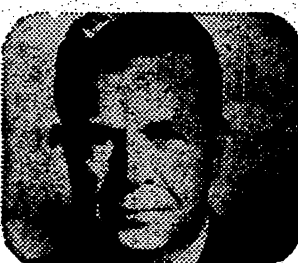
Cheyenne, Surfside 6, Adventures in Paradise, Checkmate, Maverick



1ST RUN MGM
30/63 MOVIE
11:30 PM
Friday



NAKED
CITY
10:30 PM Thursday
11:30 PM Saturday



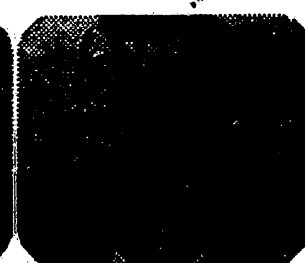
DICK POWELL
THEATRE
11:15 PM
Sunday



THE
FUNNY COMPANY
8:00-9:00 AM
(M-F)



DIVORCE
COURT
1:30-2:30 PM
(M-F)



BACHELOR
FATHER
5:00-5:30 PM
(M-F)

wmal-tv abc

The Evening Star Broadcasting Co., Washington, D.C.

From The Production Centres

Continued from page 28

has donated 1,000 copies of the album to the city public schools . . . Paul Lazzaro, former press info and pubaffairs director of WBBM Radio, joined Thor Tool Co. as p.r. manager.

IN LONDON

Associated-Rediffusion picked up "Michael Shayne" series from NBC. Show bows on British airwaves on Friday (30) . . . **Huge Carleton Greene**, director-general of BBC, will personally unveil the Corp.'s exhibition at London's Design Centre next month. Exhibit, to run until Oct. 26, is designed by **Richard Levin**, head of BBC's videographers, and **Clifford Hatts**, Corp.'s award winning design staffer . . . Guest in commercial tv's filmclip show "Close Up" on Friday (30) is **Stanley Kramer** . . . Producer **Cecil Petty** took over from **John Cooper** on Associated Television's medico skein, "Emergency Ward-10" . . . Ex-ed of the Daily Express, **Arthur Christiansen**, inked for "chairmanship" of Anglia-TV's upcoming discussion program, "Tavern Topics." Informal yak format is set inside a typical English saloon . . . Granada-TV again this year prepping to give full coverage to the Trades Union Congress confabs in Brighton (Sept.) and the big political conferences in Scarborough and Blackpool . . . A consultation for clergy and laymen concerned with religio programming is being arranged by the Independent Television Authority at Calus College, Cambridge, later next month.

IN WASHINGTON

Edward Gough, producer of NBC's "Emphasis" radio show assigned to local news staff of web's o&o here WRC radio and tv . . . CBS Diplomatic correspondent **Marvin Kalb** reviewed "A Precocious Autobiography" by the Soviet poet **Yevgeny Yevtushenko** in the Saturday Review . . . WTOP-TV getting into the folk bit with "Fashion-Hootenanny" aired today (28) . . . WTOP-TV is bringing back two-kiddie educational shows Sept. 3, "The Ranger Hal Show" and "The Story of Man" . . . Michigan Gov. and Republican Presidential possibility, **George Romney** returned Sunday (25) to what seems like his favorite forum "Opinion in the Capitol" to be interviewed by his old friend **Mark Evans** of WTTG-TV . . . WTOP-TV's "Newsday" premed Monday (26) with Time correspondent and author **Hugh Sidey**, "Peanuts" cartoonist **Charles Schulz** and **Janet Leigh** being interviewed by **Eddie Gallaher** . . . Football's getting back in focus with WTOP-TV, the CBS affil scheduling 26 games for the regular pro and college season. This includes seven away Washington Redskins games and 14 NCAA and some other pro games. The station has the Washington corner on NFL and NCAA games.

IN PHILADELPHIA

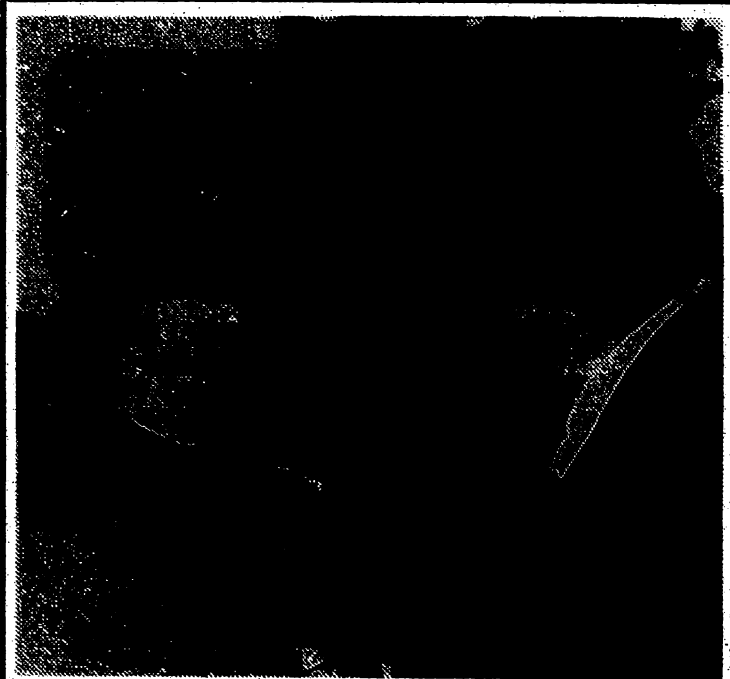
Richard Boone to emcee the ninth annual Hero Scholarship Fund Thrill Show at the Philadelphia Stadium (Sept.) . . . Educational station WHYY skedding about 15 local shows later in season. A nucleus of a tv repertory company is being formed with a file of actors on call . . . **Patti Page** and **Charles O'Connor** visited WIBG deejay **Joe Niagara**, who is hospitalized for minor surgery . . . **Walt Sanders**, Akron disk jockey, joins WDAS . . . **Joel Schaub**, vocalist with "Do, Re, Mi," on Broadway, hosts "Play-Off" on WHYY slated to tee off next month. Session, a theatrical quiz with vignettes and charades, will have local legit groups competing each week . . . **Sylvie St. Claire**, WCAU's femme d.j., vacationing in her native France . . . **David Brenner**, WRCA-TV producer-director-writer, to launch new stanza "Montage," in the fall. He was represented by "Profile" this season . . . "Motor Racing Review" being broadcast each Sunday by WFIL. Program is produced and annotated by **Charles Swift**, staff member and racing car enthusiast.

IN CINCINNATI

Crosley stations will continue to abstain from editorializing, but will present five or six documentaries a year which will take sides on matters affecting the public, **James D. Shouse**, board chairman, makes known. "People trying to run tv have a problem in how much responsibility they can assume in editorializing," he stated . . . WKRC-TV has a new weekday a.m. studio show featuring **Jack Clements**, ascending Cincy comic, with a femme supporter. Reduces from a full hour to 30 minutes after first week . . . Radio WLW will present vet personality **Bob Braun** in a new audience participation show from 9-10 to 10 a.m. beginning Sept. 9. Originates in tea room of McAlpin's downtown department store and have live music by **Ruby Wright**, **Lucky Pennies**, **Hometowners** and organist **Herschel Luecke**.

IN DETROIT

CKLW-TV unveiled its "Bright New Look" for 1963-64 while entertaining 750 time buyers and newsmen on a five-hour Detroit waterways cruise. The new look features the purchase of major film properties—more than 400 movies from Seven Arts Associated Volume II and III.



CHAMP MEETS CHAMP: Billy Casper, left, who came from behind in the final round to win the twelfth annual Insurance City Open golf tournament, tells ex-Masters champion Claude Herman how he did it in a post-tournament interview on WTIC-TV and Radio. Eight reporters and 48 technicians and production personnel covered the \$40,000 classic at the Wethersfield Country Club, near Hartford. WTIC-TV devoted five hours to coverage of the third and final rounds of the tournament. (Adv.)

Mighty 40, 20th-Fox, Century and Constellation . . . WWJ-TV is expanding its weekday early evening news coverage to a full hour with **Ven Marshall** and **Dwayne Riley** at the helm . . . **Tom Clay**, former Detroit disk jockey who has been at KDAY, L.A., recently, will join CKLW next week . . . **Karl Haas**, director of fine arts for WJR who recently was named a Ford Foundation consultant to work on a cultural project in Berlin, Germany, has been named chairman of a new Michigan Council for the Arts by Gov. **George Romney** . . . Veteran WWJ newsmen **Ven Marshall** named permanent moderator for the upcoming WWJ-TV Thursday night series, "Town Meeting" . . . WJBK disk jockey **Clark Reid** recently had as his guests **Joek "Tarzan" Mahoney**, singer **Nancy Wilson** and singer **Eddie Hodges** . . . WWJ radio will broadcast Univ. of Michigan football games with **Don Kremer** and **Bennie Oosterbaan** at the mikes and Chrysler Corp. sponsoring for the third season.

IN ST. LOUIS

KMOX-TV has booked a brace of local specials for airing next month. One titled "Pro Football: The Rookie and the Vet" will look at complexities of today's grid competition through the eyes of Cardinal rookie **Jerry Stovall** and veteran **Ed Henke**. Script was co-written by KMOX-TV sports director **Les Carmichael** and Cardinal p.r. chief **Joe Pollack**. The other spec will investigate "The Jobless Generation"—a documentary on the plight of young job seekers—with script and production by **Jim Dutton** and narration by **Max Ruby** . . . **Andy Williams** in town for a three-hour interview session on Wednesday (28). Williams en route to the DuQuoin (Illinois) State Fair where he'll headline tent entertainment with the likes of **Red Skelton**, **Jerry Van Dyke**, the **Osmond Bros.** and **Mark Wilson** . . . KTVI-TV weathergirl **Annette Chambers** named commentator for the Globe-Democrat's fashion show at Kiel Aud on Sept. 17 . . . Same outlet hired **Clarence (Chick) Berger** as newsreel photog. Berger formerly chief photographer for the Frisco Railroad . . . **David R. Klemm**, promotion director for Balaban's WIL radio, "moonlighting" as p.r. man for the new Ramada Inn here . . . **Dave Martin** appointed sports director of radio KWK, effective Sept. 15. Martin formerly with WZOK in Jacksonville.

IN PITTSBURGH

Clark Race has taken over the Saturday Dance Party and **Tom Bender** the late sport shows on KDKA-TV. Vacancies were created by the moving of **Randy Hall** to WERE, Cleveland . . . **Phil Ashear**, WWSW engineer who was injured in a private plane crash that took the life of the pilot, is now recovering. **Eugene S. Werman** is new account exec at KDKA. He formerly worked at WRYT . . . WTAE will be the first station to transmit color locally and will start this programming on Sept. 14 . . . With the dropping of "Discovery '63" by the network, **Hank Stahl's** kiddie show on WTAE will be expanded to a full hour in Sept. running from 4 to 5 p.m. . . . WIIC has bought "Bowery Boys" and will show it every Sat. afternoon . . . Both of town's tv editors, **Win Fanning** of the Post-Gazette and **Fred Remington** of the Press, are on the coast getting a line on the new shows.

IN MINNEAPOLIS

Group of Minneapolis bistro owners reported preparing petition to Hamm Brewing Co., urging tv sponsor to drop telecasting of Minnesota Twins' Friday night baseball games. Bonifaces claims weekend televising is costing 'em a bundle in diminished patronage . . . Twin Cities tv stations going all out in covering Minnesota State Fair this chapter. WTCN-TV beamig 50 five-minute features from the fairgrounds plus 30 minute programs covering stock car races, horse shows and the midway. WTCN has also slated an hourlong wrapup, "Best of the Fair," for Monday (2) with **Jan Werner**, **Stuart Lindman** and **Rodgers Kent** taking part. WCCO-TV has 100 live programs emanating from the fair during its 10-day run. KSTP-TV's weekday "Treasure Chest" is the first color tv show to be produced at the fair. KSTP, with its own building on the grounds, boasts a pictorial exhibit showing improvements in broadcasting from the beginning to the present. NBC-TV is filming midway scenes at the fair for use in the web's documentary on fairs and carnivals . . . **Gwen Harvey** named director of pubservices and women's activities at WCCO-TV, succeeding late **Arle Haerberle**. Elevated to director of talent and program development was **Dick Stack** . . . 20th-Fox's KMSP-TV, ABC affiliate, changing its late eve news-weather-sports format Sept. 8, subbing halfhour "Big News" program. Show will feature newscaster **George Grim** and will include news reports and editorials by **Bob Allard**, **Jere Smith**, **Tony Parker** and **St. Paul Pioneer Press** sports columnist **Don Riley**.

IN DALLAS

Jerry Haynes, WFAA-TV's "Mr. Peppermint," arrived by helicopter Saturday (24) for a shopping centre autograph session . . . **Rick Weaver**, Wichita sports announcer, doing the play-by-play of Dallas Cowboys pro pigskin team over a four-state radio network, originating at KLIF here . . . **Charlie Jones**, WFAA-TV sportscaster, now heard daily with a radio show, "Southwest Sports Final," on WFAA . . . **Jack E. Bird**, named director of Buckner Baptist Benevolences and manager of Buckner's radio outlet, KNEW . . . **Julie Benell**, food editor of the Dallas Morning News and women's editor at WFAA-TV, guest speaker at a poultry convention here . . . "Reveille," new live, daily 90-minute show at 7 a.m. on KTVT, Fort Worth, has host **Bill Camfield**, hostess **Sandra McQuerry** and pianist **Tom Swift** as regulars, and features daily guests . . . Two segments of ABC-TV's "Hootenanny" to be taped at Southern Methodist U. here Oct. 1-2.

TV Reviews

Continued from page 33

a life in his later years on the edge of the Sonora Desert near Tucson. Producer **Gerald Green** had cameraman **Scott Berner** followed **Krutch** as he wandered about in his vast desert back yard, greeting the day, embracing the night, observing and handling the limitless growing things of the desert with affection. The words spoken was that of **Krutch**, culled from the books he has written about his desert home. **Krutch**, himself, with wisdom, humor and insight, delivered the narration. **Ezra Laderman** lent his music as background.

It was an extraordinary hour. It had many cogent things to say about nature and the follies of man. It was added evidence that the pubaffairs field is only limited in subject matter to the limit in imagination and talent of its producers. **Horo.**



IN THE LAND OF PAUL BUNYAN...

... mighty KSTP-TV packs a real sales wallop.

The first and biggest station in the vital Northwest area, KSTP-TV serves and sells 810,800 families with a spendable income of more than FIVE BILLION DOLLARS.

Check your nearest Petry office for the details.

KSTP
television 5
100,000 WATTS NBC
MINNEAPOLIS • ST. PAUL

TV Followups

Continued from page 33

ground there with a wealth of biopic idea. He's certainly on surer legend and performance to support him. **Abel.**

New York Illustrated

Lack of imagination marred this outing of "New York Illustrated," dealing with Lincoln Center, telecast Monday (26) night by WNBC-TV, N. Y.

The way it was executed by producer-director, **Dan Peters**, it was derivative of other shows seen on the same subject, and of greater concern, it followed a formula derivative of radio. There was NBC News correspondent **Pauline Frederick** rendering an explanation of the projected Lincoln Center of Performing Arts. Then there were cuts of some of the constructions and interviews with some of the Lincoln Center artistic and business leaders.

The only talk bit that came alive—and no wonder—was the interchange among the theatre people, **Elia Kazan**, **Arthur Miller**, **S. N. Behrman**, **Jose Quintero**, and **Robert Whitehead**. The others talked into the camera eyes as if they were in front of a microphone and the footage was so treated.

Miss **Frederick** wound up with a tweedledee tweedledum editorial saying, in effect, Lincoln Center can be the homeplace of static, esoteric art, or lively art, rendered and executed in a spirit of adventure, priced so that it would be available to the people. **Horo.**

Magyar TV

Continued from page 31

Budapest (the capital is divided into the Buda and the Pest sides of the river, and each had its distinguished hostelryes) made much of their guest facilities. Steambaths and the like were a pre-war lure for sophisticated tourists. Now they have become communal under USSR blessing. This is prelude to one local joke, "Where are all the workers?" "They're in the steam-baths."

Since the Moscow-Peking schism, another local joke runs, "What kind of tea do you want, Russian or Chinese?" The discreet answer is "Coffee."

Turner Shelton, former film chief for the State Dept. in Washington with whom the Motion picture Assn. of America negotiated frequently, is now the U.S. Charge d' Affaires in Budapest, hence a liaison for all visiting showmen.

Charlotte, N.C.—Roy Kempff has been named the new general manager of radio station WCOG here. He formerly was regional director of the Radio Advertising Bureau.

N.Y.'s largest insurance specialists in

motion picture & TV insurance

(cast, film, weather, liability, cameras, props, plagiarism...)

WINKLER ASSOCIATES, LTD.
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Inside Stuff—Radio-TV

The first major exhibit of art by performers who have or who currently work in tv will be held Sept. 10-14 at the Downtown Gallery, New York.

"Visual Art by Performing Artists," sponsored by Goodson-Todman, will have a black-tie preview to benefit the Whitney Museum of American Art Sept. 9.

Contributions to the exhibit have already been received from Steve Allen, Kaye Ballard, Peter Cook, Hugh Downs, Paul Ford, Henry Fonda, Joan Fontaine, Kyle Rote, Artie Shaw, Eli Wallach, Richard Whorf, Susan Strasberg, Monique Van Vooren, Stella Stevens, Orson Bean, Abe Burrows, Jack Carter, Carole Channing, Fred Gwynne, Anne Jackson, Durwood Kirby, Ruta Lee, Beatrice Lillie, Jack Lord, George Maharis, Chester Morris, Zero Mostel, Bess Myerson, Jack Paar, Dorothy Kilgallen, and others. Other paintings are expected from Garry Moore, Mary Martin, Red Skelton, Arthur Godfrey and Jackie Gleason.

Official hostesses at the show will be Kitty Carlisle, Joan Fontaine, Arlene Francis, Mary Healy, Sally Ann Howes, Dorothy Kilgallen, Bess Merson, Phillis Newman, Betsy Palmer and Susan Strasberg. Miss Channing and Abe Burrows will entertain.

Preview tickets are \$10. A G-T committee is handling the loan of the original art. Members are Ellen Ehrlich, Susan Binns, Betty Bealrd, Diane Hoffacker, Ann Kaminsky, Betty Mandeville, Roger Peterson, Geraldine Toohey and Marilyn Wolfe.

Jefferson Standard Broadcasting Co., operators of WBTV in Charlotte, has given television equipment worth \$47,500 to the South Carolina Educational Center. Charles H. Crutchfield, company president, said equipment included a complete television transmitter and associated parts plus film, slide projectors, master monitors, regulated power supplies and allied equipment.

The transmitter had been used by WBTV at its building on Spencer Mountain. Other equipment had been in use here and at WBTV, the company's station in Florence, S. C.

A typo in last week's VARIETY had William Matney, Negro member of NBC News in Chicago, doing the 10 Sunday newscasts on WNBQ. Should have been the 10 a.m. Sunday newscast, which will be incepted next month. The station then will be doing two regular newscasts on the Sabbath, one in the morning and one in the evening.

Eddie Cantor's reference in his recent VARIETY ad to a script on "The Three Brothers" did not spell out that the only songwriting freres in ASCAP are Charlie, Harry and Henry Tobias. In turn, several of their sons are now also prolific ASCAPers. Helen Strauss, head of the William Morris literary department, is offering "The Three Brothers" treatment as a tv series as well as a film script. Incidentally, they are related to the late Mrs. Eddie (Ida Tobias) Cantor.

The upcoming tv season has been an extensive remodeling job on two of ABC-TV's New York studios which will be housing the "Jimmy Dean Show," "100 Grand" and "The Price Is Right." The web's studio on West 66th Street is getting its seating capacity increased to 400, making it the top-capacity audience studio in Manhattan. The Ritz Theatre in Times Square is getting a new marquee and interior, a modernized control room, a new lighting board and airconditioning.

Sid Katz, supervising film editor for Plautus Productions, will join other film editors at the lecture rostrum of the Film Editing Workshop Seminar, to be conducted the week of Oct. 7, at N.Y.'s Henry Hudson Hotel. Katz is in charge of editing of "Defenders," "Nurses" and "Espionage."

Film producer-director Stanley Kramer has recorded a special 35-minute taped lecture concerning the role and function of the film editor for use at the forthcoming Camera Mart Film Editing Workshop Seminar. Kramer's taped lecture will kick off the seminar. Kramer said he could not attend in person because of a pic commitment.

Civil Rights March

Continued from page 27

that net and Norman Gorin will direct.

The nets have given the march big chunks of afternoon and evening program time. All are prepared to carry running afternoon coverage if trouble occurs.

If the march comes off without disorder, the webs have allocated these program schedules:

NBC will air three specials at 2-2:25 p.m.; 4:30-5 p.m. and 11:15-midnight.

CBS has one break scheduled for noon-12:25 and another half hour seg starting anywhere from 2-

3 p.m. An evening special will run from 7:30-8:30 p.m.

ABC has booked half-hour breaks at noon, 2 p.m., 4:30 p.m. and a possible show at 11:15 p.m.

Manning the anchors will be Frank McGee for NBC, Roger Mudd (day) and Walter Cronkite (evening) for CBS and Richard Bates for ABC.

Taking a different approach will be Metromedia with specials scheduled on Wednesday and Thursday. The first will be a wrap-up of highlights and sidelights scheduled for 10:30-11 p.m.

Immediately after the march, Metromedia will tape an hour interview and discussion program with march leader A. Philip Randolph and the Civil Rights leaders, Whitney Young, Roy Wilkins, James Farmer and John Lewis. Both programs will be aired by Metromedia stations WTTG-TV, Washington and WNEW-TV, New York, on Thursday (29). Rev. Martin Luther King Jr. was also invited but said "other commitments" prevented him from participating in the show. Some observers speculated that Rev. King's refusal to come on the show reflected disagreements within the Negro leadership.

Radio Biz Keeps Him Hoppin', Quits Mayoralty

Albuquerque, Aug. 27. The mayor of Alamogordo, N.M., has resigned from his city post, because the commercial radio business takes too much time.

He is Wayne Phelps, owner and operator of indie station KALG at Alamogordo, who resigned because he is taking over another station at Sherman, Texas, and doesn't feel he'll have time to devote to the mayor's job, too. He said he plans to be in Sherman quite a bit of the time, and didn't think it would be fair to Alamogordo to remain in the job.

At the same time, Phelps announced that KALG staff member Terry Clarke will take over as manager and co-owner of the operation.

Trailmaster' Coin

The "Wagon Train" repeats, running on ABC-TV's daily afternoon schedule under the "Trailmaster" title, is now 95% sold-out for the first 13 weeks of its run, starting Sept. 2. This new repeat series will be in addition to "Major Adams: Trailmaster," also culled from the "Wagon Train" library and running on Sundays at 5 p.m.

Major sponsors include American Chicle, Campbell Soup, Chunky Chocolate, Colgate, Du Pont, Ex-Lax, Frito-Lay, General Foods, Grove Labs, Hartz Mountain, Lever Bros., National Biscuit, Pharmaco, Plough Inc., Quaker Oats and Sweets Co.

British ATV Nixes All-Star Benefit

London, Aug. 27.

Local thrush Dorothy Squires crashed the headlines here at the weekend when she expressed—to the newsboys—her feelings about Associated Television's decision not to screen a benefit show she has organized at her home in Bexley, Kent for Sept. 8.

With toppers such as Acker Bilk, Tony Hancock, Frank Ifield, Russ Conway and several others in the show, Miss Squires said ABC-TV and Southern-TV indicated they would take the show if ATV ran it.

ATV nixed the idea because, among other things, the company had no indication that the artists concerned would be willing to let the charity performance be seen on tv.

Production—reportedly with a \$30,000 star line up—has been organized by Miss Squires for the Dr. Clark Memorial Fund for research into kidney transplantation.

WVTH Gets Slapped With \$100,000 Libel Action

White River Junction, Vt., Aug. 27.

A \$100,000 libel suit has been filed against radio station WVTH here for remarks allegedly made over the station against Attorney William R. Johnson of Hanover, N.H., in connection with misconduct hearings involving Hanover's suspected police chief, Andrew J. Ferguson.

The New Hampshire attorney, who is legal counsel for the Hanover Precinct Commission, claims "defamatory and libelous words" were used against him by Lee Nolan, president of the station, in an Aug. 9 broadcast.

After he reportedly had been served with papers in the litigation, Nolan said in a radio broadcast:

"I'm not a crusader nor do I want personal acclaim. If someone wants to shut me up, and keep me from speaking the truth on what is going on—then I have just begun to fight."

'Crowd's' 22 Arbitron

Schaefer Award Theatre on WGBS-TV, N.Y., which utilizes six specials and bumps the "Late Show" on various nights of the year, still hits the Arbitron ceilings with its selected features.

Last outing for Schaefer, with Seven Arts Associated's "A Face in the Crowd," drew an average Arbitron of 22.0, with a 63% share, Saturday evening, Aug. 3.

Upcoming Schaefer pic will be Labor Day eve, Sunday, Sept. 1, the feature selected, Columbia's "The Last Hurrah."

WCBS-TV Preps Legalized Gambling Study; Sends Own Unit to London

Cronkite

Continued from page 29

show out of their own working quarters, particularly for their second feed to the midwestern network. At the point the program "turns around" for the second feed, they have five minutes in which to update the show, and they can make changes on the spot in the newsroom, whereas a distant studio doesn't permit time for consultation and last-minute changes.

Program has received an affiliation of allegiance across the country, new clearances giving it greater coverage than the 15-minute show.

The countdown a week prior to air date is 169 markets. The 15-minute web news show had 171 markets, a greater number of station clearances, but in terms of coverage some key markets were left out of the 15-minute news picture. The key markets, in medium sized situations, have taken the 30-minute web evening news feed, thereby expanding web coverage of U. S. homes for the program. As in the past, most stations will take the news feed "live."

In the competitive NBC-TV vs. CBS-TV evening half-hour news race, pitting Huntley-Brinkley vs. Walter Cronkite et al., for other than the major markets, it will be a square-off mainly in the 6:30 to 7 p.m. slot. Five NBC-TV o&o's and two NBC-TV affils are understood to be telecasting the half-hour web feed at 7 p.m. Most of the remaining NBC-TV affils, like those of CBS-TV affils, are slotting the web news feed at 6:30 p.m.

Of course, the weight of markets such as New York, Chicago, Los Angeles and Philadelphia will be felt in the ratings, when the sets-in-use factor is considered, the 7 to 7:30 p.m. period drawing a greater sets-in-use than the prior half hour.

WNBC-TV's Hot Sponsor Allegiance to 'Saint'

There's solid advertiser support of WNBC-TV's notion to run fresh stuff against the late night feature pix this fall. The NBC New York flagship has scheduled "The Saint," hour gumshoe series out of Great Britain and syndicated in the United States by ITC, for 11:15 p.m. Sunday nights, and 11 sponsors (an initial sellout) have said amen with loot.

Signed for the first cycle—with Helena Rubenstein and Gaines Dog Food in the wings in case anyone drops out—are Carter, Toni, Simonize, Martin paints, Colgate, Quaker Oats, Chesebrough-Pond's, Lay's potato chips, Progresso foods, Warner-Lambert and Peperidge Farm bread.

WBNS-TV's Full-Hr. News

Columbus, Aug. 27. WBNS-TV is the first Central Ohio video outlet to program a full hour of news, Monday through Friday, starting Sept. 2. Segment opens with the expanded CBS-TV half-hour telecast at 6:30, followed at 7 by "Looking With Long," the Chet Long local news.

Earl Flora's sportscast is scheduled at 7:15 followed by Ray Briscoe's feature story.

WCBS-TV, N.Y., is going all-out in assembling material for a one-hour pubaffairs special on the issue of legalized gambling.

Station this week sent a production-research unit to London where it will join the N.Y. State Assembly team now studying legalized gambling abroad. Another WCBS-TV unit will leave for Wellington, New Zealand, and Australia where it will contact a New City investigative team later this month.

Both television units also will conduct independent research and bring back film footage for inclusion in the hourlong tv study of the social and economic aspects of legalized gambling as a source of revenue for the government. Station also has retained the services of Dr. Gary Steiner of Chicago U.'s Graduate School of Business to head up research for the project. Dr. Steiner is the author of "The People Look at Television," a study of audience attitudes published earlier this year by Alfred A. Knopf. The study was underwritten by CBS.

Research abroad will be directed by Dr. Eugene Webb, director of research at Northwestern U.'s Medill School of Journalism. Dr. Webb is now in England with WCBS-TV producer Bernard Beame and will later join associate producer Marc Brugnoli in New Zealand.

WCBS-TV pubaffairs director Ned Cramer has scheduled the documentary in October, prior to the Nov. 5 city-wide vote in the off-track betting referendum.

Jacqueline Babbitt

Continued from page 29

Directors Co. is turning out seven dramas and Irving Gitlin's unit be responsible for some 20 documentary-type shows.

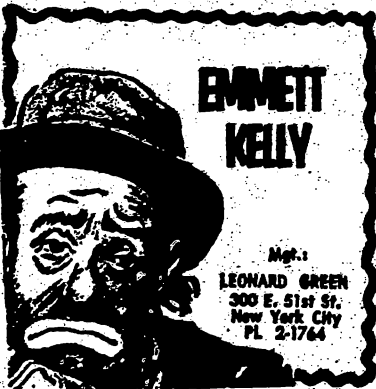
First shown in the Talent Associates group will be "The Bachelor Game," a sophisticated sex comedy by Irving Gaynor Nieman, starring Barry Nelson, Elliott Reid, Diana Van Der Vlis and Carolyn Groves. It was taped yesterday (Tues.) at NBC's color studio in Brooklyn.

Talent Associates has also since Bob Van Scoyk for a script about a perfect crime. This is in addition to a show about the recent British train robbery which Talent Associates prexy David Susskind is also readying for the Du Pont show. British writers are now at work researching the train robbery stanza.

Other shows by TA for Du Pont will include a drama by Stanley Greenberg about a man who, after swallowing poison accidentally, reevaluates his life in a stream-of-consciousness dramatic technique. Horton Foote has also been inked for a drama titled "Gambling Heart."



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Radio Reviews

OPEN MIKE

With Jimmy Hoffa, Bob DeHaven, others
 Producer: Jim Bormann
 Director: Al Linder
 55 Mins.; Wed. (21), 8:05 p.m.
 WCCO, Mpls.

That many setowners crave an opportunity to be heard over the air, asking questions and expressing views, is attested by the huge audience which this twice-a-week "Open Mike" attracts. It affords the chance by inviting listeners to telephone in their queries and put in a few words of their own on a special line devoted to the purpose.

The participating desire must be especially true when the CBS affiliated station can line up such guest notables as Jimmy Hoffa, Teamsters union president, and Lee Loevinger, newly-appointed FCC member, to occupy the answering post, as it did on two different nights last week.

Here for other purposes, Hoffa and Loevinger, sans any fees, agreed to standby in the studio and answer listeners' telephoned queries. What they and the telephoners had to say made for even more interesting and frequently heated and exciting radio fare than usual and built up to a worthwhile, first-rate program.

Hoffa was originally scheduled for 60 minutes, but readily consented to remain an additional 25, or 85 in all, when it became apparent that a veritable flood of telephone calls was ensuing. As it was, he could not begin to accommodate all of the listeners.

In all, Hoffa did answer 48 telephoners. He's, of course, a controversial figure, but the antagonistic questioners were few in number and, accordingly, verbal fireworks seemed conspicuously absent.

The ill-disposed telephoners told Hoffa to "drop dead," lambasted WCCO for having him on the program, wanted to know what he did with \$1,000,000 he supposedly has garnered and asked why the government likes the AFL-CIO leaders and not him, why he has been indicted, why the Administration and newspapers attack him and why he favors strikes when labor and management can't agree. Hoffa took such queries calmly and in good grace.

In the way he handled the telephone callers, put in an occasional word of his own on matters being discussed and how he directed himself toward Hoffa, staffer Bob

DeHaven left nothing to be desired as a moderator. Producer Jim Bormann and director Ed Linder also merit praise for the way they played their program parts. Rees.

IDLE HOURS

With Jim Runyon, narrator, guests
 Producer: Dick Orkin
 Writer: S. Dave Babbitt
 55 Mins.; Wed. 1:05-2 -m.
 KYW, Cleveland

The teenage problem has long been part of American society. The current phase is irritated even more by such factors as school drop-out, unemployment, social unrest, and a general tension throughout the world that is challenging and confusing. Through an extended series of candid interviews with teenagers, the "Idle Hours" captured the spirit and problem of metropolitan youth—their feeling of loneliness, frustration, confusion and sense of being misunderstood. Their honest expressions ran the entire gamut of youth, regardless of race or class.

Unfortunately, the 55-minute stanza gave only one side of the story—that of youth. There is another side: parents, educators, sociologists, police. In a community where there are several outstanding juvenile judges, and a community whose background is rich with success in social agency work in meeting the age-old question of juvenile delinquency, the other side of the problem should have been presented if for no other reason than the youngsters interviewed—and who might have listened—could have been helped.

Mark.

Radio Followup Comment

Barry Gray

Barry Gray, WMCA's controversial commentator, devoted 90 minutes last Sunday night and early Monday morning (25-26) to a panel discussion of racial discrimination patterns in New York housing. The discussion opened in the wake of a half-hour documentary, "The Unwanted," which was aired earlier this year and repeated to focus the conversation.

Stanley Lowell, chairman of the N. Y. City Commission on Human Rights, made an important observation about this documentary. He noted that this show had snipped sentences out of longer explanations by city officials and then used these fragments as responses to questions which were inserted by the documentary writer. While Lowell made no imputations of distortions or dishonesty about this particular show, he raised questions about the dangers of ripping phrases out of context in the hands of unscrupulous documentary makers.

The discussion of housing bias rambled mostly in generalities and officialese jargon. When a group of city and state officials get together, the talk will inevitably center around committees, commissions, systems, procedures, Section 2 and 18 of the State Code, etc., which might have been educational had it not been so stupefying in its bureaucratic narrowness.

Gray's participation in the discussion was less than no help. His observations about N. Y. housing pattern on the west side was shown to be faulty. His equating of the Harlem lower east side ghettos with the so-called "ghettos" of the wealthy Jewish communities in Long Island and Westchester revealed a remarkable insensitivity to the nature of the problem at hand. At one point, Mrs. Hortense Gabel, City Rent & Rehabilitation Administrator, said to Gray: "Barry, you missed the point" and he had badly. Gray insisted on carrying on some pointless banter with Lowell about the latter's proximity and he also threw in one tasteless commercial about a "fully integrated" line of cigarettes because it was manufactured in all colors.

Besides Mrs. Gabel and Lowell, the panel also included George Fowler, chairman of the State Commission on Human Rights and a prominent Negro leader, and James W. Gaynor, chairman of the N. Y. State Housing Authority.

Herm.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime plus periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 38)

WSB Total Area Homes: 113,000
 Metro Rating: 22
 Share of Audience: 44

SATURDAYS 9:00-11:00

Program: SATURDAY NIGHT AT THE MOVIES

- May 18 "GENTLEMEN PREFER BLONDES"
 Marilyn Monroe, Jane Russell
 1953, 20th Century-Fox, 20th Century-Fox TV
- May 25 "THE EGYPTIAN"
 Edmund Purdom, Victor Mature, Peter Ustinov
 1954, 20th Century-Fox, 20th Century-Fox TV
- June 1 "RIVER OF NO RETURN"
 Marilyn Monroe, Robert Mitchum, Rory Calhoun
 1954, 20th Century-Fox, 20th Century-Fox TV
- June 8 "THE DESERT RATS"
 Richard Burton, James Mason, Robert Newton
 1953, 20th Century-Fox, 20th Century-Fox TV

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Defenders 9:00-9:30	WAGA 101,600
Have Gun Will Travel 9:30-10:00	WAGA 101,700
Gunsmoke 10:00-11:00	WAGA 137,900

WAGA Total Area Homes: 60,100
 Metro Rating: 11
 Share of Audience: 44

SUNDAYS 5:30-7:00

Program: MOVIE MASTERPIECES

- May 19 "THE ENFORCER"
 Humphrey Bogart, Everette Sloane
 1950, Warner Bros., Jayark
- May 26 "RED CANYON"
 Howard Duff, Ann Blyth
 1949, Universal International, M&A Alexander
- June 2 "THE WARRIORS"
 Errol Flynn, Joanne Dru
 1955, Allied Artists, M&M Alexander
- June 9 "TROPIC ZONE"
 Ronald Reagan, Ronda Fleming
 1953, Paramount, Colorama

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Major Adams 5:30-6:00	WAIH 27,600
Meet The Press 6:00-6:30	WSB 60,400
Brinkley/Bowl 6:30-7:00	WSB 34,600

BALTO'S CRACKDOWN ON LOUD TRANSISTORS

Baltimore, Aug. 27.

An ordinance banning loud playing of transistor radio on public buses and streetcars has been signed into a law by Mayor McKeldin.

Signing caps long campaign by transit passengers who filed newspaper forums with pro (mostly) and con letters on annoyance of having to listen to blaring transistors while riding to and from destinations.

Representatives from Baltimore and Washington radio stations attending the hearing, held at the Mayor's office, to state objections to the bill.

They said they feared ban would affect their livelihood and reduce the sale of transistors. Later, the mayor, expressing lack of acceptance of this argument, said the public hadn't quit buying cigarettes because smoking is prohibited on buses and streetcars.

'20th Century'

Continued from page 29

documentary on tv, slotted as Benjamin cracked "in the soft underbelly of 'Mr. Ed,' has an enviable rating history, drawing a 35 to 40% share for its time period. Benjamin acknowledged that he's interested in the ratings and so is the sponsor. "I want to know that the people out there are watching us."

In addition to its network ride, "Twentieth Century" plays the 16m circuit in the U.S. and is syndicated in 30 countries outside the U.S. It's probably the most widely distributed and viewed documentary series ever. Other topics for this season include a profile of songwriter Harold Arlen, a profile of hockey player Stan Mikita of the Chicago Black Sox, an outing devoted to the depressed Appalachian area of Kentucky, the prosperity of in and around Houston, and "How Safe is Fail-Safe."

Benjamin's unit also is developing a series on World War I for '64-'65 season.

Brit. TV In Summertime

Continued from page 26

in most areas—gives both the major stations and the affiliates a flying start in prime time on the two days concerned and paves the way for a potential ratings fest.

Also hot from Granada is its "Odd Man" show which struck audience gold this year. With audiences exceeding 5,000,000 homes, the program has soared to rate as one of the top five network productions, giving Granada for the week ended Aug. 4, four out of the top six, "Unmarried Mothers" documentary and the two editions of "Street" being the others.

And while Granada, for the week in question, has five shows in the network Top 10, it also has more than any other station in most of the regional Top 10 charts (It is, however, beaten in some spots by ATV which produces seven days a week).

In its own area the North, for instance, Granada has two editions of "Street," a "Naked City" presentation, its "Unmarried Mothers" documentary its "University Challenge" quizzer, a "Desilu Mystery Theatre" presentation and "Mau-passant" in the top rated show graph, leaving ATV and ABC-TV (latter operating the area at week-ends) with two shows each in the same list.

In areas like the Midlands, ATV's weekday home of operations, Granada has five of its shows in the appropriate list compared with ATV's four and ABC-TV's two and BBC's one. In Central Scotland, Granada takes four of the Top 10 shows; ditto in the TWW, TTT, Border and UTV areas. In the nation's main market, London, Granada also scores four places in the prime show chart, but here it is topped by ATV which has five shows in the same list (three of which, incidentally, are produced at the Weekend).

All round the commercial network, the weight of Granada-TV's programming is being felt on an increasing scale on weekdays. Web takes from Granada on a Monday, for example, such prime time offerings "All Our Yesterdays," "Coronation Street" and "Uni-

versity Challenge" representing some 100 minutes of peak time.

On Wednesdays, Granada networks another click "Take A Letter" which precedes its Wednesday "Coronation Street" segment, giving the station another hour of network prime time. It also provides the "Mau-passant" dramatic series, documentaries, and takes part in the "TV Playhouse" and "Play Of the Week" dramatic cycles of which it provides one in three. And each of these is an all-web prime hour offering.

Jack Barry

Continued from page 26

Jayne and Audrey Meadows, Pat Harrington Jr. and Howard Morton. Barry will be exec producer of this and all other shows, will also emcee as he does on "Ad-O-Grams," nightly contestant show which bows tonight locally. Show replaces "Beat the Odds," which ran two years.

Barry has 26 "Jack Barry Show" segments in the can, with negotiations now on for syndication through Screen Gems. He is now beginning additional 26 tapings. Show moves to Saturday 7 p.m. slot, from earlier Sunday time. Kip Walton is producer.

Barbara Olson produced pilot of "Where Are You From," show which originally was purchased by Proctor & Gamble for ABC, but dropped when timeslot P&G wanted was not available. Barry said sponsor has indicated new interest under CBS deal.

Other staffers with Barry, who has 10 production people in his company, include Dorothy Kelly and Martin Wark. He expects to expand to 30 with additional activity. S. L. "Stretch" Adler, vicepee of Paramount TV and general manager of KTLA, packaged CBS deal.

Barry also continues to receive royalties from "You Don't Say," which went to NBC. Producer-emcee has been with Paramount TV since last October.

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P.D.'S 'COMPOSERS ANONYMOUS'

New British Music Wave Hits U.S. With Homegrown Sounds & Novelties

London, Aug. 27.

It is now becoming increasingly apparent to a&r men around the British disk business, that the way to crack the U. S. market is to be original. It was once a widely held theory that Yank diskers and buyers only wanted the stuff they were producing and, with increasing frustration, British record men merely emulated American recordings and unsuccessfully fired back to U. S. shores the same type of product that was flowing in.

Following a series of "lucky accidents," however, a new train of thought has emerged and, these days, the record producer who has designs on the lush American market is striving for something gimmicky—but, importantly, unique.

New thinking has come about in view of the sometimes fluke success in America of such disks as Andy Stewart's "Scottish Soldier," Lonnie Donegan's "Chewing Gum," Acker Bilk's "Stranger On The Shore," Frank Ifield's "I Remember You," and, most recently, Rolf Harris' "Tie Me Kangaroo Down."

Aforementioned disks have "gone in" in the face of a welter of rock disks in America and, right against any disk trends of the time, have caught the Yankee imagination via a Scottish lilt, or a novelty lyric, a unique clarinet solo or a yodel.

Lesson learned, the U. S. disker aiming to pull off a big one across the Atlantic, is now prepping to hurl everything and anything to a U. S. label in order to get distribution Stateside.

This stretches from satirical waxes, comedy numbers, musique concrete, oldtime revivals, "talkie disks" and many more, not forgetting a whole host of straight ballads which may, or may not, turn out another "My Kind Of Girl" (Matt Monro's American click) or of the calibre of Anthony Newley's "What Kind Of Fool Am I."

Influx of this type of material, pouring across the ocean from major diskeries like EMI and Decca, leading independent record companies like Pye and Philips and from upcoming outfits like Ember, Oriole, Island Records and several others, including music publishers and indie producers who have no established label, is landing at the door of the American diskeries.

Renewal Ownership of 'I Ain't Got Nobody' In Executrix-Sister Hassle

A legal hassle over the standard, "I Ain't Got Nobody," was touched off last week with the filing of suit in New York's Federal Court by May Hill, executrix of the late Roger Graham estate, against Elizabeth Graham Mulhearn, Mayfair Music, Jerry Vogel Music, Harry Fox and Spencer Williams. The suit seeks a declaration that plaintiff, as statutory successor of the song's lyricist has rights to the renewal copyrights; that any claim by Mrs. Mulhearn be declared null and void, and that Mayfair account for all uses and licenses.

The plaintiff claims that in 1938, Graham as co-author, and plaintiff as sole heir, entered an agreement with Joe Davis for publishing of the tune. (Mayfair was assigned the rights by Davis.) Graham, who died in '38, left no widow or heirs and it's claimed that the plaintiff as executrix became entitled to the renewal. The tune was written by Graham with Spencer Williams and the late Dave Peyton.

The suit states that Mrs. Mulhearn is a sister of the late Graham and as next of kin applied for renewal but plaintiff claims that as executrix was entitled to renewal rights. Mrs. Mulhearn had assigned the rights to Vogel.

The suit also charges that Mayfair and Vogel, without notice to plaintiff and in violation of the agreement, published the song since 1950 and have been licensing the rights via Fox, who, as agent and trustee for Vogel, has been collecting royalties.

NEW WRITERS ON OLD SONGS

By MIKE GROSS

Old songs may never die but their writers are slowly passing into anonymity. The composers of songs that have become Public Domain are losing their credits as the tunes' creators to the current-day writers whose contribution can be nothing more than a change in the arrangement.

It's all legal, however, and the veteran music bizites, who care about such matters, can do nothing but moan over the oldline writers' loss of recognition as their original compositions get new work-overs and new writer credits. The copyright law states that a new arrangement of a P.D. song constitutes a new version so the adaptor is within his rights to affix his own name to the song and exclude the creator.

Over the years this practice has been quite prevalent in the folk field but it didn't stir up much talk because, for the most part, the songs had been handed down from generation to generation without ever knowing who the original authors were. Many of today's folk singers have copyrighted their own "versions" and "interpretations" and list themselves as the authors (and often as the publishers) so that they can reap the rewards of the new royalty take.

But now that the "new version" trend is creeping into the pop music field, sentimental Tin Pan Alleyites are fearful that future generations may never know the names of the original writers of the songs that have become a part of musical Americana.

The original writer credit shut-out was put into the spotlight recently with the Capitol Records' release of a Nat King Cole album, "Lazy, Hazy Days of Summer." The LP's title is a new song written by Charles Tobias and Hans Carste, but included in the package are a flock of old songs with Cole and various collaborators getting writer credit on the disk and with mention of the original authors. Also, all of the "new versions" have been assigned to Comet Music, Cole's ASCAP publishing firm.

Among the "new versions" on the disk are: "On a Bicycle Built for Two"—it was written by Harry Dacre (words and music) under the title of "Daisy Bell" and copyrighted in 1892 by T. B. Harms, the disk credits Cole and Lee Gillette, latter is a Capitol artist and repertoire exec, as the writers; "After the Ball Is Over"—this song

(Continued on page 46)

20th Bows Global Ties With 'Cleopatra' LP

The global distribution wrapup for 20th Century-Fox Records was completed last week and the diskery is now prepping a broad merchandising and promotion campaign kicking off with the release of the "Cleopatra" soundtrack album.

New arrangements, representing substantial guarantees, also provide for the affiliates to release all soundtracks from all major releases of the film company. In addition, regular catalog merchandise and single product will be distributed by international outlets.

The new affiliates brought into the global lineup are: Gallo Africa Ltd., South Africa; Festival Records, Australia; Quality Records, Canada; Victor Co. of Japan, Japan; Festival Records, New Zealand; and Mareco Inc., Philippines.

In Europe, 20th Fox now has representation in 11 countries including EMI in England, Bel-Air in France, Carl Lindstrom Gesellschaft in Germany, and C.G.D. Record Co. in Italy. In Latin America, the diskery now has a 10-country distribution spread.

PHONO SALES AHEAD IN FIRST SIX MONTHS

Washington, Aug. 27.

Factory and distributor sales of phonographs hit a peak in June, the Electronic Industries Assn. disclosed. Bouncing back from a May slump, distrib sales rose to 315,043 from the May total of 205,048. June factory sales leaped to 455,199 from the 186,209 mark in May.

Distrib first sixmonth sales in 1963 were 1,759,470 compared to 1,429,687 for the same period last year. Similarly, sixmonth factory sales were 1,894,298 this year and 1,567,385 in 1962.

Wein's Jazz Fete In Ohio Swings Hot 70G Gross

Cincinnati, Aug. 27.

Continuation of annual Ohio Valley Jazz Festivals in Cincy was pledged by George Wein over the weekend while his second edition was outscoring last year's winners. The producer also made known that he will add a separate folksong fest, as per his Newport, R.I., pattern, inspired by the hootenanny sampling he injected Sunday (25) matinee during the three-night programming at Carthage Fair Grounds. For it the admission was lowered to \$2 from the \$3.50-\$6 scale.

Total attendance was 23,500 for a gross of \$70,000, compared with last year's turnout of near 16,000 and a \$47,500 gate.

Most of the talent for the second OVJF again came from Wein's Newport bash, including Dizzy Gillespie, Gerry Mulligan, Cannonball Adderley, Thelonious Monk, Phil Porter, Howard McGee, Maynard Ferguson and Nancy Wilson, plus the Newport Jazz Festival All Stars, with Wein, Bud Freeman and Ruby Braff.

It was a first here for many of the stars, including Charlie Byrd, Roland Kirk, Judy James, Dakota Staton, Nina Simone, Herbie Mann and Oscar Peterson.

Repeats were the Mulligan Quartet, David Brubeck Quartet and Cincy's Dee Felice Trio.

A local tv asset was the firsttime pickup of a program, the final hour of the Saturday night performance, by WKRC-TV.

Featured entertainers at the folksong session were Josh White, Ian and Sylvia, Lynn Gold and the New Lost City Ramblers.

Shows were emceed by Dick Pike, of WNOP, Cincy; Sid McCoy, of WCFL, Chicago, and Father Norman O'Connor, Boston's jazz priest.

Prager, Cohen Upped In Angel Sales Operation

Jerry Prager and Jack Cohen have been set as national merchandising manager and national sales manager, respectively, for the Angel label. They'll also handle the same functions for the Capitol Classics and Capitol of the World lines.

Until now, Prager has been in charge of both the sales and merchandising functions. He'll continue to headquarter at the diskery's Coast base.

Cohen had been Angel's eastern sales and promotion manager until his promotion to national sales manager. He'll work out of Cap's New York offices. Succeeding Cohen in his former post is Earl Price, until now an Angel sales representative in N.Y.

Capitol's 12-Month Gross In 16% Jump To \$48,604,000; Profits Near \$2-Mil.

JOAN BAEZ WARBLER TO 100G GROSS IN SIX

Folksinger Joan Baez's first summer tour of six dates pulled in an estimated 38,000 people for a \$100,000-plus take.

The dates (excluding the non-profit Newport Folk Festival) were: Ravinia Park, Ill. (July 24); Camden Music Fair, Haddonfield, N. J. (Aug. 3); Asbury Park's Convention Hall (Aug. 10); Oakdale Theatre, Wallingford, Conn. (Aug. 11); Boys' Club Auditorium, Pittsfield, Mass. (Aug. 14); and the Forest Hills Tennis Stadium, L. I. (Aug. 17).

More Tooters Join Suit Versus New AFM Rules

The \$6 per capita tax and several other rules passed at the June convention of the American Federation of Musicians was hit with another court action Monday (26). The new complaint filed in N. Y. Federal Court is signed by AFM members from various states in order to show the Court that there is a countrywide objection to the 13-point resolution.

The new action differs from the suit filed last week by N. Y.'s Local 802 dissidents in that it also seeks to prevent the Federation and all of its locals from putting into effect the 13 element resolution which includes the \$6 per capita tax bite. Local 802's suit only challenged the right of Local 802 to enforce the \$6 assessment.

In addition to the attack on the \$6 tax, the new suit objects to the percentage increase in initiation fees, which, it claims, if not stopped would cause some locals to increase their initiation fees as much as \$40, of which the Federation would get the entire bite.

The plaintiffs also claim that the resolutions passed at the convention were presented without any advance notice and that the union's by-laws say that such resolutions should be printed and distributed to convention delegates at the first session of the conclave. The plaintiffs say that the delegates should have received copies of the resolution on the first day of the convention (June 10) and not the third day (June 12).

It's understood that a number of the AFM Local officials have encouraged the filing of this suit in view of the manner in which the resolution was passed at a midnight session of the convention.

Some members fear that the increase in the initiation fees plus the \$6 per capita tax would mean dropouts and that these dropouts would work non-union. They say that there is much non-union work now and that this Federation move would worsen the situation.

'3-Penny Opera' Gets LPs In Two Languages

There will be a two-language disk push on the soundtracks from "The Threepenny Opera" this fall. RCA Victor has nabbed the rights to the English version of the film to be released in the U.S. by Joseph E. Levine, and London Records is prepping the German track of the pic.

The new film version of the Kurt Weill-Bertolt Brecht 1933 opera was tracked multilingually when it was filmed in Germany. Rights to the English version were acquired by Levine who made the disk deal with Victor. Featured in the pic are Curt Jurgens, Hildegard Neff and Sammy Davis Jr.

The Weill-Brecht work has seen lots of disk action over the years.

Capitol Records's sales took an upbeat course this past year hitting its highest level since 1959 and second highest mark in the company's 21-year history. The sales for fiscal 1963, ending June 30, were \$48,604,948, an increase of \$5,747,481 over the preceding year's \$41,857,465.

The profits before taxes were \$1,968,016, an increase of \$1,445,528 over the previous year's \$522,488. The earnings after taxes for the fiscal year amounted to \$2.17 per share of common as compared to last year's 76c per share.

Glenn E. Wallichs, chairman of the board and chief exec officer at Capitol, credited the 16% increase in sales to diskery's across-the-board click with pop and classical and single records. Cap's album sales reached an alltime high in fiscal '62-'63 while in the singles field the company had its hottest year since '57.

Wallichs pointed out at a board of directors meeting last week that Cap's electronics subsidiary, Electra Megadyne Inc., in its second year in business, doubled its previous year's volume. The firm's tv switching and/or broadcasting systems have been installed in four universities, four airports, and in commercial tv stations throughout the country.

On the Broadway end, Cap made another diversification move when it formed a partnership with legit producers Cy Feuer & Ernie Martin in their theatre ownership in New York and London and in their upcoming productions. For this coming Broadway season, so far, Cap has an investment (said to be around \$200,000) in the David Merrick-Ray Stark production of "Funny Girl" which will star Barbara Streisand.

In Cap's peak year, '59, the sales rackup was \$49,266,860.

The disk company is owned by EMI (Electric & Musical Industries) of England.

Profumo LP Satire To Ember in England & Newley in States

London, Aug. 27.

Notwithstanding the fact that Decca, a major diskery in this country, has declined to release the satirical album "Fool Britannia," Britain's upcoming indie outfit, Ember Records, which is coming in with a new bang in the current release field at the end of the week, has latched on to the wax to give its new sales drive an added, hypo. (Britain's Ember label, incidentally, has no ties with Ember Records in the U.S. headed by Al Silver.)

Elmer Kruger, boss of the Ember Label, says he is not perturbed by the fact that Decca didn't release "Fool Britannia" on grounds of taste, and is "just delighted" to be able to handle a record involving such talents as Peter Sellers, Anthony Newley and Leslie Bricusse, etc. Dickery expects at least a 50,000 sale for the album in this country.

In the U.S., Newley has formed Acapella Records for the release of the LP in the U.S. Ray Meinberg will distribute the disk via Ruzak Productions based in New York.

AFM Bans Coast Club For 'Non-Union' Use

Hollywood, Aug. 27.

AFMusicians International has placed the King Supper Club, Santa Barbara, Cal., and its operators, owner L. A. Collins and manager Val Ruffino, on union's nationwide "unfair list" for what is charged spot's "continued use of non-union musicians."

All member of Local 47 here are ordered to blacklist spot "until these (non-union) practices are discontinued," according to AFM International prexy Herman Kenin.

Jones' 'Loves Me,' Tjader's 'Jade,' Ferrante & Teicher's 'Pianos' Top LPs

JACK JONES: "SHE LOVES ME" (Kapp). Jack Jones has managed to win over a large audience in the pop market with his straightforward balladeering style. He'll be able to tighten his grip on the young fans as well as win over a good segment of the adult disk-buying crowd with this tasty roundup of substantial song entries mostly from the legitime field. Jack Elliott gives him a strong orch support and Jones is consistently winning on such songs as "She Loves Me," "Wouldn't It Be Lovely," "When I'm Not Near The Girl I Love," "I Believe In You" and such pop tunes as "Hit The Road To Dreamland" and "I Get Along Without You Very Well."

CAL TJADER: "SEVERAL SHADES OF JADE" (Verve). This is an arresting jazz conception, combining a swinging sound with Oriental motifs. Executed by a big band under the leadership of vibist Cal Tjader, this group of original compositions manages the blend in a tasteful, atmospheric style that achieves a certain consistency. A number of "Cherry Blossoms" is tinged with sentimentality, but most of the numbers are firmly based, particularly "Borneo," "Song of the Yellow River," and "Hot Sake."

FERRANTE & TEICHER: "HOLIDAY FOR PIANOS" (United Artists). The duo-piano work of Ferrante & Teicher gets another slick showcasing in this package pegged on a global spree. The song assortment culled from various countries gives the repertoire a snappy programming variety to be picked up by lots of spinners and results in lotsa sales. Opening with "Far Away Place," the boys make keyboard highlights of "A Foggy Day (In London Town)," "Arriverderci Roma," "April In Portugal," "Loch Lomond," "Calcutta" and "Wonderful Copenhagen." Nick Perito's orch supplies a full-blown musical spark.

STEVE LAWRENCE: "SINGING WEST" (Columbia). Steve Lawrence gets into the oater groove for this tune roundup and he offers a melodic tour around the range. He opens with a special material item, "How The West Was Sung," by Marion Evans & Bob Colby, and then takes off on a string of familiar like "Don't Fence Me In," "Wagon Wheel," "I'm An Old Cowhand" and some country & western items like "Half As Much" and "Your Cheatin' Heart." His mature handling of the repertoire with Evans' tasty arrangements, will appeal to the adults but it won't lose his kid fans, either.

JOE WILLIAMS: "JUMP FOR JOY" (RCA Victor). Count Basie's one-time vocalist who's been working a single in recent years, comes to the Victor roster with an excellent songalog, comprising standards and some new tunes. As always, Williams moves through his rhythm numbers with a powerful beat, yet with no obvious effort to knock anyone over. He also handles the ballads, like "I Went Out of My Way," "You Perfect Stranger" and "My Last Affair," effectively.

LAWRENCE WELK ORCH: "SCARLETT O'HARA" (Dot). Once again, Lawrence Welk has wrapped up a dozen pop hits into an attractive LP package. In this collection, Welk has included his own "Scarlett O'Hara" and "Breakwater" hits and added in such recent clicks as "Sukiyaki," "Tie Me Kangaroo Down, Sport," "Those Lazy, Hazy Crazy Days of Summer" and "18 Yellow Roses." In the typical Welk manner, the arrangements are bright and clear.

"ORIGINAL BROADWAY CAST PERFORMANCES" (Decca). The showtune buffs should have a ball with this one. The diskery has pulled a dozen nifties out of its vintage legit repertoire for a fine piece of Broadway memorabilia. Ray Bolger's "Once In Love With Amy," Walter Huston's "September Song," Gertrude Neisen's "I Wanna Get Married" and Mary Martin's "My Heart Belongs To Daddy" are of special interest because they've never been in an original cast album package. Among the goodies that come from

Decca's original cast packages are Betty Garrett's "South America, Take It Away," Gertrude Lawrence's "Getting To Know You," John Raitt's "Soliloquy" and Alfred Drake-Joan Roberts' "People Will Say We're In Love."

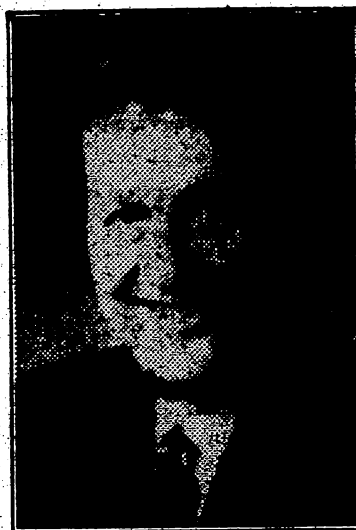
JIMMY SOUL: "IF YOU WANNA BE HAPPY" (S.P.Q.R.). Jimmy Soul has made a dent in the pop market with such solid single entries as "Twistin' Matilda," "Treat 'Em Rough" and "If You Wanna Be Happy." They're given a reprise in this package as well as several others that feature his hard-hitting rocking attack. The kids should help this one take off.

THE VENTURES: "LET'S GO" (Dolton). The penetrating guitar and the rocking rhythm that have been The Ventures' trademark are given an action-filled display as they run through some of the current teen disk faves. Among the sides that the kids will take to are "More," "Memphis," "Wipe Out" and "Sukiyaki" but all the others, too, will make good programming material for spinners with young audiences.

IRENE REID: "IT'S ONLY THE BEGINNING" (MGM). Recent songstress with the Count Basie band, Irene Reid is a powerfully belting performer in the blues tradition which she upholds very well. Miss Reid has a big, flexible voice which she drives through the upbeat numbers with compelling force, scoring on such numbers as "I Love Paris," "Hard-Hearted Hannah," "Every Day I Sing The Blues" and "Don't Get Around Much Anymore." She also impresses when she changes pace on the dramatic torch ballads, like "The Road To Heartbreak."

THE JOURNEYMEN: "NEW DIRECTIONS IN FOLK MUSIC" (Capitol). A new trio in the folksinging area, register with a lively style and a wide-ranging repertoire. The title of this LP perhaps claims too much in the way of novelty, but this combo impresses with a fresh enough approach to get attention. Most striking element of this group is its incorporation of some straight old-fashioned jazzy flourishes into its arrangements, such as in their new version of "Stackolee," "San Francisco Bay," and "Ja-Da," a pop oldie which could come back via this slice, and "One Quick Martini," a rocking slice.

SIR WINSTON CHURCHILL: "Colpix" (Colpix). Bud Greenspan, who has made a career of putting assorted tapes into disk form, has come up with a potent addition to the recorded-history shelf in this two-LP package of Sir Winston Churchill's speeches during the



LAWRENCE WELK

Presents His New Double Hit Dot Record
"BREAKWATER" B/W
"SCARLETT O'HARA"

war years. Churchill's effectiveness as a phrasemaker and an inspirational orator are pinpointed anew in this recap. Even though the speeches are more than two decades old, a lot of the material remains quite stirring. David Perry supplies fine narrative bridges but it's Churchill's voice that carries the package.

Combo Review

CHARLIE LEWIS TRIO

Instrumental
Playboy, Phoenix

When Charlie Lewis discovered the 88's he became another Arizona U. English-lit major who went astray. Lewis & Co. have been serving up their peculiar form of jazz interpolations for the aficionados since the PC cut its preem ribbon.

Lewis has been rattling around these environs for several years fronting itinerant combos with meagre recognition or success. His batoning was negative, lacked drive and he tended to let his sidemen intimidate him. Apparently the extended gig at this penthouse boite has shored up his confidence. He enlisted the aid of Roy Yancey, a driving bassist, and Dave Cook, a dedicated young skinman, and galvanized the trio into one of the best laboring in the local vineyard.

The group's tonal comments are ultra-hip but not lathered with trick gimmicks or the esoteric mystique affected by their way-out contemporaries. They corral a frivolous, infectious blend rich with mischievous nuances. They stick pretty close to evergreens but can dig deeper stuff. Group is a solid gamble for wax but should be used sparingly in saloons where terping is featured. O'Haf.

Longplay Shorts

Bob Rosen's first chore as director of special projects at Colpix Records will be on the exploitation buildup of "Sir Winston Churchill, First Honorary Citizen of the U.S.," a two-pocket LP produced for the label by Bud Greenspan. Upcoming in Columbia Masterworks schedule is "None But The Lonely Heart," a packaging of violin favorites by Isaac Stern. The Clancy Bros. & Tommy Makem kick off their fall season with a week-long engagement at Scotland's Edinburgh Festival Sept. 2-8. The group's LP, "In Person At Carnegie Hall" will be released by Columbia in September. "Tipsy Trombone (A Lazy Escapade)" by Warren Covington has just been recorded by the composer on the Decca label, simultaneously with the publication of a trombone solo and piano accompaniment of the work by Mills Music.

In the magazine field: Gene Lees has a piece tagged "The Bossa Nova Bust" in the September issue of HiFi/Stereo Review and Nat Hentoff works over "Gospel As Gimmick" in Aug. 15 issue of The Reporter. H. S. Stuttman Publishing Co has moved into the recording field with a two-LP package entitled "Come, Woo Me," consisting of 10 "wooing scenes" from various plays by William Shakespeare. It was produced and directed by Arnold Moss and stars Kim Hunter. Recording was done by Jerry Newman, of Stereo Sound Studios. The title song of Charles Fox's "Just For Fun" album on Gema will be used weekly on Sonny Fox's "Just For Fun" tv series on N.Y.'s WNEW-TV. Larry Wilcox, who did the arrangements for Terri Thornton's Dauntless LP, "Somewhere In The Night," will also arrange thrush's Columbia album. Meantime, singer is set for a date at N.Y.'s Apollo Theatre Sept. 6-13.

Metop singer Regina Resnick left for England last week to record excerpts from "Kismet" for London Records. Mantovani is conducting the orch on the package. Columbia Records will bring its engineering equipment into L.A.'s Coconut Grove this week to record an on-the-spot LP with Barbra Streisand. American conductor Antonio de Almeida will be guest conductor for a concert with the French Radio Orchestra on Sept. 10 in the Salon de la Radio in Paris. He returns to Germany immediately after the Parisian date to prepare for the Sept. 12 European preem of Samuel Barber's "Andromache's Farewell" in Stuttgart.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

DION DI MUCI DONNA THE PRIMA DONNA

(Columbia) You're Mine
Dion Di Muci's "Donna The Prima Donna" (Disal*) is in the familiar rocking style used before he added his surname to his billing but all things being equal it's still a natural for the clicko spinning trail. "You're Mine" (Disal*) rocks in a ballad blues groove that'll do especially well along the juke circuit.

ROLF HARRIS I KNOW A MAN

(Epic) Nick Teen and Al K. Hall
Rolf Harris' "I Know A Man" (Miller*) is another winner for the Australian singer who clicked recently with "Tie Me Kangaroo Down, Sport." The slice is a breezy folk-styled item that has lots of spinning drive. "Nick Teen and Al K. Hall" (Beechwood*) is a bright novelty item that treats smoking and boozing in a frivolous manner.

ARTHUR PRYSOCK MY WISH

(Old Town) Stella By Starlight
Arthur Prysock's "My Wish" (Frank-Rinimer*) showcases a winning ballad from Meredith Willson's "Here's Love" tuner with a sincere reading that makes it an effective pop entry in all spinning areas. "Stella By Starlight" (Famous*) brings an appealing lilt to an oldie giving it good programming chances.

ROY ORBISON BLUE BAYOU

(Monument) Mean Woman Blues
Roy Orbison's "Blue Bayou" (Acuff-Rose*) has a potent instrumental grip and an intriguing vocal approach to take over the spinning action on lots of turntables. "Mean Woman Blues" (Gladys*) is a free-wheeling blues swinger that's good for jumping around the juke.

SAM FLETCHER MY WISH

(Warner Bros.) As Time Goes By
Sam Fletcher's "My Wish" (Frank-Rinimer*) is another rendition of the warm ballad from Meredith Willson's "Here's Love" legituner and the delivery gives it a lot of spinning charm. "As Time Goes By" (Harms*) takes the oldie for a good ride via a persuasive vocal push.

LES BROWN JR. SWEET DREAMER

(Liberty) Wait a Little Longer
Les Brown Jr.'s "Sweet Dreamer" (Marvin*) spins out a solid ballad line with a refreshing vocal style that gives it standard stature. "Wait A Little Longer" (Marvin*) has a neat ballad lilt that will attract a lot of spinners.

PETE FOUNTAIN WOMEN OF THE WORLD

(Coral) China Nights
Pete Fountain's "Theme From Women Of The World" (E. B. Marks*) puts the Riz Ortolani-Nino Oliviero pic melody into a clarinet setting that builds its programming potential and could help it take off as another pic theme stepout, "Mondo Cane." "China Nights" (Leeds*) brings a New Orleans clarinet style to an Oriental motif and it blends well enough for an okay spinning bet. Charles (Bud) Dant's orch backs Fountain's clarinet on both sides.

THE RIGHTEOUS BROS. MY BABE

(Moonglow) Fee-Fi-Fidly-I-Oh
The Righteous Bros.' "My Babe" (Ray Maxwell*) is stepping out as a Coast-originated click because of its insinuating beat and lyric angle that stirs teen emotions. "Fee-Fi-Fidly-I-Oh" (Ray Maxwell*) is a novelty takeoff of "Someone's In The Kitchen With Dinah" that adds up to a lot of noise.

RAY ANTHONY ORCH TOYS IN THE ATTIC

(Capitol) Oh, Steal Away
Ray Anthony Orch's "Theme From Toys In The Attic" (United Artists*) plays up a haunting melodic theme with the slick instrumental touches that the programmers will find hard to resist. "Oh, Steal Away" (Moonlight*) spotlights Ray Anthony's sharp trumpeting against a happy vocal chorus background.

JOHNNIE RAY LONELY WINE

(Decca) I Can't Stop Crying For You
Johnnie Ray's "Lonely Wine" (Rosarita*) has a strong ballad flavor with some of the weeping ingredients that have worked so well for him in the past and could win over an entirely new crowd. "I Can't Stop Crying For You" (Time*) is a big ballad weeper that could find a spot in today's market, too.

DENNIS VOLPE THE HOUSE WHERE JOHNNY LIVES

(RCA Victor) Before You
Dennis Volpe's "The House Where Johnny Lives" (Screen Gems-Columbia Pictures*) is a lighthearted ballad with an attractive teen peg to attract the young disk crowd. "Before You" (Larry Taylor*) works along a lilting ballad line with a pleasing vocal.

THE GLENCOVES DON'T KNOCK

(Select) Ginny's Come Home
The Glencoves' "Don't Knock" (Joy*) is a rocking invitation to a jumping swing affair and it'll be picked up for a spinning payoff. "Ginny's Come Home" (Joy*) takes an old folk song ("Jimmy Cracked Corn") for an updated ride.

BIG DEE IRWIN SOUL WALTZIN'

(Dimension) Happy Being Fat
Big Dee Irwin's "Soul Waltzin'" (Screen Gems-Columbia*) is a try at introducing a new dance concept, a rocking beat in three-quarter time for a non-polite waltz. It's delivered potently. "Happy Being Fat" (Screen Gems-Columbia*) has some amusing angles.

LESTER YOUNG STRING CHORALE SEA WINDS

(Atco) Spinning Jenny
Lester Young & His String Chorale's "Sea Winds" (Ludlow*) sails along a dramatic instrumental course and "good music" programmers should take it for a long spinning cruise. "Spinning Jenny" (Ludlow*) weaves a pleasant instrumental spell that's okay for mood music programmers.

*ASCAP. †BMI.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Last No. Wks.
Wk. Wk. On Chart

1	1	21	ANDY WILLIAMS (Columbia) Days of Wine & Roses (CL 2015)
2	3	33	PETER, PAUL & MARY (Warner Bros.) Moving (W 1473)
3	4	3	ALLAN SHERMAN (Warner Bros.) My Son the Nut (WB 1501)
4	8	95	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
5	12	15	BEACH BOYS (Capitol) Surfin' U. S. A. (T 1890)
6	7	26	LAWRENCE OF ARABIA (Colpix) Soundtrack (CP 514)
7	2	18	BYE BYE BIRDIE (Victor) Soundtrack (LOC 1081)
8	5	21	HOW THE WEST WAS WON (MGM) Soundtrack (1E5)
9	9	6	VARIOUS ARTISTS (Capitol) Shut Down (T 1918)
10	18	3	TRINI LOPEZ (Reprise) Trini Lopez at P.J.'s (6093)
11	10	10	CLEOPATRA (20th-Fox) Soundtrack (FXG 5008)
12	14	22	TONY BENNETT (Columbia) I Wanna Be Around (CL 2000)
13	11	6	LITTLE STEVIE WONDER (Tamla) 12 Yr. Old Genius (240)
14	15	7	NAT KING COLE (Capitol) Lazy, Crazy Days of Summer (T 1932)
15	16	20	JOHNNY MATHIS (Columbia) Newest Hits (CL 201F)
16	20	10	AL MARTINO (Capitol) I Love You Because (T 1914)
17	6	9	JAMES BROWN (King) James Brown Show (826)
18	13	66	PETER, PAUL & MARY (Warner Bros.) Peter, Paul & Mary (W 1449)
19	19	19	BARBRA STREISAND (Columbia) Barbra Streisand Album (CL 2007)
20	40	25	JOAN BAEZ (Vanguard) Baez in Concert (VRS 9112)
21	43	3	OLDIES BUT GOODIES, Vol. 5 (Original Sound) Various Artists (M 5007)
22	17	10	HENRY MANCINI (Victor) Uniquely Mancini (LPM 2692)
23	21	20	NANCY WILSON (Capitol) Broadway My Way (T 1828)
24	28	22	KINGSTON TRIO (Capitol) Kingston Trio No. 16 (T 1871)
25	47	5	FERRANTE & TEICHER (UA) Themes From Cleopatra (UAR 3290)
26	35	4	TYMES (Parkway) So Much in Love (P 7032)
27	42	4	ASTRONAUTS (Victor) Surfin' With the Astronauts (LPM 2760)
28	23	13	NEW CHRISTY MINSTRELS (Columbia) Tah Tahs (CL 2017)
29	26	56	TONY BENNETT (Columbia) I Left My Heart in San Francisco (CL 1869)
30	32	33	ROBERT GOULET (Columbia) Sincerely Yours (CL 1931)
31	22	2	KINGSTON TRIO (Capitol) Sunny Side! (T1935)
32	30	69	ANDY WILLIAMS (Columbia) Moon River (CL 2017)
33	36	9	FRANK SINATRA (Reprise) Concert Sinatra (R 1009)
34	39	4	ROLF HARRIS (Epic) The Me Kangaroo Down (LN 24053)
35	24	13	SMOTHERS BROS. (Mercury) Think Ethnic (MG 30777)
36	44	31	HENRY MANCINI (Victor) Our Man in Hollywood (LPM 2604)
37	29	7	BILLY VAUGHN (Dot) Sukiyaki & 11 Hawaiian Hits (DLP 3523)
38	25	12	JOAN BAEZ (Vanguard) Vol. II (VRS 9094)
39	27	2	NEW CHRISTY MINSTRELS (Columbia) Rambha (CL 2055)
40	31	7	PERCY FAITH (Columbia) Themes for Young Lovers (CL 2023)
41	50	21	PETER NERO (Victor) Hail the Conquering Nero (LPM 3638)
42	46	7	TOVARICH (Capitol) Original Cast (TAO 1940)
43	33	2	JOHNNY CASH (Columbia) Ring of Fire (CL 2053)
44	48	10	THE VENTURES (Dot) Surfing (BLX 2022)
45	—	1	SURFARIS (Dot) Wipe Out (DLP 3535)
46	—	1	JAMES BROWN (King) At The Apollo
47	—	22	ROY ORBISON (Monument) Greatest Hits (MLP 8000)
48	43	19	ROBERT GOULET (Columbia) Wonderful World of Love (CL 1993)
49	—	1	BOBBY VINTON (Epic) Blue on Blue (LN 24068)
50	—	1	NANCY WILSON (Capitol) Hollywood My Way (T1934)

HOOT MEANS LOOT AT CARNEGIE FEST

New York's hootenanny scene has clearly changed. In the 1940s it meant that Pete Seeger & Co. were entertaining a bearded and barely bearded bunch at the union-labeled quarters at 13 Astor Place. Last Saturday (24), a package billed as "Hootenanny 63" played to a capacity Carnegie Hall audience, and the program notes comfortably referred to the hoot as "a relatively new form of show business." The gross for two performances (matinee and evening) was \$13,321. All seats sold at \$2.50.

Format had Burt Rogel serving as guitar-slinging emcee, complete with corny gags and attempts at savvy show biz intros. Acts ran the gamut from mediocre to fair; but the audience, comprising the teens-to-twenty set, enjoyed itself as it hand-clapped accompaniment to all. None of the 10 acts presented has the polish needed to rate as first-class attractions, but a few definitely have the potential. Standout was Danny Cox, endowed with a rich baritone and solid guitar technique. Crowd sang along to his rendition of "Everybody Loves Saturday Night," to which he sang French, Spanish, German and Russian versions. He intro'd "Swing Down Chariot's Comin'" by incisively noting that spirituals were nothing more to him than songs his mother sang—until he heard folksingers making money with them—and that's when they took on meaning.

Tracey Newman, a pretty blonde and one of the original New Christy Minstrels, clicked with three songs, and a satirical trio, The Esoterics, drew yocks with their "intellectual rock 'n' roll" bit and "The Whooping Crane Stomp," with a portly young man named Dick Farshler displaying an excellent comedic sense. Also good were the Bluegrass Playboys (these days, Bluegrass can do no wrong) and an English music hall type act, the Billson Brothers, whose stint included the current Rolf Harris pop tune, "Tie Me Kangaroo Down, Sport." Final act was New Yorker Phil Campos, whose intense dramatic style and cynical humor was sometimes effective, sometimes disconcerting.

The capacity audience, attracted by ads that mentioned no names, and producer Hal Zeiger's announcement from the stage that another show would take place at Carnegie on Oct. 13 would seem to indicate clearly that since the Forties, something new can be gained from the hoot: loot. *Jame.*

Noel Coward Showtunes Banned On Aussie Air

Sydney, Aug. 27. Five songs from Noel Coward's legit musical "Sail Away" have run into censor trouble here. The tunes have been labeled "offensive to public taste" and banned for broadcasting in Australia. The ban follows an edict from the government-controlled Australian Broadcasting Commission.

The songs labeled "offensive" by the Federation of Commercial Broadcasting Stations are: "Beatnik Love Affairs," "Useless, Useful Phrases," "The Passenger Is Always Right," "The Customer Is Always Right" and "Why Do The Wrong People Always Travel."

"Sail Away" had a short run on Broadway several seasons ago. The original cast album of the tuner was issued by Capitol Records. Coward's next score for Broadway, due this season, is "The Girl Who Came To Supper." Columbia Records has the original cast album rights.

Pete Seeger Pulling Big Aussie Advance

Melbourne, Aug. 27. Folksinger Pete Seeger, due here for two one-night stands at Melbourne's 2,500-seater Town Hall mid-September looks like a sellout with over half the seat already sold. The idea is already being mooted to put on extra performances.

Seeger's Down Under appearances are being presented by Peter Mann. Other Aussie cities to be toured by Seeger are Brisbane, Newcastle and Sydney. He'll also be going to New Zealand.

Bagdasarian Stays With Liberty; WB Gets Bill Cosby; Other Deals

British Disk Best Sellers

London, Aug. 27.
Sweets For My Sweet
(Pye) Searchers
Bed To Me Daykotas
(Parlophone)
Confessin' Ifield
(Columbia)
Twist & Shout (EP) Beatless
(Parlophone)
Twist & Shout Tremeloes
(Decca)
Devil In Disguise Presley
(RCA)
In Summer Fury
(Decca)
Legion's Last Patrol Thorne
(HMV)
I'm Telling You Now Dreamers
(Columbia)
Sukiyaki Sakamoto
(HMV)

Ross Bagdasarian and his "Chimpunk" brood will continue to hole up at the Liberty label. A new agreement was reached last week in which Bagdasarian, who created the "Chimpunk" characters on disk, will continue to give Liberty exclusive release rights to all new "Chimpunk" product and the diskery will continue to represent the entire back catalog.

In addition to recording "Chimpunk" platters, Bagdasarian will be featured as an artist under his own name. First of such records, "Lucy, Lucy" backed with "Scallywags and Sinners" is headed for immediate release. Bagdasarian's plans also include the recording of a new Christmas LP for release this year.

Warner Bros.: Bill Cosby
Bill Cosby, Negro comedian who came to the tv forefront in recent weeks via appearances on NBC-TV's "Tonight" show, will now hit the disk groove via the Warner Bros. label. His deal with WB was set by Sandy Glass, who recently took over the disk division at the William Morris Agency.

Benton, Mercury In Royalty Row

Singer Brook Benton filed suit in N. Y. Federal Court last week against Mercury Records for alleged breach of contract by withholding and concealing upwards of \$750,000 in royalties.

Mercury, on the other hand, filed a counterclaim action asking for \$1,000,000 in damages according to answers. The answers also ask for dismissal of the suit. The diskery claims that in 1962 it made payment of \$100,000 which constituted an overpayment. Merc also claims that Benton breached the contract by the termination of the contract.

Benton's suit seeks a full accounting and a declaration that his contract with Merc be terminated. Benton originally signed with Merc in 1959 and the contract had been amended from time to time.

COPENHAGEN JAZZERY'S DON CHERRY OPENER

Copenhagen, Aug. 27. Leading off the fall season in the fashionable "jazz house" Montmartre here is the N.Y. Contemporary Five, featuring trumpet player Don Cherry. The group will be followed in late September by multi-instrumentalist Ronald Kirk. Practically every U.S. jazz musician who visits Europe sooner or later turn up in the Copenhagen "jazz house," so called as it is not a club but rather a restaurant with modern jazz as its main dish. During the last year more U.S. jazz musicians have worked regularly here than in Paris, formerly Europe's jazz capital.

Among regular performers at the Montmartre are Bud Powell, saxists Dexter Gordon, Don Byas and Ben Webster plus Paul Gonzales when he is in town with Duke Ellington's band. What might be called "modern mainstream" jazz is what the customers at Montmartre prefer, but the house policy is to feature ultra-modern experimental groups like pianist Cecil Taylor's quintet in between.

Sante Fe Catholics Honor Stravinsky

Albuquerque, Aug. 27. Again this year, composer Igor Stravinsky has been awarded one of the highest honors ever given to a non-Catholic by officials of the church.

Following a sacred concert in St. Francis Cathedral in Santa Fe on Sunday (18), Stravinsky was invested with the insignia of Knighthood in the Order of St. Sylvester. The honor was presented by the Rt. Rev. Msgr. George Rieffer, administrator of the Santa Fe archdiocese, in the name of Pope Paul VI. In October last year, Pope John XXIII conferred on Stravinsky the papal honor of Knight of St. Sylvester with Star. Stravinsky conducted a performance of his composition, "Mass," in the cathedral again this year, the second year in a row. It is part of a once-a-year sacred concert given by the Santa Fe Opera Co. under patronage of the church.

20th Century-Fox: Emotions, Others

The buildup of 20th Century-Fox's disk roster continued last week with the signing of The Emotions who just got off a ride on the Kapp label. Others coming into the 20th fold are Micki Lee and Little Joe Cook, formerly on Epic; Sue Austin, a folk singer; January Jones, who's been featured on NBC-TV's "Tonight" show; The Heightsmen, formerly on the Imperial label, and Betty Madigan, who recently etched for Coral. All artists have releases scheduled through the next four weeks.

Command: Lee Evans
Pianist Lee Evans has been added to Command's artist contingent. He's scheduled to record his first album under the Command banner within the next month. Evans comes to Command after a long stint with Capitol Records.

RCA Victor: The Page 7

Page Cavanaugh's new septet The Page 7, has been signed to RCA Victor. Their first LP for the label, "The Page 7—An Explosion In Pop Music" will hit the market in October. The group guests on Ed Sullivan's CBS-TV show Oct. 6.

'Japan's Len Bernstein' Named Music Director of Ravinia's Longhair Fete

Chicago, Aug. 27. Seiji Ozawa has been named music director of Chicago's suburban Ravinia Festival, a summertime longhair event here for the past 29 years. Technically, Ozawa will replace Walter Hendl, whose title was artistic director of the festival and who resigned at the close of the season a fortnight ago because of other summer commitments in New York.

The 27-year old Japanese maestro will also be resident conductor at Ravinia, batoning the orch for four or five weeks of what will probably be a 14-week festival season. He came to the attention of the Ravinia board of trustees this past summer when he was brought in as last minute replacement for guest maestro Georges Pretre. His pair of concerts received enthusiastic notices.

Earle Ludgin, board chairman of the Ravinia trustees, calls Ozawa "a second Leonard Bernstein." He'll be given a three year contract.

Kardale Heads T.P.

Chick Kardale, veteran music man, has returned to the New York music business scene to handle Teddy Powell's publishing combine. He'll be general professional manager for T.P. Music and Maggie Music.

Karsdale, who had been working out of town for the past several years, once handled Martin Block's music publishing enterprises in N.Y.

On the Upbeat

New York

David Rosner, product manager for single records at Columbia Records, back at his desk after a two-week duty with the U. S. Army Dominic Frontiere will compose the score for the MGM-Seven Arts production "A Global Affair". The Crystals inked Scandore & Shayne as their personal manager. Johnny Tillotson headlines the weekend bill at the Shell House, L. I., Sept. 20-21. Singer Mike Clifford set for a week (Sept. 2-9) at Atlantic City's Steel Pier. Jimmy McHugh will tape a Steve Allen tv show Sept. 19 with singer Fran Jeffries. King Curtis' combo set from a run at Birdland from Sept. 5 through Sept. 18. Gene Krupa begins a three-weeker at the Metropole, Friday (30).

Mannie Greenfield brought The Group into his managerial stable. Combo now consists of Larry Benson, Jull Christman and Art Lang. Bandleader-composer King Guion now in tv packaging with Dan Lounsbury. MGM Records' radio promotion men Jules Rifkin and Buzzy Willis winding up a Coast tour this week. The Apollos are being held over at The Eighth Wonder in Greenwich Village for the third month. Tony Bennett will begin a three-weeker at the Copacabana on Oct. 10. Teddy Buckner's dixieland orch set for a shot in the Frank Sinatra pic "Four for Texas" and also get a Reprise Records release in deal. Stevie Wonder, 12-year old on the Tamla label, is set for Murray Kaufman's revue at the Brooklyn Fox Theatre starting tomorrow (Thurs.).

George Chakiris, currently in London filming United Artists' "633 Squadron," will record in English and Italian the title song for "Bebop's Girl" for Capitol Records' release here and in Italy. Song is from the film Chakiris recently completed in which he costars with Claudia Cardinale. Songwriter Pinky Herman penning the theme for the "Billiard Party" tv series now being filmed in N.Y. Gladys Shelley penned words

and music for "He Will Call (And You Will Fall)" and "Her Makeup Kit" which Steve Clayton etched for Decca. Dick Caruso, MGM diskier, currently at the Warwick (R.I.) Musical Tent in "West Side Story."

Freedomland has a casting call out for folksingers and musicians for a folk festival scheduled the week of Sept. 2. Singer Jerri Farrell, recently featured with Vincent Lopez's orch, is now vocalizing with the Paul Martell orch at Roseland Dance City. Bobby Wood, Joy Records diskier, inducted into the U.S. Army last week at Fort Knox, Ky. Joy plans to continue recording sessions with him while he's in the service. Peppino di Capri, Italian pop singer, will make his American debut at Carnegie Hall Sept. 29. Landi Enterprises is promoting the date.

Philadelphia

Pep's Musical Bar, shuttered for two-weeks vacation, opens with Labor Day matinee featuring Lambert, Hendricks & Bevan. Kal Mann, composer-manager of Chubby Checker and Dee Dee Sharp, back from a round-the-world trip. Local booker Bill Honney concentrating on the college circuit. His fall semester list brings Richard Maltby's orch to Gettysburg; Theodore Bikel and Dave Brubeck to the U. of Pennsylvania; the Phoenix Singers, Franklin & Marshall and Glenn Miller's Band, U. of Delaware. He has also set the Kingston Trio for Convention Hall, Oct. 5. Ray Fox's new group, the Surf Singers, cut their first LP for Colpix this week. Camden singer Billy Abbott signed by the William Morris office. Billy Krechmer's combo at the Jam Session has added Jimmy Small, trombonist, and Andy Boyd at drums. Norma Mendoza clefled "Hey! Pretty Baby," Merv Griffin's new Cameo-Parkway release. She does the vocal riffs, and her husband Jimmy Wismer plays piano on Al Martino's "Painted, Tainted Rose" click. St. John Terrell skeds some special events to follow the regular season at his Lambertville Music Circus with Dixie Gillespie slated for Sept. 9; the Modern Jazz Quartet, Sept. 15; Brothers Four, Sept. 14; the Chad Mitchell Trio, Sept. 15. Guy Lombardo at Drexelbrook, Sept. 16.

Chi Negro Musicians

Continued from page 1

crimination), participation in every elected office—integration from bottom to top" before it will give up its assets and sacrifice its identity as a labor union.

"Naturally," Samuels states, "it is difficult for the board of directors of Local 208 to defend its position in this controversy because of the current popularity of the word 'integration,' which means so many different things to so many people that it is hard to define. In this instance, we feel that integration without participation is meaningless."

FREDDIE BELL

and ROBERTA LINN

with THE BELL BOYS

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and then 8 weeks until Dec. 1
SAHARA HOTEL, Las Vegas

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VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Last No. Wks.	Wk. Wk. On Chart	Label
1 4 7	CANDY GIRL Four Seasons	Vee Jay
2 5 4	IF I HAD A HAMMER Trini Lopez	Reprise
3 3 7	BLOWIN' IN THE WIND Peter, Paul & Mary	Warner Bros.
4 7 7	DEVIL IN DISGUISE Elvis Presley	Victor
5 1 9	FINGERTIPS Little Stevie Wonder	Tamla
6 6 9	WIPE OUT Surfaris	Dot
7 8 3	HELLO MUDDA, HELLO FADDUH Allan Sherman	Warner Bros.
8 9 4	MY BOYFRIEND'S BACK Angels	Smash
9 2 7	JUDY'S TURN TO CRY Leslie Gore	Mercury
10 15 6	DANKE SCHOEN Wayne Newton	Capitol
11 17 3	THE MONKEY TIME Major Lance	Okeh
12 13 5	MORE Kai Winding	Verve
13 18 3	FRANKIE & JOHNNY Sam Cooke	Victor
14 19 7	MOCKINGBIRD Inez Foxx	Symbol
15 10 5	GREEN GREEN New Christy Minstrels	Columbia
16 14 11	SURF CITY Jan & Dean	Liberty
17 18 11	MEMPHIS Lonnie Mack	Fraternity
18 24 2	HEAT WAVE Martha & Vandellas	Gordy
19 32 3	MAKE THE WORLD GO AWAY Ray Price	Columbia
20 11 12	SO MUCH IN LOVE Tymes	Parkway
21 28 3	YOU CAN NEVER STOP ME LOVING YOU Johnny Tillotson	Cadence
22 27 7	DENISE Randy & The Raindrops	Rust
23 41 3	I WANT TO STAY HERE Steve & Eydie	Columbia
24 21 5	HEY GIRL Freddie Scott	Colpix
25 23 2	SURFER GIRL Beach Boys	Capitol
26 12 11	EASIER SAID THAN DONE Essex	Roulette
27 36 3	MARLENA Four Seasons	Vee Jay
28 43 5	LUCKY LIPS Cliff Richard	Epic
29 20 9	JUST ONE LOOK Doris Troy	Atlantic
30 47 5	I WHO HAVE NOTHING Ben E. King	Atco
31 26 5	TRUE LOVE NEVER RUNS SMOOTH Gene Pitney	Musicor
32 25 3	PAINTED TAINTED ROSE Al Martino	Capitol
33 — 1	BLUE VELVET Bobby Vinton	Epic
34 29 12	ABILENE George Hamilton IV	Victor
35 38 12	TIE ME KANGAROO DOWN Rolf Harris	Epic
36 30 3	WAIT TILL MY BOBBY GETS HOME Darlene Love	Phillys
37 31 6	MY WHOLE WORLD IS FALLING DOWN Brenda Lee	Decca
38 39 3	DAUGHTER Blenders	Witch
39 37 6	TILL THEN Classics	Musiconote
40 34 2	DROWN MY SORROWS Connie Francis	MGM
41 33 3	TWIST IT UP Chubby Checker	Parkway
42 22 9	DETROIT CITY Bobby Bare	Liberty
43 — 1	IT'S TOO LATE Wilson Pickett	Verve
44 46 15	SWINGIN' ON A STAR Big Dee Irwin	Dimension
45 48 2	GROOVY BABY Billy Abbott	Parkway
46 45 2	DESERT PETE Kingston Trio	Capitol
47 50 12	PRIDE AND JOY Marvin Gaye	Tamla
48 49 7	TIPS OF MY FINGERS Roy Clark	Capitol
49 44 3	SHAKE, SHAKE, SHAKE Jackie Wilson	Brunswick
50 35 7	I WONDER Brenda Lee	Decca

P.D. Composers

Continued from page 43

was written by Charles K. Harris (words and music) and copyrighted in 1892 by Charles K. Harris, the disk lists Cole, Gillette and Ralph Carmichael, latter is orch conductor of the LP, as the writers.

Also, "In the Good Old Summertime"—it was written by Ren Shields (words) and George Evans (music) and copyrighted in 1902 by Howley, Haviland & Dresser, the writer credits on the record go to Cole and Edith Bergdahl. "On the Sidewalks of New York"—it was written by Charles B. Lawlor and James W. Blake (words and music) and copyrighted in 1894 by Howley & Haviland, on the disk it's Cole and Bergdahl again.

And for "There Is a Tavern in the Town," which gets an "anonymous" writer credit in Julius Mattfeld's "VARIETY Music Cavalcade" but lists Moses King as copyright owner in 1883, the writer credits on the record go to Cole and Bergdahl.

The index department of the American Society of Composers, Authors & Publishers report that on several of the aforementioned songs more than 100 different writers are credited with "new versions" and their own copyrights.

The copyright situation in the U.S. is hanging in the air. The Washington lawmakers have granted a three-year period of grace (on copyrights expiring Sept. 19, 1962 to Dec. 31, 1965) until a decision on a revision of the 1909 Copyright Law can be reached. The law now protects a copyright for 56 years (28 years on the original term and 28 years on the renewal). Among the proposals for a revision are 1) to have the work copyrighted for 50 years after the death of the author, or 2) to protect the work for a straight 75-year period from the date of the original copyright.

If a change in the copyright law does come about, it will give the original writers a longer hold on their works before the "new versionists" are permitted to take over. It won't prevent the original writers from eventually falling into oblivion. What's being worked out now is a possible way of postponing it.

THE ANSWER MY FRIEND IS

"BLOWIN' IN THE WIND"

PETER, PAUL & MARY • WB 5368
CHAD MITCHELL TRIO • KAPP K 510 X
JERRY JACKSON • KAPP K 543
BOB DYLAN • COL. CL 4986
DENNIS & RODGERS • CRS 300 X
ARTHUR LYMAN • HI-FI L 1013
BOB HARTER • LIBERTY LRP 3330
JACKIE DeSHANNON • LIBERTY LRP 3320
ODETTA • RCA LPM 2643
THE KINGSTON TRIO • CAPITOL T 1935

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THE TIPSY TROMBONE

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New York City

RUBY and the ROMANTICS

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(Hey There)

LONELY BOY

on

KAPP Records #K-544

FAMOUS MUSIC CORPORATION

PRUNING TIME AT AGENCIES

New Jersey Resorts Gross \$1.8-Billion, But Nitery Biz Dips; Motels Booming

Atlantic City, Aug. 27. The annual Miss America Pageant, which gets underway here Sunday (1) with the arrival of the 52 girls from all parts of the nation who have won state or city beauty and talent contests, winds up what Mayor Joseph Altman declares has been one of the most successful summers in the resort's long history.

This is substantiated by a report released here by Robert A. Roe, commissioner of the New Jersey Department of Conservation & Economic Development, which said that this was a record breaking summer for all New Jersey resorts.

This has been the best season in five years, he said, estimating that resort business had reached an estimated \$1,800,000,000. There was a slight increase in hotel business but a 10-20% increase in motel trade with nightclub business "off somewhat."

In other resort areas his report revealed:

Ocean City—Increased 10 to 15%; Bradley Beach, up 10%; Wildwood, up 5%; Seaside Heights up 12%; Cape May, up 20%; best year ever for hotel-motel business; Asbury Park, up 6%; Long Beach Island, up 5%; Long Branch, up 8%; Manasquan, up 2-5%; Ocean Grove, up 5%; Point Pleasant, up 7%; Lands region, definite upsurge in general resort business conditions over last year.

Miss America selection Saturday night, (7) will again be carried by CBS-TV for two hours, 10 until midnight, from Convention Hall.

Gov. Richard J. Hughes this year will act as grand marshal of the three-hour Boardwalk parade Tuesday night (3). Candidates for Miss America appear on floats and in automobiles put at their disposal while they are in the city. It will be their first appearance before the public.

To set off the girls there will be 30 bands spaced between the 34 floats, seven of which will carry Miss America candidates, all seeking Pageant awards from judges in their stand at Convention hall.

Bert Parks is again the emcee. The Pageant is put on by a group of resort business leaders headed by Albert Marks, who serves as its president with Leonore Slaughter its long time executive director. The group is a non-profit organization.

'Holiday On Ice' In 1236 Kickoff

Knoxville, Aug. 27. "Holiday On Ice," which made the 1964 debut, here was attended by 39,932 people, grossing around \$123,000. The seven-day stand provided a near capacity for each performance at Knoxville Civic Coliseum. Only at the Sunday programs, two matinees, did there seem to be a lag in attendance.

The show will now tour 43 cities and several foreign countries. Producer Morris Chalfens said the show will return to Knoxville in 1964 for the 1965 rehearsals.

CULTURAL EXCHANGES RESUME WITH LIMON CO.

Washington, Aug. 27. The State Dept.'s cultural exchange freeze on professional performers ended Monday (26) when Jose Limon's dance company left for Australia and a 16-week tour of the Pacific.

The Limon troupe opens Aug. 30 in Sydney, Australia and from there will go to Malaya, the Philippines, Singapore, Cambodia, Thailand, Taiwan, Hong Kong and Japan. Not included in the swing of the Pacific arc are Laos and South Viet Nam.

Besides performances the troupe will also participate in work shops and lessons in modern American dance.

CNE Bounces Bumps

Toronto, Aug. 27. Bump-and-grind cuties are currently taking a beating at the Canadian National Exhibition, Toronto, where not a "girlie" show is seen on the midway.

Where the CNE last season offered as many as six burlesque attractions, this year there are none at all, with J. W. (Patty) Conklin, midway impresario, opining that economics and not morality halted the "girlie" shows. The midway attracted some 3,000,000 payees last year and realized close to \$900,000 for the 15 days.

Conklin is operating some 60 shows at the CNE this year, with the "family trade" gross switching to rides and fun houses, with ever-popular bingo games accommodating as many as 40 customers at a sitting.

Sammy Davis Jr.'s Hot A.C. Current; Take Tops 150G

Atlantic City, Aug. 27. Sammy Davis Jr. wound up a two-week stand at Club Harlem Wednesday night (21) longest he has ever played in the resort where he has entertained during the season for many years, by establishing a new attendance and gross record for the 700-seat bistro. SRO for most of his 28 appearances, he entertained approximately 28,000 people during his stay here during his scheduled appearances.

On top of this he appeared before groups raising funds for drives, etc., plus when he was honored by the NAACP. All such events took place in Club Harlem. Last was a benefit performance his final night when he helped to raise \$2,000 for the Washington Freedom Marchers.

"Sammy gave the entire town a shot in the arm" said Larry Steele, producer of "Smart Affairs," which show he headlined while here.

Estimated take during his appearance was well over \$150,000, and it may go up to near \$200,000 when the final figures are in. Nitery had a \$4 admission and \$5.50 minimum on weekends and \$3 admission and \$4 minimum on other nights.

It appears that Davis will be the only major night club attraction to come into the bistro strip here this summer. Neither Frank Sinatra or Dean Martin will play the 500 Club, where they have appeared in other years. Other night clubs have never gone for such top flight entertainment.

Dave Blackburn Heads Texas Theatre at Fair

David T. Blackburn has been named general manager of the Texas Pavilions and the Music Hall at the N. Y. World's Fair starting next April. Blackburn, who has been public relations director for Six Flags over Texas, a Dallas Amusement Park also operated by Angus G. Wynne Jr., who is heading the Texas fair operations, has been given a two-year leave of absence from the latter post.

Wynne stated that Blackburn will remain with the Great Southwest Corp., parent firm of the Fair and Six Flags operations, as a consultant while serving in the Fair post.

The Music Hall will have a show produced for it by Compass Productions entitled "To Broadway with Love," which will be a cavalcade of legit musical production on the Stem.

ACTS GOTTA HIT OR GET OFF LIST

The mathematics of agency operation may force a lot of acts from being represented by majors. Costs of maintaining an act on the book by the big offices is rising and it's foreseen that at least one office will be lopping talent from the lists.

Some acts are being told, for example, that the office hasn't been doing too well for them and it might be better for them to go elsewhere. In other instances, acts who ask for releases are having no difficulty in getting them. In some cases, representation contracts are not being renewed. However, this doesn't mean that the majors aren't inking new talent. They will still go after promising new acts or established performers. It's those that have reached a certain plateau of earnings, aren't advancing, but who may regress, that are being encouraged to take off.

The agency setup calls for each percenter to bring in three times his own salary in order to meet bare costs of maintenance. Thus an agent to make any kind of show on the books has to concentrate on acts that are more meaningful commission earners. It's axiomatic to agents that it takes less time and effort to sell a wellknown talent than to attempt to convince a buyer that an unknown, no matter how cheap, would do the trick. Thus, the preference for agencies for names.

To add to the problems of the percenteries, the personal appearance departments earn the least in the offices, and yet they entail the largest expenses. The offices have long held that they lose money in New York cafe bookings for the simple reason that a representative portion of the office has to see the act on opening night. They have to bring other buyers in to see him, and if an act generates heat, network and ad-agency men must be brought in. Unless an act is in a long-running legitter, little money is to be made in that field as well. They argue that it's a good thing that films and video bring in a lot of revenue, otherwise they would have to run an office for names only.

The agencies also argue that packages in recent years have become more important revenue-wise than acts. All this, it's claimed, tends to make the office toppers extremely cool to having a large list of clients. The executives have been after the agents to be more careful as to whom they go after. They argue that it costs money to maintain an act on the roster of the office, and unless the agency can do justice to them in terms of growth and employment, it's an injustice to both to keep them on the list.

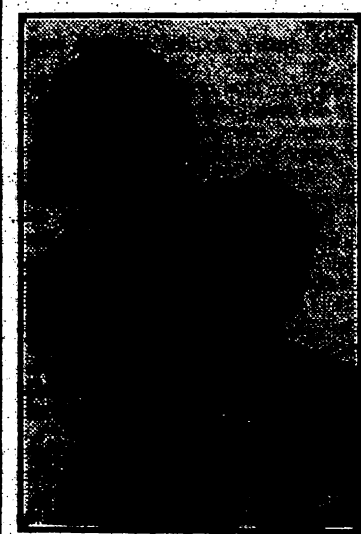
PP&M-ODETTA-NERO'S SMASH \$80,000 IN D.C.

Opening a one-week stand last Monday (26) at the Carter Barron Theatre, Washington, D.C., a package consisting of Peter, Paul & Mary, Odette and Peter Nero have already sold out for the entire week's engagement, through this Sunday evening (1). This has prompted the 4,000-seat ozone theatre's management to make a request it has never made previously in its 10 years of operation, asking the show's presenter, Super Attractions Inc., to give the house an extra day with the package.

SRO Monday-Sunday week has guaranteed an \$80,000 gross for the gig and Super Attractions is working out arrangements to see if the unit can play the requested extra performance. International Talent Associates represented the artists in the deal.

Blue Angel, N. Y., set to resume for the fall season next Tuesday (3) with a bill comprising Woody Allen, Max Morath and Emily Yancey.

Fresh Talent Tilt to N.Y. Nitery B.O. Opens Search for New Headliners



NELSON EDDY and GALE SHERWOOD

"...a resounding success. Theirs is a happy union of vocal talent and pleasing personalities."—Frank Quinn, N. Y. Daily Mirror. "Nelson has a terrific find in Gale."—Nick Kenny, same. "His voice is as good as it ever was."—Milton Esterow, N. Y. Times. Now at the Roaring Twenties, Albuquerque. A. P. A., Inc., handles

Federal Agency Steps In to O.O. N.Y. AGVA Vote

The Bureau of Labor Management Reports is slated to supervise the nominations and elections of the New York local of the American Guild of Variety Artists. Nominations are to take place at a meeting to be held Sept. 25 at the Americana Hotel. It is the first time that a Federal body has stepped into an AGVA election.

BLMR participation came as a result of the complaint lodged with that body by AGVA member Vic LaMonte after last year's election when more ballots were in the ballot box than members present. LaMonte in a petition to the BLMR, cited violations of the Landrum-Griffin Act as well as violations of the AGVA constitution, which he said, prohibits nominations and elections to take place before a 10-day interval.

As a result of the LaMonte complaint, members will be able to nominate candidates with written nominations but an in-person seconder must be present. N.Y. Local will vote on members of a board which in turn will elect a prexy.

BLMR has the right to step into the AGVA election on the ground that the Landrum-Griffin Act provides for filing of financial statements of the various branches of the union. Many of the statements filed with the BLMR were not acceptable because the reports were not signed by a duly elected president and treasurer. National administrative secretary Bobby Faye, who has signed previous reports, is ineligible to sign the statements because he is not an elected officer.

Bertram Mills Circus Goes Into Red for 88G

London, Aug. 27. For the first time since it became a public company in 1947 the Bertram Mills Circus has had a loss. The accounts for the year ended April 5 last show a loss of \$88,309, whereas in the previous year there was a profit of \$12,118.

The company is passing its dividend, but stockholders will receive a distribution of one cent on every 28 cent unit held.

The sudden upbeat in New York nitery grosses during the past few weeks has given renewed vigor to the contention of many that new and exciting talent, rather than names, will be the keystone that will lure lost audiences back to the cabarets.

It's pointed out that the business at the Americana's Royal Box with Phyllis Diller; the boxoffice strength at the Copacabana during the stand by Kay Stevens, which ended last week, and the recent stand at the Plaza's Persian Room by Kaye Ballard and currently continuing with Enzo Stuarti, is providing support for the theory that excitement and freshness will rekindle the glamour of going out rather than names.

However, the sole exception (but one open for argument) is the tremendous business being done by Harry Richman in his 10-day stand at the Latin Quarter. Richman, of course, remains a name albeit one who hasn't been active and on Broadway for many years. He has brought in a lot of customers long missing from the Latin Quarter. He has brought in virtually every celebrity in town. Many hope that their presence will provide an aid to his comeback. Nevertheless, Richman's engagement has created a lot of excitement, both at the boxoffice and in the press.

While Richman's successful LQ stand is causing a lot of comment, it's the momentary impact of the new names that is providing a lot of financial vitamins to the cafes.

It's this situation that may cause a re-evaluation in niteries. Many questions have started making the rounds in the past few weeks. One of the foremost is the efficacy of new talent who offer surprise and as well as excitement, over the assured values of the names who have made good year after year in the cafes. One facet of this problem is the dwindling audiences for many headliners. A hefty per-

(Continued on page 50)

AGVA Bd. Hears Penny's Appeal

Appeals by Penny Singleton on her 10-year suspension from the American Guild of Variety Artists was heard Monday (26) at the AGVA offices in New York by the Appeals Board comprising George Price, chairman, Jay Lester, member of the national board from Denver; and Armand Marion, board member from Montreal.

Miss Singleton, who was suspended for a 10-year period, was represented by her eastern attorney, Henry M. Katz, and the AGVA case was argued by attorney Bernard Streit.

The board must decide the case before Sept. 3 as per instructions from the Federal Court in Los Angeles, which granted a continuance in Miss Singleton's suit against AGVA on the ground that steps were taken within AGVA to adjudicate the matter. Miss Singleton is seeking restoration of her membership rights and a spot on the AGVA national ballot for the post of president. Incumbent Joey Adams is currently unopposed in his quest for re-election.

This is the second time that Miss Singleton has been suspended by the union. A previous suspension, for five years, also prevented her from having her name on the ballot.

Coincidentally, Price, who is one of those deciding her case, started the chain of events that was to wind up in her removal from the presidency during the AGVA convention in Washington in 1959. After a tirade by Price against Miss Singleton, Miss Singleton walked out of the meeting saying that no lady could listen to such abusive language. Her refusal to come back to the meeting resulted in the national board voting her out of office.

Jet Age's Small, Small, Small World Gives Hawaii Its Peak Tourist Year

Honolulu, Aug. 27.

It's now a cinch that Hawaii will be host to more than 400,000 tourists this year, a figure some 13% ahead of 1962. Dollar volume is expected to hit a whopping \$170 million.

August has emerged as a peak-of-peaks month with major hotels operating at capacity or near-capacity and the secondary and lesser hotels also cashing in on the bonanza. On one weekend alone, it was estimated there were between 20,000 and 25,000 tourists in Hawaii, as many as 15,000 of them wedged into Waikiki alone. Even the "dog" rooms have had waiting lines, a situation that will continue through Labor Day.

Upswing is attributed to conventions, group movements and people deciding to make "last fling" vacations, along with a premature influx of the fall carriage trade. Latter group generally shuns Hawaii in the summer.

It's the jet age, of course, that has created this it's a small, small, small world scene. Mainlanders who never before ventured west of Catalina island are trekking to Waikiki. On the other hand, some of the wealthy sophisticates of yesteryear figure they've already done the Hawaii bit and are heading out to newer tourist meccas. Despite the boom, Isle operators realize Hawaii faces strenuous competition from other Pacific ports for the travelers' dollars.

It's admitted vacationists aren't spending as much time as they used to. This indicates that while Hawaii will continue as a strong "destination" area, it's also becoming a stopover point for vacationists who then jet on to Japan, Hong Kong, the Philippines, Australia, New Zealand and/or Tahiti.

Compensating for this is the fact Hawaii is drawing increasing numbers of visitors arriving from the Orient and Australia. That this eastbound trend is spiraling is

evidenced by these figures: 11,000 tourists arriving from the Orient and/or Australia in 1953, 100,000 (estimated) arriving this year. And once Japan lifts currency controls, thousands of new tourists will be arriving from Tokyo each year. In fact, several thousand Japanese have been faithfully saving their yen just so they can vacation in Hawaii.

The entire tourist picture here, as in other resort areas, is changing. The majority of tourists are coming over on strict budget packages, counting their dimes and quarters as avidly as milady counts her calories. This means that, to the spare-no-expense set are, in some significant instances, having their problems. The cut-rate beaneries, conversely, are thriving. This is obviously the case in Waikiki. The Neighbor Islands, with some classy resorts, would seem to be luring the bigger-income travelers who are heeled with travelers' checks and credit cards.

Right now, nobody's complaining, natch. But nobody's forgetting that Hawaii tourism traditionally has its seasonal drops as well as its ups. Nonetheless, it's Hawaii's biggest tourist year ever.

Hub Cafes at Par

Boston, Aug. 27.

Nitery biz in Hub and environs looks to run about the same this upcoming season as last with no new entries so far.

Blinstrub's, Steuben's and Statler Hilton terrace room will be the three supper clubs functioning in the city. Outside the city, the Frolic, Revere, only club operating continually 52 weeks a year with talent, and the Monticello, Framingham, will be booking shows.

Monticello opens Sept. 19 with Marlene Dietrich in her nitery act; Steuben's opens Sept. 21. Blinstrub's and Statler open after Labor Day.

GAC Diversifies With Crash-Car Show Tour

Hollywood, Aug. 27.

General Artists Corp., following the line of various industrial concerns which have embarked upon widerange diversification programs, is extending its own activities far afield and for first time is handling a crash-car show, Jack Beck's "Tournament of Thrills," Philly outfit of stunting stock-car drivers.

Henry Miller, GAC coast veepee, has booked an edition of Beck's stunters (he has several troupes working around country) for Sept. 14-Oct. 18 series of dates in Japan. Miller will also accompany the trick on its trek to Orient. Okinawa engagements spanning Oct. 29 to Nov. 4 follow.

High sway-pole act also has been added to lend a circus touch to touring show.

Rene Bardy Wins 503G Award From Defunct LV Spot

Carson City, Nev., Aug. 27.

A Federal Court jury last Friday (23) awarded a whopping \$503,481 to Paris producer Rene Bardy against a pair of defendant corporations no longer operative. MCA Artists Ltd. and El Rancho Hotel were two of the defendants in the suit. MCA talent agency closed its offices last July and El Rancho shuttered down three years ago after a fire which ruined its showroom and casino.

The jury, which deliberated less than four hours after a three-week trial, found that defendants conspired to squeeze Bardy out of his claims on "La Nouvelle Eve" show which played El Rancho in 1959. Layout was brought in by Bardy on a 10-week contract and renewed for another eight weeks. Bardy claimed he was never paid for the latter period. He averred that later in the summer a show called "La Nue Eve" opened at El Rancho which infringed on his production and was artistically inferior to his show thereby impairing his professional reputation.

Jury gave Bardy \$27,281 compensatory damages against El Rancho Operating Corp. operator of El Rancho for the breached contract action. It also awarded \$251,000 compensatory damages and \$225,000 punitive damages against El Rancho, Inc., El Rancho Hotel Operating Corp., Beldon R. Katleman, major stockholder in both corporations, MCA, Roy Gerber of MCA and now with GAC, and Matt Gregory, also of MCA.

New Cal. Tourist Layout, \$3,000,000 Busch Gardens, Due To Open Next Summer

Hollywood, Aug. 27.

Ground was broken for the \$3,000,000 Busch gardens last week with completion of the tourist spot sketched for summer of 1964. Slated for construction on a 17½ acre site adjacent to Anheuser-Busch's \$25,000,000 Van Nuys brewery, the Gardens will comprise artificial lagoons, forests, gorges, lakes and waterfalls. Additionally, a 3,500 foot elevated railway, the Skyrail, will be built to afford visitors an airborne view of the brewery.

Highlight of Gardens visit will be a boat tour of the three major sections — Palm Island, Central Lagoon and The Gorge. Rubberneckers will view a wide range of rare tropical fowl in simulated natural settings. Tour winds at the Budweiser Pavilions where guests will be offered opportunity to imbibe company's brew.

Trained bird shows are to be presented in a 450-seat amphitheatre in the Bird Island area. These will be patterned after the ones featured in the Tampa, Fla. Busch Gardens.

Both the Florida and Van Nuys developments derive their inspiration from the Pasadena Busch Gardens which were swallowed up by that city's expansion in the late '20s. Florida Gardens opened three years ago, last year attracting over 2,000,000 oglers.

Japanese Hotel Construction Booms Via Tieups With Global Hotel Chains

Tokyo, Aug. 27.

Foreign tieups by Japanese hotel interests are on the upswing, reflecting heavier hostelry investments, recognition of the value of foreign management and of affiliations with global hotel chains.

The \$13,000,000, 478-room Tokyo Hilton, which opened here less than two months ago, was built by the Tokyo Electric Express Railway Co. (Tokyo) and is being operated by Hilton Hotels International.

Now under construction is the \$28,000,000 Otani-Sheraton Hotel, which will have 1,500 rooms, making it the largest hostelry outside the U.S. At 20 stories, it will become Japan's tallest building. Targeted opening is for next July, to catch the Olympic traffic. The Sheraton Corp. will manage the hotel, being built by the Otani Heavy Industrial Co.

The Fujita Kanko Co., which operates hotels in some of Japan's key cities and resorts, has made a pact with Western International Hotels. The Hotel New Japan in Tokyo has also made and entered into an arrangement, this one with the Sheraton Co.

Reversing this trend, the Kokusai Kogyo Co. bought the 514-room Hotel Princess Kaiulani in Honolulu from the Sheraton Co., in anticipation of next April's expected removal of travel restrictions for Japanese, after which at least 20,000 Nipponese are expected to visit Hawaii annually.

Pushing its operations beyond Japan's borders, Tokyu concluded an agreement with the Guest House in Taipei under which a 15-story hotel will be built there with Chinese funds, to be managed by the Japanese outfit. Tokyo recently purchased the Ryukyu Hotel on Okinawa.

T. D. Orch Joins Roster Of U.S. Names Inked For U.K. Tours By Davison

London, Aug. 27.

British talent agent Harold Davison is to import the "Tommy Dorsey orch" package show into Britain next January for a 16-day stint kicking off at the Astoria, Finsbury Park, London. Package includes the whole orch led by Sam Donahue, Frank Sinatra Jr., Helen Forrest, et al.

Deal is part of Davison's importing program which sees the arrival here of such U. S. artists as Sarah Vaughan and Count Basie (Oct.); Erroll Garner (Oct.); Stan Kenton Orch (November), probably Duke Ellington (Feb.) Ella Fitzgerald (March-April) Ray Charles (May) and one or two others including Buddy Greco, Brook Benton and Lesley Gore.

According to Davison, the type of entertainer he is bringing over from the U. S. in the main is not related to the diskcharts. He tends to doubt that the record buyers provide the bulk of concertgoers, and thus, as a promoter, aims to get the more adult audience with more adult performers.

In the cases of the Kentons, the Garners, the Basies, etc., Davison says, the British jazz fans, though a minority compared with pop music enthusiasts, are sufficiently keen on their music to make such all-expense-paid treks by big Yank bands a worthwhile project.

Vaude, Cafe Dates

New York

Jimmy Dean booked for the State Fair, Lincoln, Neb., Aug. 30 . . . Barry Sisters lined up for the Holiday House, Milwaukee, March 13 . . . Davis & Reese pacted for the Robert Goulet show at the Latin Casino, Feb. 11 for four weeks . . . Milt Kamin off to Miami to visit his ailing father . . . Brenda Lee goes into Blinstrub's, Boston, April 20 . . . Carmen Cavallaro booked for La Fiesta, Juarez, Mex., Sept. 27 . . . Jack Yellin to pen tunes for the "George White Scandals" which opens in October at the International Theatre Restaurants.

Chicago

Legit actor Dennis Kennedy making his debut as a standup comic at Old Town North . . . Margaret Whiting goes into the Camellia House of the Drake on Sept. 9 . . . Buddy Greco opens the New Living Room here Aug. 28, with Freddie Bell & the Bellboys and Roberta Lyon following on Sept. 14 . . . Dink Freeman plays Suttillier's in Dayton, Sept. 9-14 . . . Ford & Reynolds play Eddie's in Kansas City Sept. 5 for two weeks, followed by Dave Barry and Susan Barrett . . . The Cork Club in Houston has Tony Bennett for two stanzas, opening Sept. 19 . . . Nicki & Noel have a two-week date at the Savoy Hotel in England in mid-September . . . Mills Bros. take over the Shamrock, Houston, Oct. 10 for a fortnight . . . Phyllis Diller is set for the Vapors, Hot Springs, Oct. 10.

Mister Kelly's has Kaye Ballard and Bill Henderson set for Sept. 23, followed two weeks later by Jackie Gayle and Jackie & Roy Kral. Rusty Warren plays a return date Oct. 28 for three weeks . . . Frank Sinatra Jr., with the Tommy Dorsey (Warren Covington) Orch, comes in for a one-nighter at the Aragon Ballroom Sept. 7 . . . George Shearing is set for the London House, Sept. 17 for four weeks . . . Yonely plays the Brown Hotel, Louisville, Ky., Oct. 11 for a fortnight . . . The Smart Set is down for the Shamrock, Houston, Sept. 26 for two . . . Patil Page goes into the Cork Club, Houston, Oct. 17, and Dem Rickles has a two week date at the Tideland, same town, Oct. 7 . . . Kay Stevens tapped for the Chi Living Room Oct. 5.

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LOUIS SOBOL
New York Journal-American

"... SAMMY SHORE is a very funny comedian. His cerebral comedy evoked guffaws with the COPA crowd who received him with great enthusiasm."

BOB SALMAGGI
New York Herald Tribune

"... Comedian SAMMY SHORE, a guy who has good comedy style . . . He's a hard worker who builds to a good, solid finish with his impersonation of a southern governor . . . I liked his fresh comments about keeping up with the Dew Jones, buying lots in Florida and folk singing."

FRANK QUINN
New York Daily Mirror

"Also headlining was SAMMY SHORE, a soft-soil comic, with a somewhat different approach. His material, especially his satire on cattyope singers was received with enthusiasm. Also worthy of special note was his keenly etched vignette of a grafting legislator."

GENE KNIGHT
New York Journal-American

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Wax Works To N. Y. Fair

Walter Bros.' Museum Drew Over 1,000,000 In Click Seattle Stand

Paris, Aug. 27.

Wax works are show biz judging from the over 1,000,000 people who paid \$1.50 to see one at the Seattle World's Fair last year. Now Lou and Manny Walter are moving it to the site of the coming 1964 N. Y. World's Fair with many new additions. The brothers are here working with some wax specialists for these adjuncts.

Lou points out that there are some wax works in the U. S., with most of the work done in Hong Kong and the finishing in the U. S. But they lack the realistic finish and dash that seem to be the secrets of the Madame Tussaud Wax Museum in London and the Musee Grevin in Paris.

But the secret seems to be dying out, judging from the trouble they had finding wax specialists here. They were originally business men in the junk business buying up excess G.I. property around the world. One day they bought a whole full-size wax tableau series from a French-Rumanian couple.

It was all shipped to the U. S. with plans to set it up in California at a beach amusement spot. But a bid to the Seattle Fair had it accepted. And then trouble dogged the brothers as the ex-owner, the only one who knew how to fit the bodies together, had a heart attack. But they man-

aged to get an assistant who had helped him in South America and it went up in time.

Manny said that in spite of being in the heart of the amusement centre at Seattle, which had some revues condemned by Billy Graham and some churches, they got big play. People even lined up for a long time to see these mainly historical and personality displays.

Next door was "Les Poupees Des Paris," into which they also bought to make them deeper involved in show biz. Now they had wax figures and moving puppets. They may move into live show biz later. But right now they are taken up with their frozen figures. Some modeling of contemporary figures may have to be done in the U. S. but they will be poured and touched up here.

Americana history scenes, present political, show biz and sport figures will also be in it as well as the N. Y. World's Fair head, Robert Moses. If Tussaud and Grevin heads are a bit reluctant to help with wax worker names, they have been able to ferret them out themselves here and are going ahead.

They are not sure why people seem fascinated with wax figures and puppets today after the big steps of films and tv and the emphasis on movement in most show facets. It may be the time to study authentic costumes and figures at ease, they think, or the pull that has always existed in dolls and marionettes for people everywhere.

Albany Hotel Losses Cues 10% Wage Cut Plan

Albany, Aug. 27.

The two largest hotels in Albany, the Schine-Ten Eyck and the Knott-De Witt Clinton, are proposing a 10% wage reduction for their union employees, because of "enormous losses for the year." The Schine interests took over or took back the Ten Eyck indirectly, from the Sheraton chain, last winter. Knott recently repurchased the De Witt from Manger Hotels.

Officials of the two State Street hotels are negotiating jointly with Local 471, Hotel & Restaurant Employees & Bartenders Union, AFL-CIO. Current pacts expire Sept. 1.

SHERMAN'S WHAM 46G IN CHICAGO STRAWHAT

Chicago, Aug. 27.

Allan Sherman racked up a whammo \$45,830 for nine performances at the Tenthous Theatre near here Aug. 19-26. Top at 1,600 seat strawhat was \$4.25.

Gross is a record for any play or concert at the Tenthous, taking into account the recent addition of about 200 seats.

Dick Gregory Makes L.A. Crescendo Late & Off-to-D.C. 'March'

Hollywood, Aug. 27.

Dick Gregory, Negro comic who showed up eight days late for his Crescendo date here after being released from Chicago.

Friday (23) on essentially his own terms, is doing two acts in one. He spends half his floor time in a lengthy, direct and strongly barbed commentary on his nine-day period in the Chi Bastille, with other half devoted to his usual comedic material. Skedded to open at local Sunset Strip bistro Aug. 16, he bowed Saturday (24). As he took Crescendo rostrum he told customers, "Sorry I'm late."

Comic admitted his contractual obligations to nitery ops Gene Norman and Shelley Davis, who already had lost several thousand dollars in ads, extra bookings and communication expenses due to his delay. "I will definitely go on the Wednesday (28) March to Washington," he observed, thus could give Norman and Davis extra gray hairs. He doesn't know how much of his remaining Crescendo engagement, slated to wind Sept. 1, would be lost making the trip.

Paid around \$5,000 weekly, Gregory promised ops to "sit down and negotiate to cover any losses," indicating he would offer more time later at lower salary to aid them. He flatly stated regardless of possible AGVA rumbles over contractual agreements, "I would leave a nightclub at any time if an important demonstration came up."

Honolulu's Sports Expo

Honolulu, Aug. 27.

A sports exposition sponsored by a New York promoter will be the initial attraction in the now building municipal auditorium next May although the building won't be formally opened until November, 1964.

H. Werner Buck has booked the facility for what is described as a "sports, marine-travel and marine-industries show. Buck reportedly

Brit. Vaude Dying, But 'Working-Men Clubs,' Concerts Keep Show Biz 'Alive'

London, Aug. 27.

While the British vaude scene is but a very pale shadow of its former self—currently, throughout the country, there are only four halls of any substance devoted to the old-style variety bill—it is still the firm belief of agent-promoter Vic Lewis that the public remains keen to get its entertainment away from the home.

According to Lewis, exec of the Blackburn-Lewis agency whose recent association with GAC (and subsequently UTM), has elevated its status to that of a major operator, a lot of the old appeal of the vaude hall has accrued to the local working men's clubs. Latter establishments, a feature not only of the big cities, but of most British towns and burghs, offer a patron a chance of a table and a drink as well as his entertainment on stage.

The Lewis outfit, run in partnership with Alan Blackburn, is sole agent for two of the most notable of these clubs which have progressed from semi-pro performers to a point much closer to the big time.

Clubs concerned are the Cabaret Club in Manchester and The Dolce Vita in Newcastle. Reaction and business has been so lucrative there that the Blackburn-Lewis agency has now decided to seek deals with further clubs up and down the country in order to establish a chain of such outlets.

Running parallel with this new project, which could open up new horizons for agents and promoters if it snowballed, Lewis and Blackburn are stepping up their efforts in the one other aspect of the vaude biz that has not waned—the concert tour.

In this field, with its recent Yank tieups, Blackburn-Lewis now reps here a huge pool of American talent—in the region of 1,000 artists—and is expecting to capitalize on its position by instigating a host of concert treks in these parts by US performers.

Lewis, ex-bandleader who moved into the agency-promoter biz just three years ago, has already firmly committed Tommy Roe (September); Everly Bros. (September), Dion (October) and Timi Yuro (October) and is currently negotiating for Four Freshmen, Della Reese, Tony Bennett and Andy Williams among others, for concert flips in the UK.

Says Lewis: "One of the reasons the concert tour has stayed alive

is because the artist the public has paid to see is on stage for most of the time. (probably one of the most significant ways in which variety has changed). In the old days, with its rigid formula, the star was on for about 20 minutes at the end following an hour and 40 minutes of supporting acts.

"Even in the clubs we don't put on anything like the old variety bill. Just a top and, maybe, a supporting artist."

Aussie Hotel Chain Sets Talent Lineup

Melbourne, Aug. 27.

Federal Hotels Ltd. here has set the batch of names signed up by entertainments manager Brian Gleason during his recent U. S. stint. Poncie Ponce will open Sept. 4; he and the other artists will play at both the Menzies and Savoy-Plaza Hotels here.

Ruth Wallis, who's already proved popular in Melbourne with one-stand concert stints, will take over on Sept. 30, followed by Al Martino on Oct. 21. Diana Dors has been signed up for Nov. 25, followed in December by Dickie Valentine. Negotiations are still going on for either Connie Stevens, June Christy or Frank Sinatra Jr. to fill in the Sept. 6 date. (Latter is out, since he opens Sept. 9 at the N. Y. Americana.)



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Ice Review

Glucksträume

Passau, Aug. 15. Vienna Ice Operetta production, directed by Will Petter; music, Robert Stolz; libretto, Will Petter; stars Milena, Joan Haanappel, Norbert Felsinger; features, Karin Frohner, Paul Sibley. With Lilly Lewin, Manfred Wollschlaeger, Katrin and Fred Emanuel, Troy Anderson, Josef Rucka, Ron Stauffer, Jiri Crha, Ilse Pelikan, Martha Wurst, Duncan Whaley, Albert Lortzing, Two Havards, Bertl Capek. Vienna Ice Ballet (25); choreography Edith Petter; settings, Felix Smetana; costumes, Gerda; musical direction Karl Horst Wichmann and Laszlo Pogany (alternating). Premiere in Nibelungen Hall, Passau, Germany, Aug. 15, 1963.

Producer Will Petter and composer Robert Stolz, responsible for 11 Vienna Ice Shows in the past, have come up with another one that looks like a sure h.o. winner. It was premed, as usual, in Passau in Lower Bavaria.

They have again come up with new ideas, ably assisted by Edith Petter in charge of the choreography. Will Petter scripted two pantomimes with dramatic and funny scenes, both highly enjoyable.

The first half is devoted to a story about a charm piece. Felsinger gives his partner, Joan Haanappel an hedgehog as talisman, but she leaves him for Hollywood lures. But this talisman is of no use there, she returns to her former partner and from now on this talisman brings luck to both of them. A circus life story around Milena as "panther cat" entertains after intermission.

The debut of the two newcomers to the "Vienna Ice Revue" was a

full success. Milena, ex-amateur champion and ex-parachute jumper of Czechoslovakia, not only masters all skating steps, but is a sexy redhaired item. The Californian Paul Sibley shows high artistry. Miss Haanappel (Holland), the Viennese Karin Frohner and Norbert Felsinger, longtime soloists and stars of the ensemble have also reached perfection.

The comics were given generous time. This gave Lilly Lewin, M. Wollschlaeger, A. Lortzing, the Two Havards, Duncan Whaley and the comeback Bertl Capek opportunity to keep the audience laughing. The Two Havards add lots of acrobatics. In fact, the entire cast shows supreme ice skating and ice dancing. The ballet work is precise.

Edith Petter's choreography reaches supremacy in the "Hawai," "Talisman" and "Indian" scenes. To all this Stolz contributed his international, national and local music, interwoven with the musical sensitiveness, that characterizes his career. Music, made to fit the artistry of the skaters and music and made to fit the popular appeal.

There are also quite a number of vocal numbers. Outstanding is the title song "Glucksträume" (Dreams of Happiness) sung by Rudi Kreuzberger.

Felix Smetana, who is in charge of the settings, shows fantasy and delicacy. Gerda's costumes are tops. The orchestra under Karl Horst Wichmann (alternating with Laszlo Pogany) follows the composers intentions with exactness.

The show, booked solidly, moves to Nuremberg next, then to Liege, Antwerp, Berlin and is due in the Vienna Stadthalle as usual around Christmas time. *Maa.*

GI's Talent

Continued from page 2

ever be scheduled in a revenue producing activity such as an officers' or airmen's club.

No offer is made to transport entertainers to or from Europe, as all such tours must be coordinated through the Adjutant General's Office of the Department of the Army in Washington in the case of gratuitous tours, or between private American and European theatrical agents in the case of a commercial venture. This request is for any celebrity entertainer who is in Europe on other business or for pleasure, and who would consider gratuitous appearance for American military personnel, to contact this headquarters in one of the following ways:

By letter: Hq USAF
DCS/Personnel
Directorate of Personnel Services
APO 633,
New York, N. Y.
ATTN: PPSR-2

By telephone: Wiesbaden military 24159

In person: Lindsey Air Station
Bldg B-20, Room 401
Wiesbaden, Germany

Any such appearance would be greatly appreciated, and would be publicized.

DANIEL K. PHIPPEN
(Colonel, USAF; Dir, Pers Services; DCS-Personnel)

Braun To Americana, P.R.
San Juan, Aug. 27.

John Braun has been named general manager of the Americana Hotel, here succeeding Jerry Solomon, who resigned.

Braun comes to San Juan after six years as manager of the Hollywood (Fla.) Beach Hotel. Solomon, who had been with Hotel Americana since it opened here with Neal Lane as its original v.p. and g.m.

Harrah's, Lake Tahoe, Must Permit Employees To Wear Union Buttons

Washington, Aug. 27.

Employees at Harrah's Club in Lake Tahoe, Nev., can wear their union buttons, a National Labor Relations Board panel ruled last week.

In a 2-1 decision the panel made one exception to an examiner's earlier decision clearing Harrah's of several unfair labor practice charges brought by the Reno Local Joint Board of Bartenders, Culinary & Hotel Service Workers, Hotel & Restaurant Employees and Bartenders International Union.

The panel called Harrah's rule against union buttons an interference with employees' legal rights and told the club to revoke the rule. Harrah's was also ordered to stop threatening to fire or discipline employees who wore the insignia.

The club was also warned not to restrain or coerce its employees from joining the union or engaging in collective bargaining.

In its opinion, the panel majority disagreed with examiner David Doyle's recommendation that Harrah's rules against any type of insignia did not constitute discrimination against the union. The panel majority said the union buttons didn't cause customer complaints, loss of business or dignity to the club or friction between union and non-union employees.

GAC Institutes Profit-Sharing

A profit-sharing plan is to be instituted at General Artists Corp. A plan in which the employee would be able to share at the end of the first year has been submitted to the Bureau of Internal Revenue for approval.

This is the first profit-sharing plan to be instituted by the company which now has health insurance and stock purchasing plans in effect. Lawrence Barnett, the GAC chairman of the board, gave an outline of the proposals to the employees last week and told them it had been submitted to the Government.

In previous plans in effect at the now defunct MCA talent agency wing, employees could claim shares after six years and own entire allotment after 10 years.

Rockefeller Hotel In Hawaii to Bow in '65

Honolulu, Aug. 27.

Laurence Rockefeller's \$12,000,000 Mauna Kea Beach Hotel at Kaunaoa Bay, Hawaii Island, is scheduled to break ground in November with the resort complex opening sometime in 1965.

The 154-unit resort will have five staggered cantilever levels, each with "flying" halls over an inner arcade. The staggered inner decks and soaring halls will open over a terraced arcade. Room lanais (balconies) will open to the bay or the slopes of Mauna Kea mountain.

The 400 acres will include a championship golf course, clubhouse and a circular swimming pool.

The Rockefeller project will be the largest single construction job ever undertaken on Hawaii Island and, when open, will employ 300 persons.

New Talent Tilt

Continued from page 47

centage command salaries that are high enough to make their engagements fairly hazardous for the operator. The boniface would rather play along with new names on the chance of a sudden click as was the case with the old La Martinique as operated by Dario. But they admit these are few and far between. The safer course, they admit, is with names that have made good. They carry their own audience with them in many cases but the cost of bringing those audiences in are fairly high, it's admitted. There is no ready answer for that problem, and each case has to be judged on its own merits.

Inside Stuff—Vaude

Eph Abramson, head of the Bramson Entertainment Service, cruise and convention bookers, continues to operate also as a successful electronics engineer. Abramson, who designed television equipment before he took over the business started by his late father, Nat Abramson, last week completed installation of a closed circuit tele system at the Monticello (N.Y.) Racetrack which starts a hot line 90 seconds after the start of the race. Such equipment is necessary there because of the brief time between races. Results cannot be held up for a claimed foul because it would cut into betting time.

NITERY-OWNERS ASSN. O.O. NEW TALENT IN N.Y.

Assn. of Night Club Owners of America will meet in New York at the Hilton Sept. 11-13 with two talent showcases being lined up for the 100 delegates expected.

With agents and managers barred, the showcases have been set for the Bitter End, Sept. 10, from 8 to 11 p.m., and the Village Gate, Sept. 11, from 5 to 8 p.m. Arranging the talent shows are bonifaces Art D'Lugoff, Village Gate; Joe Scandore, Elegante; Ralph Watkins, Basin Street East; and Fred Weintraub, Bitter End.

Hawaii's Comm'l Club In Red, May Shutter

Honolulu, Aug. 27.

Military clubs, collectively doing a thriving business on the several armed forces bases, are one of the mainstays of Hawaii's eatery and nitery biz.

But it's not necessarily the case as far as private civilian clubs are concerned. Some are in excellent shape but one of the oldest, the downtown Commercial Club, is thinking of calling it quits. Club, down to 100 members in recent years, dates back to 1906. It's been a red ink operation for some months.

Unit Review

Matinee Fun-Fest (CAN. NATIONAL EXHIBIT) Toronto, Aug. 19.

Al Dobritch presentation of a matinee grandstand show at the Canadian National Exhibition (Aug. 19-31), with The Three Stooges, Norbu, The Cosmos (3), Wazzan Troupe (8), Rosaire and Tony, Four Nocks, Flying Zaccinis (4), Linda's Pekinese Revue, Henri La Mothe, The Riksos (3), Blinko, Miss Elizabeth, Capt. Schreiber's Chimpanzees (4); Alfredo Landon, producing clown; Paul V. Kaye, ringmaster; Ellis McClintock Orch. (30). Opened at Canadian National Exhibition matinee grandstand show, Aug. 19, '63; adults, \$1.50; children, 50c.

Out this year, because of nearness of food concessions, are the previous acts of elephants, cats and horses, but included are The Three Stooges as headliners and a host of aerial and sway pole acts, plus chimps and dog turns.

The Three Stooges made their entrance before the crowded matinee opening show—with turnout of some 20,000 adult and kid customers on a rush seat policy—in a jalopy and, with their hackneyed but knockabout comedy, and with dialogue attuned to the predominantly juve customers. They closed with a bout with Nordu the Gorilla (Norbert Kreisch).

After warmup by the clowns, two-hour grandstand show opens with The Flying Zaccinis on the trapeze, with the clown-photographer doing the more difficult tasks; Henri La Mothe, The Riksos and Miss Elizabeth as aerial acts; The Cosmos working the free balancing ladders and motorbike on a tight wire, plus free hand stands. All are outstanding.

Also getting over are the Wazzan Troupe in their pyramid building, with fast-moving risley effects. Most dangerous are The Four Nocks, a Swiss act on the sway poles, who transfer positions and a thrilling descent. Interspersed are the sketches of Blinko (Ernest Birch) and Alfredo Landon and his midgits; Norbu and his gorilla act, complete with a screaming femme plant from the grandstand; Rosaire & Tony, latter an "educated" mare, just out from England; the chimp and dog acts.

But despite the death-defying feats of others, it was The Three Stooges mayhem that the kid customers were waiting in the two-hour show. *McStay.*

Cops Moonlighting As Nitery Bouncers Due For Trouble, Sez Mpls. Judge

Minneapolis, Aug. 27.

A municipal court judge here questioned the propriety of local policemen working part time as nitery bouncers, as many now are doing.

He gave his opinion during the trial of two North Dakota college students who got into an altercation with such policemen bouncers at local Duffy's bistro and who were arrested and charged with breach of the peace and drunkenness.

"If a policeman needs the second job he should get something other than that of a bouncer," said Judge E. J. Parker, himself an ex-marine military policeman.

"Some policemen fail to realize that when they work as bouncers out of uniform they're not going to receive the same sort of respect and obedience that otherwise is forthcoming to them from citizens. Yet they apparently expect it."

The trouble at the night club started in this instance when one of the students allegedly cursed and struck in the face a policeman bouncer, precipitating a fight in which two other policemen bouncers and the other student joined.

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New Acts

PAT SUZUKI

Songs
45 Mins.
Eddys, Kansas City

After a couple of years away from it all, Pat Suzuki is resuming her singing career with a new night club act which had its first full showing here. She's scheduled to take it on to the Colony Club, Omaha, Hollywood Crescendo, Palm Springs Chi Chi and others, and it looks like the nitery trail will be a busy one for her. If others do as well as Eddys' with her booking, she's a cinch to be booked steadily for months to come. The ropes were up here Friday and Saturday, with the two Saturday night shows turning in a record for the house and business steady through the week.

For the reentry she has put together a retinue of songs with direction by Mickey Ross. It's a fine job of showing off her sparkling stage presence and vocal versatility, with scarcely a dull moment in the 45 minutes. Songs range from "Happy Face" and "Needs Me," from standards such as "Lady Is a Tramp" to her own "sentimental medley" of "The Nearness of You," "I'll Be Seeing You," "September Song," and "More Than You Know." Some novelty bits are slipped in for a change of pace, including her folk song madrigal which is an original bit. "The Maharajah of Magidore," and an oldie, "How You Gonna Keep 'Em Down on the Farm." The socker midway is her reprise on the tunes from "Flower Drum Song" and her two years with it on Broadway, and this draws a rousing hand as the peak of the act.

She's decked out in bejeweled lounging pajamas, being fashionably casual with it. As special piano support here she had Warren Meyer sitting in with the Fred Muro Continentals (5), aiding the cause nicely. Songs are embellished by choreography here and there and a light line of chatter laces them together. But one or two strains on the smooth pace showed up here, these principally in the chatter, and they should easily settle out as the turn tightens with repetition. This is a pleasant presentation of a girl with a voice and should find many welcomes this season. *Quin.*

GROUP ONE (3)

Songs
60 Mins.
Viscount Lounge, Windsor, Ont.
A fine blending of good voices, youthful zest and showmanship, and the ability to sing calypso, folk songs and pops with equal facility mark this trio for future importance. The three good looking young men are well trained in voice harmony, play guitars with unusual skill, are poised and have a wide repertory.

Showing its versatility, Group One sang softly for diners at this swank new spot across the river from Detroit. As strolling minstrels, the trio serenaded individual tables of diners with "Marian," "Jamaica Farewell," "Island in the Sun," and "Moon River," among other numbers. This was a full 30-minute stint.

Then, the trio occupied a corner of the lounge area for the first of three 30-minute sets. It has enough material so that repeats are not necessary, although they come often because of audience requests. In the lounge, which was packed, the trio cuts loose with a blending of folk songs and calypso, including "Gypsy Rover," "Greenland-whale Fisheries," "Whiskey in the Jar," "Greenfields," "Scarlet Ribbons," "Yellow Bird," "These Are the Times," "Michael Row the Boat," and "Black Donnellys," a recent recording.

Jim Boyle, a baritone, is the leader of the group. Barry Nunn, is a tall, good looking blond tenor, and John Wainwright is a baritone who deadpans for comic effect and is an excellent banjo soloist on some of the numbers. Nunn and Wainwright are recent Toronto Teachers' College graduates, while Boyle, with his natural talent, is the sparkplug of the group.

Group One is ready for the better night clubs, rooms and tv shows. *Tew.*

MARTIN ST. JAMES

Mentallist
45 Mins.
Rendezvous Room, L.A.

Billed as "The Mental Continental," Australian Martin St. James makes his U.S. nitery bow on the heels of two "Steve Allen Show" appearances that have brought him considerable attention.

St. James needs a bigger room or, preferably, a theatre setup, to achieve his greatest impact. However, he succeeds admirably in projecting his mental powers under the nitery limitations, using six members of the audience to volunteer with objects for him to identify while blindfolded. One volunteer was Australian songwriter Lucky Starr. Others selected included Hollywood actress Joan Connors, St. James naturally looking for celebs as added gravy for the stunt.

Gist of the act has the bearded performer working with his wife, Lee, both of them identifying the objects held under his hand. He succeeded in identifying all but one in the set caught. Validity of the feat was evident to this reviewer, who turned out to be one of the challengers.

His faculties proven, St. James now needs to work out his act for American audiences. Soft-spoken and quiet, he needs brighter, more spontaneous patter and livelier personality to entertain while displaying. It is a salable act and should do well. *Dale.*

LEE CARON

Comedy
30 Mins.
Roostertail, Detroit

Religion, politics, sex, the Strovios and a whip are Lee Caron's stock in trade and he merchandises them smoothly and humorously. His comedy material is clean and in good taste and his playing of the Strovios—a violin-like instrument with a horn attached—is done more for laughs than to advance the cause of good music.

Calling himself "the tall Texan," Caron ends his act by asking for a volunteer to hold a piece of paper which he proceeds to snap off with accurate lashes of a whip. It's done with suitable clowning to build up the suspense and gets Caron off stage with heavy mitting. Caron's comments on religion, politics and sex are fresh and funny. He keeps the chuckles rolling, hitting with the loud yocks often enough to keep the audience's attention. Caron's pace and timing are uncanny.

He is a smooth worker, projecting friendliness and good humor. He banters with ringsiders, but refrains from remarks that will bait them or cause them acute embarrassment. He shows plenty of professional aplomb and experience in fielding remarks from the audience.

Caron is a reliable and sharp comedian, ready for the better night clubs, rooms and tv shows. *Tew.*

MARV DENNIS FOUR

Songs, Comedy, Instrumental
40 Mins.
King's Club, Dallas

This young male quartet is fresh, handsome and talented. Just six months old, the boys have woodshedded plenty and it shows in a sparkling outing that ranges from folk ballads, comedy tunes, off-beat numbers and surefire standards. Overall impact is good and the stylish routining brings spontaneous audience reaction from the posh supper club crowd.

Boys gets off fast with an up-tempoed "When You're Smiling," reveal good vocal tones and precision with "If I Had a Hammer" and a softer "Lemon Tree" which features Dennis' vibrato tenor for unusual effect. Pace change includes a parody, "Won't You Come Home, Sweet Betsy," with each lad offering a risible chorus; "The Saga of Lizzie Borden" by Ed Cree with a fright wig, and a brace of softer choruses, "Sin to Tell a Lie" and Dennis' fine solo of "I Believe." Leo Breidel's accordion solo, backed by tambourines and maracas, of "Sabre Dance," ups the tempo and Cree builds the mitting with "Down Yonder" on banjo. Lads add to their score with vocal of

"Greenback Dollar" for top showcasing. Cree's mobile visage is ripe for comic inserts. He has expert timing and delivery, but needs better material.

Foursome also gets off some exciting instrumental work with Dennis, Spanish and electric guitars; Cree, banjo; Breidel, accordion and piano, and Terry Meil, skins, melding their talents neatly. Smartly groomed class act is ready for any room. *Bark.*

MARI MARTI

Songs, Comedy
30 Mins.
Club Montmartre, Dallas

Mari Marti is a pint-sized edition of the late Carmen Miranda. The shapell, brunet looker, only 60 inches tall, is Brazilian, an ex-schoolteacher and lately a flamenco dancer, which shows through. The peppercorn sings in four languages, all to the good, but her tried and blue comedy efforts dim her overall score.

Plus side shows a good, big voice as she belts "Brazil" in English and Spanish, as she does with "Mack the Knife." She sheds to tightens and inserts lotsa body English throughout the songlog—"Woman Is Smarter Than Man," and a fine version of "Hava Nagila" in Hebrew. Miss Marti is a vocal and visual delight thrashing in good voice, and with between tunes ad lib patter with the tablers. It's the indigestion items that should be culled, and cleaner comedy inserted. She stays ahead, however, to begoff with a calypso, "Woe Is Me," the suggestive lyrics reaping nice palming. *Bark.*

THE TOKYO FOUR

Songs
18 Mins.
Palmer House, Chicago

Fresh from Japan, where they were billed as the Tokyo Four Coins (a name they're unable to use here) this youthful vocal group produces an unusual pop sound that stands to attract some notice here. Perhaps because the individual voices are so dissimilar, or perhaps because the twang of Oriental music inevitably creeps in, their harmonies have a unique quality—a kind of metallic rasp—that has a certain novel appeal.

They're also something of a curiosity, looking like young Tokyo collegiates but working, as they do, like a typical Yank group with contemporary pop arrangements that show the U.S. influence abroad, clear to the rock 'n' roll chant of ya-ta-ta. This too will benefit them here, and indeed is probably the main reason for their Palmer House date.

In their American debut, they did a well-paced, bilingual set that included a swiny version of "Down By Riverside," a tasteful "Heart In San Francisco," a Japanese fishing song, the original-language version of the current pop hit "Sukiyaki" and an r&r item called "Knock On Your Door." The only questionable offering, although it was extremely well done, was "Longest Day" because of its reference to World War II.

The Boys have a lot of spirit and stage keen, and they ought to do well in most U.S. situations. *Les.*

DON BROOKS & PEGGY BARNES

Songs, Dance, Comedy
35 Mins.
Club Village, Dallas

Don Brooks has been around in two previous acts (Jean Shannon & the Brooks Bros., and the Don Brooks Three). Reducing the latter, but keeping pretty Peggy Barnes, makes a fast sailing yet effective act. Highly professional, duo has added fresh twists to the old act, all to the good. Brooks, a highly talented song and dance man with some throwaway comedy lines, is in and out of the jet-paced turn, integrating smoothly with the shapely femme, who concentrates on smooth singing.

Pair has a smart choice of material, dueting expertly with "Yes, Indeed," "Lucky So and So" and a sock "Rains Came Down" for good returns. Brooks' nifty hoofing, interlaces the vocals, and the canary grabs mitting with solo belting of "Bill Bailey" and the torchy "My Bill." Pair clicks with a minstrel medley, an aud/singsong of "Saints Go Marching In" and bow to palm praise with a lusty "Long Way From St. Louis." Team could slow the act with more ballads for heftier impact, but, as is, the act is good for any room. *Bark.*

CURRENT BILLS

WEEK OF AUGUST 28

NEW YORK CITY

MUSIC HALL—Dolores Davis, Paul Dixon, Alan Cole, Ronnie Ronalds, Ferry Ford, Helen Wood, Rockettes, Corps de Ballet, Raymond Paige Symphony Orch.

AUSTRALIA

MELBOURNE (Tivoli)—Dianne Barton, Robert Gard, Colla Croft, Ormonde Douglas, Ernie Bourne, Jeanne Battye, Frederick Potter, Kevin Doherty, Judy Champ, Eileen Hatlam, Joan Thomas, Simon Cain, Arthur Gorman, Evan Dunstan, David Hamilton.
SYDNEY (Tivoli)—Suzanne Steele, John Weaving, Cynthia Morey, David Gray, Gordon Wilcock.
NEW ZEALAND (St. James, Auckland)—Penny Nicholls, Bob Andrews, The D'Angels, The 5 Pirates, The Badcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggett, Maureen Wilson, Wendy Faulkner, Jackie Griffiths.

BRITAIN

BLACKPOOL (Grand)—Jimmy Clitheroe, Peter Butterworth, Albert Burdon, Mollie Sugden, Robert Webber, Tommy Godfrey, Billy Winsor, Vera Howe, Frank Moorey, Ron Davies.
Winter Gardens (Pavilion)—David Whittell, Dennis, & Perky, Dallas Boys, Vernon's Girls, Maria Neglia, Derek Dene, Hope & Keen, Los Zafros & Fred Iles Trio.
Tower Circus—Charlie Carroll & Co., Great Puzat Troupe, Flying Zengannos, Rudi Liata, Los Onas, Ruppert's Bears, Circus Animals, Eugen Weidmann, Robert Bros., Bobby Roberts, Baranton Sisters, Hermanis, Sacha Houcke's, Sacha Houcke & Edith Schickler, Bears, Desmond Marks, Our Sammy, Little Jimmy & Circusettes.
BRIGHTON (Hippodrome)—Dickie Henderson, Eve Borell, The Charivels, The Tiller Girls, Aleta Morrison, Eddie Vitch, The George Mitchell Singers, Peter Vernon, Jimmy Curries Tropical Cascades.
LONDON (Palladium)—Tony Hancock, Frank Ifield, Susan Maughan, Nicholas Parsons, Ken Dodd, Joan Savage, The Wallace & His Storeville Jazzman, Rudy Cardenas, The Walter Gore Ballet Group, The Ross Taylor Dancers, Dorothy Dampier, Leslie Noyes.
MORECAMBE (Winter Gardens)—Jimmy Jewel & Ben Warriss, Ted Lume, Polka Dots, Elizabeth Langer, The Skytons, Twelve Lovelies, The Bill Shepherd Singers, Virginia, Vernon, Willie Martin.
VICTORIA PALACE—The George Mitchell Minstrels featuring John Boulter, Tony Mercer & Dai Francis, Leslie Crowther, Margie Henderson, George Chisholm & His Jazzers, The Schaller Brothers, The F.V. Toppers.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM—Ted Truesdale, Ritchie Haven 3, Johnny Barracuda.
BASIN ST. EAST—Chad Mitchell Trio, Star Getz.
BITTER END—The Tarriers.
CHATEAU MADRID—Jonas Moura Revue, Emilio Reyes Or., Carbin Or.
COPACABANA—Jerry Vale, Ronnie Martin, Ralph Young, Joseph Mele Or., Frank Marti Or.
EMBERS—Tyree Glenn 4.
EIGHTH WONDER—Rosetta Tharpe.
GRINZING—Kalamany Banya, Henry Butz, Future Fulton.
HAWAIIAN ROOM—Judy Scott, Dennis Regor, Keolu Beamer, Pat & HulaBelles.
HOTEL AMERICANA—Phyllis Diller, Al Conti 3, Charlie Fisk Or.
HOTEL ASTOR—Eddie Lane Or.
HOTEL NEW YORKER—Joe Furst.
HOTEL PARK SHERATON—Janet Vaughan Trio.
HOTEL PLAZA—Enzo Stuarti, Milt Shaw Or., Mark Monte Or., Plaza 9 Room: Julius Monk, Carol Morley, Gerry Matthews, Rex Robbins, Lovelady Powell, Susan Browning, Gordon Connell, William Roy, Robert Colton.
HOTEL ROOSEVELT—Lenny Herman Or.
HOTEL ST. REGIS—Charles Turecamo Or.
INTERNATIONAL—"Latin Fire Revue," Mike Durso Or.
LATIN QUARTER—Harry Richman, Dominique, Glenda Leigh, Art Johnson, Jo LeBard Or., Sam Bidner Or.
LIVING ROOM—Lenny Kent, Bobby Colt, Susan Smith, Brothers Cain, Bob Ferro Or.
NO. 1 FIFTH AVENUE—Hankinson & De Maio, Stan Freeman.
SAHARA—"Land of Milk & Honey," Joel Shann, Lily Cavell, Menasha Baharn, Fuld, Bob Phillips Or.
SQUARE EAST—"To the Water Tower," Bob Dobby, Paul Dooley, Anthony Holland, Andrew Duncan, Barbara Harris, McIntyre Dixon.
SWEET CHARIOT—Ellison Singers, Jerome Sings.
UPSTAIRS & DOWNSTAIRS—Ronnie Graham, David Rounds, Barbara Quaney, Jon Stone, George Coe, Bob Rogers, Sam Pottle, Mabel Mercer.
VILLAGE BARN—Doc Morgan, India Adams, Zeb Carver, Lou Harold Or.
VILLAGE GATE—Coleman Hawkins, Lambert Hendricks & Egan, Charlie Mingus.
VILLAGE VANGUARD—Roland Kirk.

CHICAGO

BLUE ANGEL—"Calypso Jamboree," Marjita Pons, Fayray Shelar, Lord Christo, Lord Smiley, Lord Tiger, Lord Charlton, The Duke, Al D'acey Or.
DEL PRADO HOTEL—"Hits of Broadway," revue.
DRAKE HOTEL—"Vaudeville '63," Bill Starr, Bert Vallencourt, Shirley White, Jay Hawkins, Jimmy Blade Or.
EDGEWATER BEACH—Monique Van Vooren, Edgewater Beach Guys & Dolls, Don Davis Or.
GATE OF HORN—Joe & Eddie, Phoenix Singers.
LE BISTRO—Joe Williams, Connie Milano Trio.
LONDON HOUSE—Dizzy Gillespie Quintet, Joas Bethancourt Trio, Larry Novak Or.
MISTER KELLY'S—Jennie Smith, Bill Cosby, John Frigo Trio, Marty Rubenstein Trio.
NEW LIVING ROOM—Buddy Greco.
PALMER HOUSE—Jimmy Nelson, Tokyo Four Colas, George Taps Dancers, Ben Arden Or.
PLAYBOY—Frank Giordano, Dodo Greene, Ruth Gillis, Doc Circe, Berle Wil-

LOS ANGELES

COCONUT GROVE—Barbra Streisand, Pierson Thal Arc.
CRESCENDO—Dick Gregory.
DINO'S—Doris Drew, Jack Elton, Steve LaFever.
JERRY LEVIE—Ruth Price.
LOSERS—Frank D'Rone.
MELODY ROOM—Bobby Doyle Threes.
INTERLUDE—Pat Collins.
SLATE BROS.—Dave Ketchum, Vio Dana.
STATLER HOTEL—George Arnold Rev.
TOWN HOUSE—Red Nichols & Five Pennies.
TROUBADOUR—Miriam Makeba.
VE LITTLE CLUB—Billy Storm & Marilyn Burroughs, Jack Smalley Duo.

LAS VEGAS

BOURBON STREET—Lyn Keath.
DESERT INN—Ray Bolger, Barbara Heller, Muriel Landers Charlie Manna, Lounge: Ted Lewis, Johnny Puelo, Len Baxter, Mafalda 3, Violins of Mexico, Peterson-Baker, Silver Strings.
DUNES—Kingston Trio, Louis Nye, Bill Reddie Or., Lounge: "Vive Les Girls," Gil Bernal, Merri Ellen.
FLAMINGO—Gordon & Sheila MacRae, Mattinsons, Russ Black Or., Lounge: Frank Sinatra Jr., Helen Forrest, Sam Donohue, Cleopatra's Belly Dancers, Tommy Dorsey Or.
FREMONT—Newlon Bros., 4 Fables, Emblems, Bill Britton.
GOLDEN NUGGET—Rose Maddox, Diplomats, Sut-Ups.
HACIENDA—"Les Poupees de Paris," Grover Shore Trio.
MINT—Pat Moreno's "Artists & Models of '63," Tex Williams.
NEVADA—Carol Jean Thompson, Jarl Lynne Fraser, King of Limbo.
NEW FRONTIER—"Oriental inferno," Lounge: Clara Ward Singers, Ink Spots, Suno Spencer.
RIVIERA—Louis Armstrong, Jane Russell, Connie Haines, Beryl Davis, Dick Humphreys, Joyce Roberts, Humphreys Dancers, Jack Cathcart Or., Lounge: Billy Williams Revue, Tony Thomas, as, Phil Palumbo 5, La Verne Baker, Dave Rogers.
SAHARA—Kay Starr, Don Adams, Moro-Landis Dancers, Louis Basile Or., Lounge: Don Rickles, Freddie Bell, Roberta Linn, Tom Cavanaugh, Russ Cantor.
SANDS—Joey Bishop, James Darren, Bill Carey, Copa Girls, Antonio Morelli Or., Lounge: Jackie Heller, Yacoubian Co., Red Norvo, Morry King Strings, Ernie Stewart.
SHOWBOAT—Bob Luman, Johnny Paul, Silver Slipper—Hank Henry, Sparky Kaye, Danny Jacobs, Eddie Innes, Brandy Long, Viennas, Slipperettes, Gee Redman Or., Lounge: Funtastics, Beverly Marshall, Skeets Minton, Johnny La Monte.
STARDUST—"Lido de Paris," Eddie O'Neal Or., Lounge: Roberta Sherwood, Don Cornell, Nalani Kele, Bernard Bros., Andriani Bros.
TALLYHO—Patti Kim, Eduardo Sazon, Mary Helm 3.
THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Nat Brandwynn Or., Lounge: Dukes of Dixieland, Christine Chatman, Teddy Randazzo, Gil and Nikki, Doris King, Lou Rawls.
TROPICANA—Folies Bergere '63, Ray Sinatra Or., Lounge: Gene Colonna, Gene Sheldon, Hi-Lo's, Al DePaulis & Dubonnet 3.

RENO-TAHOE

CAL-NEVA LODGE (Tahoe)—Frank Sinatra, Dean Martin, Donn Arden Show Girls, Matty Malneck Or., Lounge: Winds of Notre Dame, Dave Burton, Trini Lopez, Town Pipers.
CRYSTAL BAY CLUB (Tahoe)—King's IV, Andriani Bros., Jack Schafer.
GOLDEN—Davis & Reese, Sue Carson, Nita Cruz, Vera and Venturini, Tony Martini, Wingo Manone, Avalanches.
HAROLD'S—Rusty Draper, Stanton and Peddie, Blue Ribbon Belles, Don Coma Or.
HARRAH'S (Reno)—Sam Butera & Witnesses, Jimmy Wakely, Partners, Salmas Bros., Joyce Aimee Quintet, Red Coty, Coquette.
HARRAH'S (Tahoe)—Mitzi Gaynor, Volante Bros., Moro-Landis Singers and Dancers, Leighton Noble Or., Lounge: Kim Sisters, Top Notchers, DeCastro Sisters, Joe King and Zanlancs, Dusty & Sylvia, Pia Beck.
HOLIDAY—Leo Diamond, Matys Bros., Frankie Ortega Trio, Charles Gould and Satin Strings.
MAPES—Deedy & Bill, Les Brown Band, Silver Strings, Frankie Fanelli Group.
NEVADA LODGE (Tahoe)—"Vive Les Girls," Al Bell Or., Jo Ann Jordan Trio, Coronados, Diplomats.
NORTH SHORE CLUB (Tahoe)—International IV, Bobby Pare Show with Diane Varga, Murray Arnold.
PRIMADONNA—"Shapes Ahoy" with Benson & Mann, Paris and Clair, Bobby Winters, and Morris and Hea-Lani, Al Tronti Or.
RIVERSIDE—Vagabonds, Jackie Gayle, Les Mariachi Estrella, Sue Evans and Scamps.
SPARKS NUGGET—Tony Martin, Pat Cooper, George Arnold Singers and Dancers, Foster Edwards Or.
WAGON WHEEL—Shecky Greene, Scott Smith Quartet, Louis Jordan and Reno-Palmer Four, Maaka Nua's Hawaiian Revue, Esquires, Marilyn Kaye with Sammy Tucker Trio, Joe Santa Quartet, Bob Rinaud, Orrin Tucker Or., Ron Rose.
SAN FRANCISCO
BIMBO'S 345—Dave Barry, Carol Brent.
COMMITTEE—Kathryn Ish, Irene Rioridan, Scott Beach, Bobby Camp, Gary Goodrow, Larry Hankin.
EARTHQUAKE MCGOON'S—Turk Murphy, Clancy Hayes.
FAK'S—Frances Faye.
FAIRMONT HOTEL—Mills Bros.
GOLD RUSH—Irwin Corey.
HOLIDAY INN (Oakland)—Frank Gorshin, Town Criers.
HUNGRY I—Establishment.
JAZZ WORKSHOP—Jimmy Smith.
OFF BROADWAY—Stan Kenton.
PURPLE ONION—"Parade, Carole Cook, Tucker Smith, Beverly Sanders, John Castello.
SHERATON-PALACE—Bola Sete.
SUGAR HILL—Jackie Cain, Ray Krul.
TRIDENT (Sausalito)—Vince Guaraldi.

Latin Quarter, N. Y.

Harry Richman, Szony & Claire, Dominique, Les Cinci (2), Art Johnson, Glenda Leigh, Barbara Lange, Line, Jo Lombardi Orch; \$7.50 minimum.

Broadway took a sentimental journey last Wednesday to the Latin Quarter where Harry Richman is making his first Broadway stand in many years. Richman for a time was the reigning song and dance man during an era loaded with top talents and was one of the giants at the nitery boxoffice for many years.

According to VARIETY New Act files, Richman goes back to 1923 when he started in business for himself after being the pianist for the Dolly Sisters and Mae West. That was 40 years ago. VARIETY also notes that he essayed several new acts at what could have been comebacks, the latest being in 1955. Since then, he's been in retirement but apparently still with a yen to perform. Apparently, many vet nitery patrons feel the same way about an appearance by Richman. The mature members of cafe society are flocking to the Quarter. The man is still boxoffice and the E. M. Loew-Ed Risman operation has had its busiest siege in a long time with this engagement.

Richman as a performer still shows the traces of a carefree and happy sound. The bounce has levelled off considerably, but the cafegoers who remember still detect that verve and knowhow that was characteristic of Richman. The singer, reprises hits that filled the sheet music stands and radio remotes of a generation ago. He can still hit it off at the piano and he still evidences a tremendous personality. On the opening, Richman was understandably nervous. But there were a lot of friends in the audience; in fact, a representation of the who's who of both Broadway and Hollywood turned out for encouragement. It was one of the more notable evenings in the season's cafe calendar. He was considerably more relaxed at the midnight preem.

In another historic appearance, Richman will reunite with Sophie Tucker and Joe E. Lewis to recreate that famous appearance at the Old Ben Marden's Riviera before World War II. This takes place at the Concord, Kiamasha Lake, Labor Day weekend. Openers on that bill were the Chandra-Kaly Dancers.

The rest of the current LQ bill has considerable strength. Szony & Claire are probably one of the best ballet-ballroom twains on the boards today. Dominique entertains with his kleptomaniacal sleight-of-hand, and Les Cinci, an adagio twain, batter each other about in a manner that hurts neither but entertains all.

The production factors in this longrunning Donn Arden revue hold up well. Art Johnson, Glenda Leigh and Barbara Lange provide the song spots effectively, and the line decorates the proceedings admirably. Per usual, Jo Lombardi weaves his way flawlessly through this complicated orchestral assignment.

Jose.

Inquisition, Vancouver

Vancouver, Aug. 22. "The Zoo Story," starring Derek Ralston; Michael Rothery; Bud Spencer; \$2.50 admission.

Howie Bateman's decision to stage Edward Albee's offbeat "Zoo Story" in his folk-oriented Inquisition coffeehouse results in a compelling production by the two-man cast of Derek Ralston and Michael Rothery, latter also directing. Box-office reaction has been good for the limited run and makes it easier for more of the same in the future.

Albee's 55-minute "contemporary" drama is gangrenous stuff and since it has not previously been exposed locally to any great degree, the sharp edge and shock value of the author's biting commentary on the human condition is largely retained. Ralston turns in a superb performance as the young psycho who besets Rothery's middle-aged publisher on a deserted bench in New York's Central Park, and easily surpasses any previous work in local Equity productions. His 19-minute monolog describing his experience with his landlady's dog is the meat of the play and Ralston makes it a brilliant tour de force.

Rothery, a CBC producer-director, took on the difficult job of directing from within his acting role, and handles his straight dramatic part with just the right

amount of restraint to set off Ralston's explosive impact. Together the two achieve a remarkable rapport in getting across the crux of Albee's concept: his concern with the difficulties and despair in effecting understanding between humans. Although many of Albee's other ideas remain obscure, the believability of the play's central statement is a tribute to the fine acting of the two principals.

Intimacy of coffeehouse presentation is admirably suited to audience-actor communication and makes this an effective piece of entertainment. Staging is simple and good lighting enhances the dramatic excitement.

Bud Spencer provides pleasant curtain-raising entertainment with a songalog of Canadian-accented folk tunes. His set is largely culled from sea shanties and ballads of the Maritime fishermen and ditties from the western plains, and could use more change of pace from the general sameness of his repertoire but auditors find it easy to take and mitting is heavy.

Room reverts to straight folk policy with next bill of balladeers Stan Wilson and Lenin Castro, and flamenco guitarist Peter Evans. Jazz, following ill-fated venture with Miles Davis group, returns in October with booking of Stan Getz Quartet with John Coltrane to follow in December. Shaw.

Americana, N. Y.

Phyllis Diller, Charlie Fisk Orch, Al Conte Trio; \$3 cover.

The redesigned Royal Box of the Americana Hotel passed another major test with the reception accorded Phyllis Diller at her preem. It's the first time that this refurbished entertainment room has presented a comedienne, and one who has worked intimacies only in New York. It seemed an important step for both. The room proves to be a major showcase for comedy, and Miss Diller proved that her horizons are not limited by the size of the room.

Miss Diller is a zany on all counts. Her courtouriering, from a feathered wig to a spangled knee-length outrage, and a headlight type ring worn over lavender gloves which constantly hold a long cigaret lighter, gives her an opener that probably no gag writer could have provided. She continues with broad and bludgeoning material conjuring up outlandish images on a wide variety of subjects. Sometimes her verbiage has the elements of satire. Her yarns carry exaggeration and hyperbole, and there's a steady strand of laughter throughout her stint.

What's more, Miss Diller carried throughout the room. There are sufficient physical comedy attributes and strong enough verbal gags to bring the room down to the dimension she chooses. There is a plenitude of laughter stemming from a vigorous performance that should make her a regular in the hotel industry.

Miss Diller requires no musical backing for her performance, thus the Charlie Fisk orchestra can excel only in the dance department with the Al Conte Trio spelling.

Jose.

500 Club, A. C.

Atlantic City, Aug. 24. Al Martino, Ken Whitmer & Co., Joey Stevens, Johnny Civera Orch (6); \$3 minimum weekends.

Al Martino played his first night club date in the Vermillion Room of the 500 Club a dozen years ago and since has been returning to score before the late summer vacationists.

This time around his repertoire includes his two new record hits "I Love You Because," and "Painted, Tainted Rose," which have been waxed for Capitol.

He quickly captures his audience with his first record click, "Here is My Heart," made in 1952 and which has become his theme song. He also sings several favorites in Italian, of which "Arrivederci Roma" is best.

He mixes them well, opening with Camelot's "If Ever I Would Leave You," through "Maria" from West Side Story. His country music medley, which includes "Bouquet of Roses," "How Many Arms," etc., is especially effective.

His liberal use of patter as he introduces his numbers quickly establishes close contact with the payees.

Martino is well backed by Johnny Civera orch and Gene Kutich, his accompanist.

Ken Whitmer & Co., the musical professor, does well in teeoff spot while Joey Stevens again does emcee chores. Walk.

New Frontier, L.V.

Las Vegas, Aug. 23. "Paree! Ooo La La!" Wick & Brand, Lee Sisters (2), Teri Randal, Garr Nelson, Rivieras (2), Irmgard Eicke, Mary Demos, Dancers (8), Models (6), Showgirls (2), Dick Rice Orch (5); produced, staged, directed by Bill Turner and Alan Smith, assisted by Miss Demos; executive producer, Wilset Productions; settings and scenery by Mike Harrington; musical arrangements by Emil Baffa, Hall Daniels and Lennie Neihaus; special music by Dominic Frontiere; special material, Rubinsky & Daeschner; stage manager, Cy Yavich; presented by Warren Bayley; \$4 minimum.

The new show in the Venus Room titled "Paree! Ooo La La!" doesn't mirror much of life in the French capital, but it is presented in the grand, lavish tradition of Parisian shows with sex, novelty acts, music, dancing, singing, gorgeous costumes, and more sex.

The spectacle is produced, staged, and directed by Bill Turner and Alan Smith who tastefully weave half a dozen comely nudes of varying dimensions in and out of the fast-moving revue.

Comedians Bob Wick and Ray Brand, making their Las Vegas debut, are a solid click and had yocking first-nighters noisily demanding that they stretch the act. Their material and delivery is fresh; they showcase an extremely funny astronaut and tipsy routine. The young-comics are also fine song and dance men, making the turn a strong entry for any show-rooms.

The Lee Sisters (Virginia, 16, and Cherylene, 9) easily stole the previous show here, so they have been held over as a delightful addition to the current bash. The older girl is a beautiful Oriental ballerina, and the small fry is literally a living Chinese doll. Their songs ("I Enjoy Being A Girl") and dances (Charleston, Twist) are Occidental, and they deliver with a warmth that makes parents want to adopt them on the spot.

Singing stars are handsome, robust baritone Garr Nelson, and blonde looker Teri Randal. Miss Randal's rousing "Rain or Shine" and soft "Make Someone Happy" are especially effective, and Nelson does a superb "Granada."

A fast, furious Apache dance is skillfully tumbled by the Rivieras; Irmgard Eicke is an exciting exotic torso tosser who does a thrilling leap into the orch pit; and the striking Mary Demos stands out as featured terper among the six dancers.

Such a show deserves a richer musical background, but the Dick Rice fivesome nevertheless does a splendid job of backing. Like most initial shows, the first had a few rough spots, but a couple of nights' shakedown probably will mold it into something worthy of good word-of-mouth. Revue is in for eight weeks, with options. Duke.

Victorian Inn, Stratford

Stratford, Ont., Aug. 19. "Suddenly, This Summer," revue in two act; produced by Jack Greenwald; with Pat Galloway, Roderick Cook, Tom Kneebone; John Fenwick at piano, revised and directed by Cook; staged by Patrick Hurd; \$2.75 cover.

This 21,000-population Bardfest town now has four off-Broadway shows—three of them folknik in coffee houses. Fourth, "Suddenly This Summer," at Lloyd Drummond's posh Victorian Inn, is a 70-minute topical revue whose performers and most of whose material (much of it taken from U.S. and British revues) would go over in a sophisticated spot anywhere. At their best they're on "Beyond the Fringe" and "Second City" level.

First six numbers are topdrawer, rising to the brilliant "London Hilton," penned by Peter Lewis and Peter Doberheiser and originally done on BBC's "That Was the Week That Was." It's delivered superbly by Roderick Cook, who directed and who wrote several sketches and one tune. Like the other two onstage performers—Pat Galloway, a well-stacked brunette, and Tom Kneebone, an uninhibited but sophisticated clown, he's British and has had much revue experience. He reportedly goes into the new Noel Coward play on Broadway this fall.

John Fenwick, of Toronto, accompanies on 88 and composed several numbers, including the sparkling Addamsesque "Ghouls' Day" (words by Arthur Macrae).

He also wears on "old ghoul tie." "Has anybody here seen Shakespeare? Has anybody seen our Bard?" is typical of the show's irreverence. Cook, who wrote that song, also updates a Noel Coward classic with Profumo-case lyrics.

Miss Galloway stands out in several, including ribs of "Cyrano de Bergerac" and "Mikado," both current at the Festival. Kneebone stands out specially in a screwball Fractured French sketch and—regrettably—in a repellently sick song of an alcoholic, which he'd previously done in a Toronto revue. Another debit item is a sketch bulging with homo gags; and there are several weakies (including a rib on peace marchers that has two old gags and a feeble pun); but the overall average is high and the performances unfalteringly excellent.

Tiny stage is at one end of a long room—table seating 120—and performers stand or perch on stools. It's one of six rooms in Drummond's fast-growing motel complex (35 new units this summer) near the Festival Theatre. Two shows nightly—heavy cover keeping many localities from attending 9:30 p.m. one. Second, timed to tee after Festival performances, suffers from midnight drink-serving curfew. But law is expected shortly to add an hour. No shows Sunday, as no liquor can be served. Gard.

Persian Room, N. Y.

Enzo Stuarti, Milt Shaw Orch, Mark Monte & His Continentals; coverts (2.50, \$3).

The Hotel Plaza's Persian Room is winding up its summer season with a high decibel count. Enzo Stuarti's "Lanzalungs" fill the room for a little more than 50 minutes with a high-voltage tenoring that continually amazes because of its vocal power.

Stuarti's built-in hi-fi is his main attraction, of course, but the relentless vocal blasting has a wearing effect. A segue into a toned-down number or a light special material bit would relieve the sound overload and would make his big numbers that much more important.

He does go in for a recitative near the closing of his turn with a Pat Boone-penned prologue to "Exodus." It's an overly dramatic affair with a prose posture that may go over in the hinterlands but is definitely not for big city sophisticates.

His Italian-based repertoire ("Sorento," "Come Prima" and "Arrivederci Roma") creates quite a stir but he also delivers showtunes ("What Kind Of Fool Am I" and "Sound of Music"), Viennese waltzes ("Yours Is My Heart Alone") folk ("Danny Boy") and opera ("Pagliacci") for payoff results. Also in his favor is an amiable on-stage manner and Robert McMullen, his personal maestro who takes over the Milt Shaw group for the Stuarti set.

Shaw, by the way, still delivers a nifty beat for the terping time as does the other Persian Room perennial Mark Monte & His Continentals.

The room's summer season closes Aug. 31 and after a brief shuttering will start its fall frolics on Sept. 11. Gros.

The Savoy, London

London, Aug. 22. Richard Froeber, Leslie Roberts' Silhouettes (8), New Savoy Music directed by Freddie Ballerini, Tommy Wolf Orch; \$7 minimum.

Richard Froeber is making his London debut in the top spot at the Savoy. His songs at the piano are little more than a lightweight diversion, and though he has an amiable air, there is little in the way of personality projection to help him through his show. The result, therefore, is a substandard entertainment.

There is not much wrong with his voice. He sings well, his diction is good and he has a moderately interesting lineup of numbers, including French and Spanish items. But somehow it does not add up in the way it should, and towards the end on the night caught—he appeared to have some difficulty in sustaining the customer interest. In a 15-minute act his better numbers are his opener "Love Makes the World Go Round," and a bright rendition of "Moon River."

The Leslie Roberts' Silhouettes have two pleasing dance routines and there is the usual solid assist from the resident combos. Myro.

Harrah's, Lake Tahoe

Lake Tahoe, Aug. 19. Mitzi Gaynor, Volantes (2), Moro-Landis Singers & Dancers (18), Leighton Noble Orch (18).

For this second pilgrimage to Bill Harrah's Lake Tahoe club, Mitzi Gaynor has put together a new act that retains the best from her last year's Tahoe outing, but includes a wealth of new material that rates this production as her best effort yet. She's on for 55 minutes designed to showcase her talents as dancer, singer, and comedienne—and she scores solidly in all departments. It's a fast-paced romp that could easily fill the bill as a one-hour video special.

After a special lyrics opener Miss Gaynor, in a pink, tight-bodied, full-skirted creation, moves into high gear with "Too Darn Hot," displaying both terper and vocal skill that creates excitement throughout full room, SRO on opening. She's backed by her male quartet: Bob Street, Ron Dexter (who dance duos with headliner), Howard Krieger and Burnell Dietsch. She segues with a moving "Who Knows," then enhances mood with dance interpretation of the lyrics. Also in the catalog are "The More I See You" and a blues medley of "Birth of the Blues," "St. James Infirmary," "Saints" and "Battle of Jericho." Miss Gaynor handles any mood, all tempi with assurance and full knowledge of salesmanship. She's also expressive with the histrionics, with full attention to accent on the hands.

She shows her comedic capabilities in a routine spoofing Hollywood from the early days. She takes the role of sweet young thing in a flicker film, makes with a tango from the '20s era, an imported sex queen in the '30s, a pinup dish in the '40s (with brief costumes revealing a classic figure), and her famed "South Pacific" stint for the '50s.

The "South Pacific" bit includes "Honey Bun" and "Wonderful Guy." And she gets the last drop from both. Miss Gaynor works with a verve seldom seen on a nitery floor. She's a winner in all areas. Her gowning is credited to Bob Carlton, conducting is by Herbie Dell, and Frank Hudac handles the percussion chores. The Leighton Noble orch expertly interprets the smart arrangements.

The Volantes are highly skilled on the unicycles and execute some intricate daring maneuvers laced with intentional near misses that keep stagesiders fully alert. The duo (Scott Beldin and Don Thompson) also include comedy bits and a bit of chatter that win the laughs. High point is Beldin playing accordion from atop high cycle on small platform.

The Moro-Landis Singers & Dancers open with a production built around "Oklahoma." Choreography is inventive, staging is impressive, and costuming rates good mention. Bill DeBell ably handles the production vocal chores.

Liberace due in Sept. 9. Long.

Gold Rush, S. F.

San Francisco, Aug. 23. Prof. Irwin Corey; Ralph Sutton. \$2 admission.

Prof. Irwin Corey opened this room to show biz names with his current two-week stand alternating with jazz pianist Ralph Sutton.

Corey is in fine form. His inspired nonsense routines were never sharper and he shows himself as a top class performer with his timing.

Actually, Corey is a bitter social satirist, taking pot shots at everything from the Bomb to the New York State divorce laws in the course of an evening.

His device of asking for questions from the audience at the close of his "seminar" merely provides him with a springboard for additional stream of consciousness verbal trips which can be hilariously funny.

Opening moments of the show, as is traditional with Corey, are pure pantomime done without a sound, and since he's a cagey vet at this he can hold his audience for almost ten minutes sometimes before he says a word.

Business has been good at the club since Corey opened, and operator Barney Gould indicates willingness to take a shot at other names in the future.

Ralph Sutton, a solid jazz 88er, fills in the sets between Corey's shows with some brilliant piano. Rafe.

Cocoanut Grove, L. A.
Los Angeles, Aug. 22.
Barbra Streisand, Pierson Thal
Orch., Allyn Ferguson strings; \$3-
\$3.50 cover, \$3 minimum.

"Happy Days" will, indeed, be here—19 of them—if Barbra Streisand continues to attract the record-breaking crowds of her Wednesday (21) opener. The diminutive songstress drew the largest opening night crowd since Judy Garland. She has the same empathetic, emotional impact.

Many of the first nighters undoubtedly came out of curiosity, both to see and hear this youngster, whose preceding publicity has stirred unusual interest. She's prettier than the reports have said, a strikingly vivid performer who emanates warmth and sensitivity whether in song or very carefully selected patter in between. And she's well groomed, dressed simply in a satin midshipman-style blouse and black skirt that increase the dramatic effect she so strongly projects in her songs.

To dissect Miss Streisand as a singer would do her a disservice. While she has a good voice, it is not a trained voice. There are moments of Brooklynese speech and occasional near-strident whining sounds. She is, however, a superb actress who has achieved the power to put every bit of emotion and communication possible in her delivery. She believes in what she is doing and directly gets her message across. She has good speech, allowing her to sustain with ease, the tones generally rolling on the vowels with life and fluidity. Similarly, her phrasing is excellent, indicating superb musical taste.

Every song in the set is a winner, from her initially known "Keepin' Out of Mischief Now," through a jazz-styled "Love, Come Back to Me," softly sentimental "Who Will Buy?" gutsy "When the Sun Comes Out" and a highly arranged mixture of lines from standards blended into "Down With Love" and "Like a Straw in the Wind." Closing "Happy Days Are Here Again" remains significant and her specialty, "I'm in Love With Harold Mingus" breaks show with light comedy.

Pierson Thal's orchestra, with Miss Streisand's accompanist Peter Daniels backs handsomely. Allyn Ferguson rhythmic strings play in-ter-show. Dale.

Nugget, Sparks, Nev.

Sparks, Nev., Aug. 22.
Tony Martin, Pat Cooper, George Arnold Singers & Dancers (18), Foster Edwards Orch. (17).

Tony Martin, who hasn't played the Reno-Sparks-Tahoe area for four years, returned to a packed opening night house rewarding him with sustained ovations during his 45-minute class entertainment package.

Martin gives more than generously of his talents—and he has a lot to give. In perfect vocal control, he wins complete attention from opener "Gonna Swing Tonight" until he bows off with "See You In My Dreams." In this outing he gives that distinctive Martin treatment to such as "Days of Wine and Roses," "Breezin' Along With the Breeze," "Lullaby of Broadway," "Avalon," "Long As She Needs Me," "Three Coins in Fountain," "Fly Me to the Moon," and "There's No Tomorrow."

Enhancing his powerful baritone is the vocal backing on some titles by a mixed foursome composed of Carol Turnblow, Sally Grey, Tom Allison and Joel Weist. Group is impressive on four-way choral work and on individual solo stuff. Miss Grey goes it duo for top result with Martin on "Long As She Needs Me" and Miss Turnblow turns in commendable interpretation of "Till There Was You." Allison takes the solo spot with "As Time Goes By" then later doubles with headliner. Four prove a valuable asset to the act.

To bridge the titles Martin takes brief respite with clever chatter re the gaming tables, a proposed pic on his career and boozing.

Al Sendrey expertly batons the Foster Edwards Orch in impressive arrangements. Percussion chores are handled by Ron Kramer in capable fashion.

Pat Cooper, new to this area, displays a lot of standup ability with fresh material covering jet flights, domestic life, Neapolitan nuptials, and a vidshow aired from Puerto Rico. In the later routine, in mixed Spanish-English, are carbons of Cagney, Lorre, Cary Grant, and Gable. His cockroach-killing powder commercial is also

a laugh stimulus. Comic covers a wide range and works with authority.

The George Arnold Singers and Dancers open with a production themed around early Hollywood names. Both staging and material show originality.

Allan Sherman in Sept. 9.
Long.

Chateau Madrid, N.Y.

"Brasilia Revue" with Jonas Moura, Marly Taveres, Omar Izar, Gina Le Feu, Rosaly & Gilberto Corban, Line (4); Emilio Reyes & Carbia Orchs; \$5.50 minimum.

Angel Lopez & Sons continue to pioneer in a lot of directions as far as the Latin market is concerned. For a time, the layouts have been in the classic and flamenco veins. They now move into the modern rhythms of the South American countries. The "Brasilia Revue," headed by Jonas Moura, is a compact and frequently exciting package with some good dance designs evident.

The major performer is Moura whose top number is an exhibition of a frevo, a Brazilian import which in that country is translated as fever. It's fast and flashy and gives Moura a chance to exhibit superior dance discipline and skill.

Moura is assisted by Marly Taveres who also dwells in modern rhythm, including the bossa nova, and a briefie by Gina Le Feu a looker who works in a getup reminiscent of the late Carmen Miranda. The song work is by Rosaly & Gilberto Corban who could have more to do in the proceedings including a longer spot of their own in which they could make some greater personal identification.

The sole act, other than the dancers, able to impress on his own is Omar Izar who plays a harmonica in a manner that brings in a lot of subtle rhythms as well as the stronger and forceful beats of the Latin tunes.

All the performers do well, but in most cases, there should be a greater attempt at identification of the acts. The various performers are integrated in a manner that stresses ensemble rather than individual work. Most of the entertainers are good enough to merit recognition on their own and should be given same.

The Emilio Reyes orch show-backs well and Carbia provides the alternate rhythms. Jose.

Fairmont, S. F.

San Francisco, Aug. 23.
Keely Smith, with Jeff Lewis;
Ernie Heckscher Orch (14); \$3.50 cover.

Keeley Smith shapes as a first-rate single on the basis of this gig in which she carries the cold Venetian Room by the force of her warm personality and her lyric vocal manner.

Two major virtues give her a lot of help. She has a very warm voice when she sings ballads and it projects the romantic, nostalgic or personal emotion of the song at a high level. And she has the sort of natural ability to take the audience into her confidence that marks the top performer.

Her show is replete with asides and ad libs concerning her Louis Prima days and she should drop these. Nobody goes to see her because she used to be with him. They go because she sings well and they'll come back because they are not disappointed.

On the other hand, the rest of her informal patter is great and quickly establishes a rapport between her and the audience that is of great help to her.

Backbone of her repertory is the group of ballads she has cut on disks. Things such as "What Kind of Fool Am I" (with slightly revised lyrics), "Misty" and "Little Girl Blue" are highly effective numbers for her. She also does an a capella version of Billie Holiday's "God Bless the Child" which is less than maximal effective. Rest of show consists of Vegas big band flagwavers which are brash, loud and mood-shattering in a room like the Venetian Room which is hard to warm in front. Elsewhere they may be effective, however.

Jess Lewis, a very versatile and sympathetic pianist, aids her throughout and the whole show adds up to a good night's entertainment and firms up the idea that Keeley Smith is here on her own to stay. Mills Bros. open Aug. 29.
Rafe.

Copacabana, N. Y.

Jerry Vale, Ronnie Martin, Faye Dean & Ralph Young, Copa Girls (8); staged by Doug Coudy; Joseph Mele Orch, Frank Marti Band; minimum \$6.50-\$7.50.

There's a pleasing musical and comedy lilt to the Copa show this session. The songstering of Jerry Vale and the funstering of Ronnie Martin are lighthearted and buoyant enough to keep the end-of-August nitery goers in a gay and amiable mood.

Vale's baritone has worked out well over the years via his Columbia diskings and the onstage reprise of many of his waxings work out extremely well. His likeable manner and easy song-sell, even when he belts the more dramatic items, are plusses that put the audience on his side. He also knows the values of pacing so his close to 50-minute set offers a variety of moods that holds interest all the way.

Vale opens his song package with a breezy rendering of "Will You Still Be Mine," and then works his way through a cleverly-conceived repertoire that covers pops, showtunes and several big ones of Italian origination. He's romantic on "If Ever I Would Leave You," wistfully charming on "Old Cape Cod," emotionally effective on "Mama," charmingly breezy on "Lulu's Back In Town" and effectively hard-hitting on "Lonesome Road." In all, it's a well-rounded affair and well appreciated.

Martin is a bright young comic with a flair for the foibles that attract the nitery crowds. Tvisms, Yiddishisms, momisms and assorted stuff that the Copa audience can identify with are pushed with a sharp sense of delivery and timing for maximum effect. His "Camelot" bit, a la Richard Burton, holds up as a solid entry that could become his trademark.

The productions numbers, with Faye Dean & Ralph Young leading the vocals, are holdovers, and the musical crews led by Joseph Mele and Frank Marti continue to dish out a proper beat for the terpsiters. Gros.

Slate Bros., L. A.

Los Angeles, Aug. 23.
Vic Dana, Dave Ketchum, Buddy Mossinger Trio; \$1.50 cover, 2-drink min.

It could easily be family night for the next two weeks, unusual as that may be for the Slate Bros. Singer Vic Dana, making his third appearance at the club, is joined by comic Dave Ketchum, both performers clean, wholesome and entertaining.

Dana, just out of a six-month military hitch, continues to prove himself a completely capable young singer. His rise has been charted smoothly and apparently with security. Working up to his current Dolton record of "More," the theme music from "Mondo Cane," youngster goes through a solid collection of intensely delivered swingers, particularly striking with melody of "Sweetest Sounds," "Tonight" and "In Other Words." All are rhythmic and sung in clean, sharp speech and nicely modulated delivery. "Danke Schoen" has good roll, most of the songs done as hard sell ballads with a definite swing beat. One distraction is his frequent finger-snapping.

Ketchum, a regular on the "I'm Dickens, He's Fenster" teleseries, is a comfortable comic who works in light, easy style through series of developed jokes and story patter. Not a yock comic, he gets generous laughs with clean and frequently fresh material. Telstar lead into a variety of jokes is well designed and he does a successful audience identification sex patter and an amusing beatnik military physical bit. Performer is not as dynamic as most comics who play this room and would be a top attraction for suburban or family rooms.

Buddy Mossinger trio backs both acts suitably. Dale.

The Establishment, London

London, Aug. 20.
"In Praise of Britain" by John Antrobus, with John Junkin, Sandra Caron and Bob McBain. \$4.50 minimum.

The Establishment Club in Soho seems to have given up its policy of taking a satirical swipe at the Establishment, and its latest revue, authored by John Antrobus, has

an odd, and far from satisfying, content. The hour-long show has its moments of fun and humor, but there are many uneven patches.

Antrobus is an offbeat writer, who came into prominence as co-author, with Spike Mulligan, of the zany and click "Bedsitting Room." The style he developed in that show is carried on in this new revue, but not with equal success. It starts promisingly with a recording of the chorus of "Land of Hope and Glory," but the promise is only occasionally fulfilled. There are a couple of typical goonish items, such as a man who cannot bear to touch the rubber grip of a shopping basket and another in which a uniformed official arrives to take head, chest and inside leg measurement of one of the characters. Both these sketches are effectively and wittily developed. There is also a biting comment on the recent case of Dr. Stephen Ward, which packs a satirical wallop. The three members of the cast, John Junkin, Sandra Caron and Bob McBain give lively performances and sustain audience interest through most of the show.

The author claims that "In Praise of Britain" is a new religion, and he has "every hope that the show will transfer to Westminster Abbey for a limited season." Unfortunately, it is not as new and as zany as he believes. Myro.

Palmer House, Chi

Chicago, Aug. 20.
Jimmy Nelson, Tokyo Four, George Tapps & His Dancers (4); Norm Krone Orch (9); \$2.50 cover.

Playing to a half empty house is difficult anywhere but especially at the capacious Empire Room. So it reflects on the professionalism of all three acts on the present bill that they made the house seem intimate and cozy despite the wide open spaces. The stopgap booking probably won't draw well for lack of marquee lure, but the Palmer House transients who stop in for the dinner show won't feel they've abused their Carte Blanche card. It's solid entertainment, and briskly paced in an hour's span.

Jimmy Nelson's nifty ventriloquizing in the closing spot is flawless and witty, and for all the act's video exposure it hasn't staled. The dummies Danny O'Day, Farfel and Humphrey Higsby all come in for amusing repartee and a couple of vocal duets, and withal it is a slick ventro exhibition that is smooth and craftsmanlike and seemingly spontaneous. Nelson climaxed the turn by giving voice to a couple of youngsters from the audience who perched on his knee. It is a winning stunt.

The Tokyo Four are vocally proficient and have a certain novelty value besides (see New Acts); and the George Tapps Dancers, held over from the previous bill, make a considerable contribution in flashy terp and colorful costumery. They do 20 minutes in the opening spot, and their retrospective on the modes of the first 25 years of the century is a click miniature revue in itself.

Myron Cohen and Jennifer Marshall come in for a fortnight Sept. 3. Les.

Jazz Workshop, S. F.

San Francisco, Aug. 23.
Jimmy Smith Trio; two drink minimum.

Jazz organist Jimmy Smith (who has had a best-selling LP and single in "Hobo Flats" and "Walk on the Wild Side") is a powerhouse act that is a sure fire box office attraction in the kind of rooms that score with Miles Davis and John Coltrane.

The organist kicks up a wild storm in his improvisations with accompaniment by Quentin Warren on guitar and Bill English on drums.

Although the jazz fans will hold still for it, the actual sound volume of the amplified organ which Smith plays is a little overbearing for the casual customer, and clubs should keep this in mind.

His set when caught was mainly blues and included long passages of riffing. Smith, however, is a showman and understands tension and release as well as having a flair for personal dramatics. He has picked up some of the Earl Grant mannerisms, rocking back and forth and dramatizing the actual playing, and this is good for the audience, which loves it. Rafe.

Sahara, Las Vegas

Las Vegas, Aug. 20.
Kay Starr, Don Adams, Jim Nabors, Stanley Boys (4), Morolandis Dancers (16), Louis Basil Orch (17); produced by Stan Irwin; presented by Milton Prell; \$4 minimum.

One of producer Stan Irwin's surefire attractions, Kay Starr, returns to the Congo Room, this time with a couple of newcomers to the Vegas scene—Don Adams and Jim Nabors—and the resulting bash is certain to keep biz brisk for the next four weeks.

Miss Starr, looking and sounding better than ever, wisely concentrates on the evergreens; her songalog includes "Just in Time," "Maybe You'll Be There," "Wrap Your Troubles In Dreams," "Somebody," "It Hurts Me," "Cotton Fields," "Nobody Till Somebody Loves You," "Nobody," "Side By Side," and her trademark, "Wheel of Fortune." Latter three numbers are done hobo attire, and she's joined by the hobo Stanley Boys singers (4) and the hobo Morolandis Dancers (16) in a pleasant finale.

Don Adams presents a solid standup comedy routine, much of his material being new to the Strip. He neatly pulls yocks from such subjects as flying, golf, marriage, and insurance; his timing and facial expressions are superb, especially in part-of-the-act conversations with ringsiders. Adams is a sterling addition to the Strip's levity legion.

Jim Nabors, who does his turn with Miss Starr, does fine rural humor of the bashful sort. They do amusing parodies, and he showcases well-trained pipes with a serious rendition of "Pagliacci."

Entire package is backed by the smooth note making of the Louis Basil orch (17). Curtain-raiser is a new production concocted by George Moro, a delightfully nostalgic salute to vaudeville called "The Old Sahara Music Hall." Duke.

Eddys', K. C.

Kansas City, Aug. 23.
Guy Marks, Sonja Bonness, Fred Muro Continentals (5); \$2 cover.

Guy Marks is a three timer at Eddys' with his own registered trademark on comedy. Much of his material has been seen here before, yet there are some new twists and polish that make it possibly even more palatable.

Singer Sonja Bonness is doing her second turn at Eddys', after her first show here more than a year ago. She's on first to offer 25 minutes of songs, with a strong assist from specialty keyboard work from her blind pianist-accompanist, Doc Millen. Obviously new on her last trip here, she has gained some composure in her mike presence and has stepped well ahead on the singing. She warbles in deep tones from the top tune list and has a penchant for songs of the oldtimers in her mythical trip from the old Broadway to the new.

Marks work is a blend of vocal gyrations, impressions and his own satirical touches which he applies in pantomiming William S. Hart, in jabbing at tv via "The Unbearables" sketch and his late-late show, "Wagonload." Take off on network opera in which he does voices of the tenor, soprano, baritone and Milton Cross is as good as anything he has ever done and a topnotch piece of comedy. He's due back in a year or so. Quin.

Ye Little Club, L. A.

Los Angeles, Aug. 23.
Billy Storm; two-drink minimum.

Even on an off night Billy Storm comes through with significant effect that indicates considerable potential in nitery and recording areas for the young singer. Thursday (22) show caught found Storm having some throat trouble, but his distinctive delivery and unusual style remained solid enough to pull him through.

He has a style and sound that mixes Johnny Mathis and Billy Eckstine. Delivery is light in tone, but powerful, much of it sounding as if in head tones. Voice has a piercing, often strident quality, but he uses it with authority and sells hard. "Our Day Will Come" has definite rhythm 'n' blues feeling, although styled in swirly ballad motif, while "Sweetest Sounds," "Lady Be Good" and "Bye Bye Blackbird" are stylized jazz.

Singer is in two more weeks, backed well by Jack Smalley and Paul Suter. Marilyn Burroughs also holds over. Dale.

Show Abroad

Chips With Everything

London, Aug. 16.

English Stage Co. & Bob Swash revival of a comedy-drama in two acts by Arnold Wesker. Staged by John Dexter, assisted by Graham Murray; decor, Jocelyn Herbert; drill instruction ex-RSM R. Brittain, M.B.E. Features Alan Dobie, Gary Bond, Ronald Lacey, Corin Redgrave. Opened Aug. 15, '63, at the Royal Court, London; \$2.50 top.

Corp. Hill Alan Dobie
Cannibal (Archie) George Innes
Wingate (Chas) Derek Fowlds
Thompson (Pip) Gary Bond
Seaford (Wilf) Terence Taplin
McClure (Andrew) Frank Wyllie
Richardson (Whitey) John Noakes
Cohen (Dorothy) John LeVitt
Smith (Dickey) Michael Standing
Washington (Smiler) Ronald Lacey
Wing Commander Howard Marion Crawford
Squadron Leader Robert Hewitt
Pilot Officer Corin Redgrave
P.T. Instructor Flt. Sgt. Tony Caunter
Recruit Patrick Ellis
Night Guard James Luck
Corporals George Layton,
Christopher Timothy
Airmen Barry Evans,
Edward Burrell, Gerald McNally,
Norman Allen, John Lane.

Arnold Wesker's "Chips With Everything," voted the best play of the 1961-62 season in VARIETY's annual poll of London drama critics, is back at the Royal Court for a shakedown run before it moves to the Plymouth Theatre, Broadway to open Oct. 1, under Morton Gottlieb's management. A repeat viewing confirms that this comedy-drama of service life merited its accolade as one of the highlights of the London theatre.

The show deserves success in New York, though there is room for improvement in the present production, particularly in the area of articulation. American audiences may experience difficulty in keeping pace with the varied accents, and exception may be taken to some of the new dialog.

Assuming that these minor matters will be corrected before the Broadway bow, this new production again demonstrates the remarkable and affective teamwork between author and director. John Dexter's staging is masterly theatrical craftsmanship, keeping the action fluid and putting the spotlight on the right character at the right moment. A scene in which half a dozen recruits silently raid a coke bunker remains one of the directorial highlights.

In "Chips," Wesker more than confirmed the promise of his earlier work. It is a mature, observant and class-conscious study of life in the peacetime Air Force, presumably inspired by the author's own experiences. A typical assortment of characters called for basic training, are shrewdly deployed by the author to illustrate the divergence between officers and rankers.

One of the new men is the son of a former general, and is immediately regarded as potential officer material, though he elects to remain a ranker. The way in which he is eventually prevailed upon to don officer's uniform is conveyed with believable skill.

In his vivid picture of service training, Wesker provides many scenes of dramatic strength, and they are given added conviction by the professional drill instruction by a former Regimental Sergeant Major. Hardly an ex-serviceman anywhere will fail to be impressed by their authenticity, and they are always an integral part of the story and are not added solely for effect. The play occasionally walks a tightrope in some of the scenes in which the potential young officer is, trying to lead the other men against authority, but these are adroitly held in perspective by a combination of good acting and perceptive direction.

Only three of the original cast is in the current production, and three minor roles have been added. Alan Dobie, the corporal in charge of the new recruits, contributes a forceful performance, bellowing his cliché-ridden instructions with terrifying power. Gary Bond is believable as the general's son, playing the difficult part with notable polish.

Ronald Lacey, repeating his original role as the recruit with a perpetual smile, offers one of the acting highlights, and Corin Redgrave (also from the original cast) again plays the snobbish pilot officer with persuasive authority. George Innes, the third member of the original team, effectively

portrays one of the recruits, and other valuable performances came from Derek Fowlds, Frank Wyllie, John Noakes and Howard Marion Crawford.

One small set, readily converted from barrack room to canteen to barrack square, admirably serves the production. Myro.

Repertory Reviews

The Mikado

Stratford, Ont., Aug. 7.

Stratford Shakespearean Festival presentation of two-act operetta by W. S. Gilbert and Arthur Sullivan. Staged by Norman Campbell; decor, Brian Jackson; dance staging, Alan Lund; musical direction, Louis Applebaum and Marie Bernardi. Opened July 5, '63, at the Avon Theatre, Stratford, Ont.; \$4 top.

Cast: Eric House, Andrew Downie, Howell Glynne, Heather Thomson, Irene Byatt, Maurice Brown, Arthur Solater, Anne Linden; chorus.

Norman Campbell has done an excellent staging job on "The Mikado," this year's Stratford Shakespeare Festival musical presentation at the Avon Theatre. Despite their age, the Gilbert and Sullivan works are still fun, with an occasional sting.

Eric House is a deft, hilarious Ko-Ko, clowning a good deal but never overdoing. Among his amusing bits of business is a "tight-rope" walk along the footlights, holding a bright parasol, during a moment of suspense.

At another point he and Andrew Downie (the mandering minstrel, Nanki-Poo) skip rope while doing a song. Downie is delightful and in fine voice.

Howell Glynne is a properly ponderous, corrupt Pooh-Bah, and Irene Byatt, though lacking the traditional boom, is a funny Katisha. Heather Thomson, a charming coloratura, is Yum-Yum, and deep voiced Maurice Brown the Mikado—extremely good except for a tendency to swallow his lyrics.

Brian Jackson's original sets and costumes are first rate, and cabaret dancer Alon (& Blanche) Lund has staged the musical numbers smartly. Louis Applebaum's musical direction is standout. Gard.

Timon of Athens

Stratford, Ont., Aug. 2.

Stratford Shakespearean Festival presentation of drama in two acts, by William Shakespeare. Staged by Michael Langham; decor, Brian Jackson; music, Duke Ellington; dance staging, Alan Lund. Opened July 29, '63 at the Festival Theatre, Stratford; \$5 top.

Cast: John Colicos, Douglas Rain, William Hutt, Leo Ciceri, Mervyn Blake, Hugh Webster, Tony Van Bridge, Max Helpmann, Claude Bede, Nicholas Symons, Joseph Shaw, Les Birman, Al Kozlik, Joseph Rutten, Adrian Peckhold, Ted Hodgeman, Lewis Gordon, Len Carliou, Garrick Hagon, Donnelly Rhodes, Fred Euringer, Rita Howell, Martha Henry, Ken Paul, William Webster, David Britton, Jake Dengel, Louis Negin, John Watts, Edwin Stephenson, dancers, musicians.

The Stratford (Ont.) Shakespearean Festival's late starter this year is "Timon of Athens," a seldom produced drama about an overgenerous man who becomes embittered and, when rich again, remains a misanthrope, and dies a hermit. It's a fair addition to the repertory, which already included "Troilus and Cressida," "A Comedy of Errors" and "Cyrano de Bergerac."

This production's chief weakness is John Colicos as the wealthy Timon. He's smooth, showy and superficial in the early scenes, suggesting little of the reckless generosity of the character. He's better in the later scenes, giving a performance of frequent power and beauty, but lack the required vocal richness for the long, difficult final speech.

With certain exceptions, Michael Langham's staging is strong and well-paced. His production scheme, with modern garb is strikingly theatrical. Douglas Rain plays the cynic, Apamantus, as a Hecht-Mac-Arthur newspaperman.

The phony banquet, where Timon gathers his false friends and serves them rocks, turns into a colorful melee. Duke Ellington's music for a ballroom ballet is catchy and otherwise unobtrusively appropriate. Brian Jackson's costumes are admirable. Gard.

Elias Golden is the general manager, Leonard Patrick production stage manager and Bernard Polack stage manager of "The Advocate," and the cast for the play will include Dine Fazio.

London Brokers Chip In Again for 'One for Pot'

London, Aug. 27.

A new \$100,000 guarantee from the ticket brokers, which will keep the Whitehall Theatre farce, "One for the Pot," running for at least another year, was closed last week, and adds a new chapter to the success story of the Brian Rix management.

In the 12 years the Rix management has had the Whitehall, only four shows have been staged, including the current "Pot." Of the three predecessors, "Reluctant Heroes" was the champ with 1,610 performances, followed by "Dry Rot" with 1,575 and "Simple Spymen" with 1,404.

The new deal by the brokers brings their total investment in the show to over \$300,000 since its opening more than two years ago. Last week "Pot" passed its 860th performance.

Opera Review

Das Brennende Haus

(The Burning House)

Bregenz, Austria, Aug. 2.

Bregenz Festival presentation of two-act opera by Joseph Haydn, with added aria, presumably by Ignaz Joseph Pleyel; original libretto presumably by Philipp Hafner or Franz Friberth, from fragments of manuscripts found after a fire in 1799 in the Count Esterhazy Theatre in Burgenland; adapted by David Macdonald and Peter Paul Bergmann, under the supervision of H. C. Robin Landon. Staged by Adolph Rott; scenery, Otto Werber Meyer; costumes, Grete Volters; choreography, Gustav Blank; Vienna Symphony orchestra and State Opera chorus directed by Robert Heger. Stars Oskar Czerwenka, Rosl Schwaiger. Opened July 17, '63, at the Kornmarkt Theatre, Bregenz.

Punch Oskar Czerwenka
Columbine Rosl Schwaiger
Leander Heinz Hoppe
Steckel Kurt Equiluz
Odoardo Claudio Nicolai
Ghost Karl Terkal

As an operatic museum piece, "Das Brennende Haus" ("The Burning House") is a novelty of chief interest to musical antiquarians. The score was discovered in 1935 by musicologist H. C. Robin Landon in a Paris antique shop. The music was published in England last year.

It's presumed that Joseph Haydn (1732-1809) fabricated the opera, including not only his own compositions but others by his scholars, among whom was Ignaz Joseph Pleyel (1757-1831), a native of Ruppersthal, near Vienna. The latter was not only a composer and pianist, but founded a piano company (which is still in business in Paris) and invented the piano pedal system still in use. Admirers of Haydn believe that the better music in this opera buffa were his, and the inferior ones were by his students, but there's no certainty of that.

The "Brennende" story, adapted by David Macdonald and Peter Paul Bergmann, is about a chimney-sweep and an heiress, and the plot includes intrigue and transformation scenes with supernatural elements. Many of the arias are very short, in some cases less than a minute in length.

Oskar Czerwenka and Rosl Schwaiger costar in the roles of the poor hero and the rich girl, and give impressive performances, the former notably with the arias, "Chimneysweep," "Cat and Stone" and "Cheat the Girls," and the latter in a big number in the second act. The supporting cast is good, including Erika Zlocha and Ludwig Musil as ballet leads.

The audience reacted at the show caught as though at a Punch and Judy show, and the outbursts of applause after even the briefest arias, became tiresome. Maas.

Scheduled B'way Preems

Oh Dad, Poor Dad, Morosco (8-27-63).
Irregular Verb, Barrymore (9-18-63).
Rehearsal, Royale (9-23-63).
Luther, St. James (9-25-63).
Bicycle to Nevada, Hudson (9-26-63).
Spoons River, Booth (9-28-63).
Student Gypsy, 54th St. (9-30-63).
Chips With, Plymouth (10-1-63).
Libel, Longacre (10-2-63).
Here's Love, Shubert (10-3-63).
Plaf, Hellinger (10-3-63).
Semi-Attached, Music Box (10-7-63).
Private Ear, Morosco (10-8-63).
Advocate, ANTA (10-13-63).
Tambourines, Little Theatre (10-15-63).
Jennie, Majestic (10-17-63).
Marie Bell Co., Atkinson (10-21-63).
Rainy Day, Belasco (10-23-63).
Barefoot in Park, Biltmore (10-23-63).
110 in Shade, Broadhurst (10-24-63).
Ballad Sad Café, Beck (10-30-63).
Owl and Pussycat, Booth (10-31-63).
Arturo Ui, Lunt-Fontanne (11-4-63).
Man and Boy, Atkinson (11-12-63).
Cuckoo's Nest, Cort (11-21-63).
All in Good Time, Lyceum (11-23-63).
Zenda, Hellinger (11-26-63).
Girl Called a Supercat, B'way (11-28-63).
Dolly, St. James (11-18-63).
Dylan, Plymouth (11-21-63).
Habitat, Little Theatre (11-24-63).
What Makes Sammy, 54th St. (11-24-63).
Funny Girl, Winter Garden (11-24-63).
Girl to Remember, Hellinger (11-26-63).

Shubert Alley Shorts

Alexander H. Cohen pulled a switch last week by going to London via ship instead of plane. He sailed Thursday (22) on the France to attend the West End opening Sept. 4 of the new Terence Rattigan play, "Man and Boy," in partnership with H. M. Tennent, Ltd. The show is due for presentation Nov. 12 at the Brooks Atkinson Theatre, N.Y. Cohen's other Broadway projects for this season include "The Owl and the Pussycat," "Rugantino" and "Baker Street," and he's dickering to present Richard Burton in a revival of "Hamlet." His current operations include the Broadway and touring editions of "Beyond the Fringe."

Add the more things change the more they remain the same: The current (September) issue of the Dramatists Bulletin, edited by Philip Dunning for the Dramatists Guild, carries a reprint of a VARIETY story headed "Legit Financing Bugaboo," detailing the problems of the inflationary production and operating costs of Broadway. It ran in the issue of Sept. 24, 1947, but the situation it described has altered only to the extent that the figures have doubled in the ensuing 16 years.

Legit pressagent Karl Bernstein planned to San Francisco last week and then over-the-Pole to Copenhagen, Stockholm, Oslo, Bergen and London. He's due back in town next Tuesday (3) ... Nathan Cohen, entertainment editor of the Toronto Star, is vacationing on the Coast. Before taking off, he wrote a couple of excellent columns, one on Hume Cronyn as an outstanding star of the Tyrone Guthrie Repertory Theatre, Minneapolis, and the other about the late Clifford Odets.

Joseph Papp has been unable to raise the required \$50,000 financing, so he's had to cancel the N.Y. Shakespeare Festival's proposed six-week tour of southern schools and colleges with his Central Park revival of "Antony and Cleopatra." ... Legit costume designer Helene Pons has written and illustrated a children's book, "The Story of Vania," due for publication next Tuesday by Viking.

Ernest Lane and Raymond League have been presenting a production of "Purdie Victorious," by Ossie Davis, this summer at the Society Hill Playhouse, Philadelphia. It closes next Sunday night (1) ... London director Peter Cotes has accepted a cash settlement of \$800 from the New York plastic surgeon-playwright-producer Maxwell Maltz on his claim of unpaid royalties for staging last season's flop Broadway production of "Hidden Stranger."

Edwin Mirvish, the new owner of the Royal Alexandra Theatre, Toronto, is taking a group of New York legit producers, managers, etc., and numbers of the theatrical press, to attend the reopening Sept. 9 of the refurbished house. The party will plane to the Canadian city, attend a cocktail party, dinner, a performance of the touring "Never Too Late," and an after-theatre reception, flying back to New York the next day.

Danny Dayton is playing the role of Lycus, the procurer, in "A Funny Thing Happened on the Way to the Forum," at the Alvin Theatre, N.Y., as substitute for John Carradine, who is taking a two-week vacation to star as Hamlet at the Gateway Playhouse, Bellport, L.I. ... Richard R. Wolf, coauthor and coproducer of the scheduled off-Broadway production of "The Plot to Assassinate the Chase Manhattan Bank," is seeking additional sketches for the revue.

Margaret Barker, producer of the scheduled off-Broadway play, "Color of Darkness" reports that the project is financed at \$22,500, with no provision for overcall. The figure was incorrectly given as \$18,000 in a recent issue. ... The citizens of Rutherford, N.J., were almost saved from depravity last week with the decision, by a 3-2 vote, of the local Recreation Commission to deny the use of the Community Center for a little theatre group production of Andre Gide's "The Immoralist." The action followed protests from a number of residents, led by Msgr. Charles Demjanovich, of St. Mary's Roman Catholic Church, Rutherford, on the ground that the play is a "slur on marriage." Sin triumphed, however, for the local Unitarian Church is allowing the play to be done in the parish house.

Charles K. Robinson, vice-president of Producing Actors Co., which operates the Theatre Shack, North Arlington, N.J., corrects a statement in a recent issue that Bernard J. Frotton is the operator. His group took over the spot from Frotton, who had it under lease, Robinson says. He also notes that Producing Actors does both revivals and new plays, and is in the market for unproduced scripts. Frotton and Steve Russell, a radio exec of Newark, are presenting a summer stock season at the Potter Mountain Playhouse, Manokill, N.Y.

Bob Darling and Lloyd Evans, both formerly with the Williams-town (Mass.) Summer Theatre, have been admitted to membership in the United Scenic Artists, Local 829, New York. ... The American Educational Theatre Assn. is holding its annual convention this week in Minneapolis. Following the conclave, former president Jack Morrison, of the UCLA Theatre Dept. faculty, will come to New York for several days.

Mrs. H. A. Fenton, of Jackson Heights, Queens, N.Y., writes to complain about being refused ticket refunds at a performance last week of the off-Broadway "Best Foot Forward," although Lisa Minnelli was out of the cast and there had been no prior announcement of the fact. She asserts that she was informed by a management representative that Miss Minnelli, daughter of Judy Garland, had been out for several nights, and was not expected to return to the show. Mrs. Fenton adds that she's never received such treatment at Broadway theatres, and she wonders if there are different standards of ethics for Broadway and off-Broadway.

The American National Theatre & Academy will hold a National University Theatre Festival in Washington in May, 1965, and hopes to present outstanding campus productions in a temporary theatre on the site of the proposed National Cultural Center. Broadway producer Roger L. Stevens, chairman of the National Cultural Center, has pledged \$5,000 to cover initial organizing expenses for the festival, and C. Robert Kase, of the Univ. of Delaware, will be festival co-ordinator.

Jerry Devine, whose comedy, "Never Live Over a Pretzel Factory," is due for production this winter by Paul Vroom, Buff Cobb and Albert Marre, planned to the Coast last weekend to attend the wedding of his son, Michael Devine, a scenic designer in San Francisco, and then go to Los Angeles to see about casting the male lead of his play. He's due back the middle of next week ... Northwestern Univ. drama graduates are continuing their national agitation campaign to persuade college officials to rescind the forced retirement of Alvina Krause, who has had a remarkable record as a teacher of acting.

Stratford (Ont.) Shakespearean Festival officials are trying to raise \$750,000 to purchase and renovate the Avon Theatre, in downtown Stratford. They've already obtained \$275,000 of the amount. The 1,123-seat Avon, built in 1901 to house touring shows, is leased by the Festival for its annual presentation of Gilbert & Sullivan revivals. The regular Shakespeare productions play the 2,258-seat Festival Theatre.

"Seidman and Son" will be the sixth show of the Theatre Guild-American Theatre Society subscription season at the St. Paul Auditorium. It will play there the week of Feb. 10. The Elick Moll comedy, starring Sam Levene, and the touring edition of "Never Too Late" will be seen instead of "Who's Afraid of Virginia Woolf?" and "Beyond the Fringe," which Auditorium manager Ed Furni turned down.

'Art Not Limited to Still Life'

Guthrie Theatre Won't Have to Pay Minneapolis Real Estate Tax

Minneapolis, Aug. 27. The Tyrone Guthrie Theatre has won its appeal against payment of a municipal real estate tax which would have run to about \$65,000 a year. That was decided last week by Minnesota Attorney General W. F. Mondale.

The tax had been proposed by Minneapolis assessor J. R. Garzon, on the ground that the theatre, a non-profit undertaking, is actually a commercial operation. Guthrie Foundation officials argued that the project is non-profit and is run for charitable and educational purposes.

The theatre has a complicated setup. It is owned by a foundation formed by the late T. B. Walker, a wealthy lumberman who also established an adjoining public art gallery. The theatre itself is managed by the Tyrone Guthrie Theatre Foundation, which has a long-term lease and makes the theatre available for a Minnesota Theatre Foundation, the Walker Art Gallery and others. It's the Minnesota Theatre Foundation that operates the Tyrone Guthrie repertory company in the playhouse.

Mondale said his ruling is based partly on an Attorney General's opinion of 1928 that the Walker Art Centre (gallery) is "an institution of purely public charity" under the Minnesota constitution. He decided that the same is true of the Guthrie Theatre Foundation and Minnesota Theatre Foundation.

"It seems clear also that the concept of 'art' should not be limited to still life," Mondale declared in his ruling. "A repertory theatre dedicated to productions, including experiments, which are primarily of significant artistic, cultural or educational merit, should be entitled to the same standing as an art institute, museum or historical repository."

While the Guthrie Theatre charges an admission (it has a \$5 top), "any gross income received by it is not for the benefit of any individual, but is for the Foundation's benefit," the opinion continued.

Royal Shakespeare Had \$132,924 Operating Loss, \$1.4 Mil. Gross in '62-'63

London, Aug. 27. Despite a record boxoffice gross of more than \$1,400,000, the Royal Shakespeare Theatre ended its 1962-63 season with an operating loss of \$132,924. That was reported at the annual meeting of the governors at Stratford-on-Avon last week. The president, Lord Avon, says the project has 18 months in which to solve its financial problems if the venture is not to be put in jeopardy.

That point was underlined by Sir Fordham Flower, chairman of the executive council, who said he looked forward to 1964 as a great milestone in the history of the theatre. He added, "It would be ironic if it turned out to be not a milestone, but a gravestone."

It was reported that production costs, at \$412,938, were almost as much as the total expenditure of the theatre 10 years previously. The accounts covered a full year's operation at Stratford and at the Aldwych in London, and six months at the Arts Theatre. Theatre operating costs increased \$72,800 over the previous year to \$560,666, and company salaries and expenses had gone up by \$28,000 to \$425,457.

Flower said it is impossible to sustain such a top classical company out of boxoffice earnings or on the existing Arts Council grant of \$112,000. He pointed out that, by comparison, Covent Garden Opera House received a grant of \$1,820,000, another \$1,064,000 went to Sadlers Wells, and in its last year, the Old Vic received \$224,000, while the National Theatre was starting life with a grant of \$364,000 plus the prospect of additional aid from the London County Council.

Lord Avon summed up the year as "artistically exciting, theatrically successful and financially bleak."

Chi's Sarah Siddons Nod To Julia Meade in 'Mary'

Chicago, Aug. 27. The Sarah Siddons Society, which give annual awards to the "Chicago Actress of the Year," this year chose Julia Meade for the statuette. The actress costarred here in "Mary Mary" and won in the balloting over Anna Maria Alberghetti ("Carnival") and Hermione Gingold ("Oh Dad, Poor Dad, Mama's Hung You In the Closet and I'm Feeling So Sad").

The Sarah Siddons voting is done by upcrust theatre-lovers who are members of the Society and, supposedly, by aisle-sitters and other first-nighters. Miss Meade was clearly not the critics' choice for the award for "the best performance by an actress during the 1962-63 season." Her personal notices were generally unfavorable.

Don't Tell Equity Legit Is Doomed; Union Is Loaded

Actors Equity had an income balance of \$2,121,790 as of last March 31. That's revealed in the current August-September issue of Equity, the union's official publication. According to an end-of-March audit, assets (based on cost) totaled 2,168,787, while liabilities tallied \$46,997.

For the year ended March 31, the union had a net income gain of \$39,058. That's based on \$771,500 total income for the period, less expenses of \$732,442. The income for the year included \$648,400 in membership dues and initiation fees, \$9,397 in agents' and other fees, \$80,322 in investments earned income, and \$33,381 net profit from sales of investment.

Expenses consisted of \$417,516 for salaries and taxes, \$153,343 for administrative offices, \$27,132 Equity mag casts, \$29,847 legal fees, \$31,282 in pension payments for retired administrative employees, \$13,908 in affiliation assessments, \$21,605 for meetings, council committees, etc., \$10,849 for legislative activities, \$22,000 for Equity Library Theatres, \$1,520 for the Broadway Show League, and \$1,440 in other appropriations.

The net income for the year, added to a balance of \$2,082,732 as of March 31, 1962, brought the income balance to the \$2,121,790 figure. Excluded from the above financial picture is \$1,556,059 in cash and securities held on deposit in banks and payable as surety bonds to theatrical companies and legal claims of members. Also excluded is \$232,322 cash on deposit, payable under hospitalization plans for members.

Incidentally, as of last March 31, Equity's membership roster totaled 13,286.

'BLOW HORN' IS PANIC TO DUBLIN AUDIENCE

Dublin, Aug. 27. The familiar theory that there's a natural affinity between the Irish and the Jews seems to be borne out by the enthusiastic opened night reception Aug. 13 of Neil Simon's Broadway comedy hit, "Come Blow Your Horn," at the Gate Theatre here. The show, presented by Gemini Productions and staged by Barry Cassin, brought a succession of big laughs.

Nigel Hawthorne, a newcomer to Ireland, has the right style for the playboy hero, and Peter Mayock catches the proper note as the eager younger brother. Former Abbey Theatre actor Joe Lynch mops up with a caricature portrayal of the patriarchal poppa, and Anna Manahan scores as the emotional momma.

American comedy seems to go over better than English comedy with Irish playgoers.

Drama School Grad Gets Lead in West End 'Forum'

London, Aug. 27. Isla Merrin, 18, who left the Royal Academy of Dramatic Art three weeks ago, is to be the ingenue lead in "A Funny Thing Happened on the Way to the Forum," opening Oct. 3 at the Strand. She was engaged as understudy, but got the role when Sally Smith could not complete a film commitment in time for rehearsals.

The young actress will appear with Frankie Howerd, Kenneth Connor, Robertson Hare, Jon Pertwee and "Monsewer" Eddie Gray.

Move to Rescue 2 D.C. Theatres

Washington, Aug. 27. The House yesterday (Mon.) made a last-ditch effort to save the Capitol and Keith's Theatres here from imminent conversion to mere lucrative real estate. Without objection or debate the House passed legislation preventing destruction or conversion of the theatres until April, 1964.

The bill requires the District of Columbia Commissioners to give Congress by February, 1964, "A feasible plan to buy, lease or acquire theatres as municipal stages." If Congress doesn't act in 60 days thereafter, the houses can be converted. The Commissioners are forbidden by the bill to issue building permits allowing conversion of destruction of the houses.

The bill marks the capstone of efforts by Republican culture buffs, Reps. John Kyl of Iowa, and William Widnall, of New Jersey, to keep the two theatres open until the National Cultural Center becomes a reality. They are the only Washington houses capable of handling ballet and other performances. The measure was brought to the House by Rep. George Huddleston (D-Ala.) and sponsored by Rep. John McMillan (D-S.C.).

Whether the Senate will act in time, or at all, to save the houses is questionable. The Capitol, Washington's most ornate and largest house, has already been put up for conversion bids by its landlord, the National Press Building Corp. No conversion permit, however, has been issued by the D.C. government.

The Senate has been cool to the bill, which passed the House unanimously last year in identical form. Insiders say, however, that the Senate District Committee may be pressured by local culture groups into holding hearings on the legislation.

Hoffman's 'Mayor' Bowing In Frankfurt House Prior To Broadway Premiere

Frankfurt, Aug. 27. The current theatrical season of West German plays will also see the premiere here of a new German production that is slated for the U.S. Drama is "Der Buergermeister" (The Mayor) by Gert Hoffmann, heralded as one of the top dramas of the year in West Germany. It is set to bow here at the Duesseidorf Theatre.

The S. Fischer Publishers of Germany have sold the legit rights to the Scandinavian lands and to Holland. TV rights have been acquired by the South German Television in Stuttgart, and in the U.S., the Grove Press has the right to offer the English version.

Several other German dramas are likewise headed for Broadway, with Friedrich Duerenmatt's "The Physicist" and possibly Rolf Hochhuth's "The Deputy" among them.

D.C. Arena Stage to Open Season With 'The Devils'

Washington, Aug. 27. The Arena Stage will open its new season Oct. 30 with the American premiere of "The Devils," the John Whiting play done in London in 1961-62.

This will be the 14th season for Washington's theatre in the round.

Brit. Nat'l Theatre Opens Oct. 22 At Old Vic With O'Toole as Hamlet

London, Aug. 27. Plans for the launching Oct. 22 of Britain's National Theatre at the Old Vic with a production of "Hamlet," staged by Laurence Olivier, director of the company. Seven productions will be mounted during the first season, ending in July, 1964. Five others are under consideration for the 1964-65 season.

Olivier concedes that there will be elements of trial and error in the initial periods, and that it may take up to 40 or 50 years before the highest standard can be attained. Among the stars engaged so far, in addition to Olivier himself, are Michael Redgrave, Maggie Smith, Diana Wynyard, Joan Plowright and Max Adrian. Additionally, Tom Courtenay, Rosemary Harris and Peter O'Toole are set for special guest engagements.

A company of some 50 or 60 will be on minimum contracts of one year, which Olivier hopes may be extended to three, four or possibly five years. Everyone will be paid flat rates, plus additional fees for each performance, which could bring their income to something approaching star salary in the West End.

Although London-based, the National Theatre will be seen in provincial centres, and its first tour, limited to four or five weeks, will start next April, with the production of "Othello." Tours will all be carried out by the original company, and there will not be special touring offshoots.

'Music Man' Had \$86,238 More Net During Jan.-July

"The Music Man" is still piling up profits, despite having ceased operations in the U.S. as a first class legit production more than a year ago. From last Jan. 1 to July 15, the legit venture took in \$86,238 which, after certain deductions, boosted the net profit on the \$300,010 enterprise to \$335,413.

Of the net income, \$3,353,367 has been distributed equally between the backers and the management. That gives the latter a return thus far of nearly 560% on their investment. The tuner, with book, music and lyrics by Meredith Willson (story by Willson and Franklin Lacey), was produced on Broadway by Kermit Bloomgarden and Herbert Greene, in association with Frank Productions Inc.

The income from last Jan. 1-July 15 included \$44,419 in record royalties, \$29,430 stock and amateur royalties, \$7,984 welfare and other refunds, and \$4,405 interest income. Expenditures of \$1,503 and \$2,600 reserve for New York State unincorporated business tax left \$82,135 as the net profit for the six-and-a-half-month period this year.

Included in the overall profit on the venture is income from the sale of the film rights to Warner Bros., which has released both the picture and a soundtrack album. The original Broadway cast album was recorded by Capitol Records.

JUDY ABBOTT STAGING 'TOO LATE' IN LONDON

London, Aug. 20. "Never Too Late," a Broadway hit since its opening last fall, is due for production in the West End, opening Sept. 24 with Fred Clark and Joan Bennett in the lead roles. It will be presented by Bernaf Delfont and Frederick Granville, in partnership with New York producer Elliott Martin and Daniel Hollywood.

The London edition will be directed by Judith Abbott, daughter of George Abbott, who staged the original Broadway edition and will supervise this version. He is already in London, directing "A Funny Thing Happened on the Way to the Forum," which will come to the West End after two tryout weeks in Nottingham and Manchester.

The "Never Too Late" cast will also include Tom Stern, Jennie Linden, Bessie Love, Clement McCallin, Paul Grist and Roger Avon. Delfont and Granville saw the Sumner Arthur Long comedy in Miami with Clark, Miss Bennett and Stern. Miss Abbott staged it there.

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A joint liaison committee has been set up with the English Stage Co. at the Royal Court Theatre, London, with cooperation in certain activities, including use of a studio for training actors, directors and designers, and also the commissioning of new plays. There is also an affiliation with the Chichester Festival Theatre Trust (of which Olivier is already director) whereby the National Theatre has been invited to present a festival season at Chichester.

In the opening production Peter O'Toole will play the title role in "Hamlet," and others in the cast (Continued on page 56)

Friars Order Outbids S.F. Actors Workshop For Burlesque House

San Francisco, Aug. 27. The Actor's Workshop, which announced some time ago that it had found a home in the present President Folies burlesque house, went into probate court last Tuesday (20) to cinch the deal officially, and had the rug pulled out by the Franciscans, no less. The estate of the late Eddie Skolak, burley impresario, had accepted the theatre's \$207,500 bid for the property.

In court, where the sale had to be approved however, an attorney entered a \$218,735 offer for an anonymous client, who later turned out to be Franciscan Charities Inc., an arm of the Order of Friars Minor, better known as the Franciscan monks. The latter are in charge of St. Boniface Church, just through the block on Golden Gate Ave. and it has developed, own most of the real estate in the block now.

An exception to the orders' holdings is an apartment house owned by the family of Vincent Hallinan, millionaire lawyer, leftist candidate for President and militant atheist. Another is the Evangeline Home for girls, owned and operated by the Salvation Army. The latter is on McAllister St., two doors from the burlesque theatre.

Flabbergasted by the unexpected offer of the Franciscans, Jules Irving of the Workshop, said the group couldn't match or exceed the bid, and probably will go on leasing its present small theatre in the Marines Memorial Club while seeking for a permanent home. Several sites are under investigation, he said, but added, "Our recent experience in court indicates it would be better not to name them."

Father Alfred Boedekker, OFM, pastor of St. Boniface and head of the Franciscan Charities, said the church group will lease the theatre until plans for future expansion are worked out.

Legit Bits

"Man of La Mancha," a musical version of the Don Quixote story, with book by Dale Wasserman, lyrics by W. H. Auden and Chester Kallman and score by Mitch Leigh, will be produced on Broadway this season by a new management firm, Music Makers Inc., with Milton M. Herson as executive head and Albert Marre as creative director.

Michael Burke, a vicepresident of Columbia Broadcasting Co., has been elected a board member of v.p. of the Repertory Theatre of the Lincoln Center, N.Y.

The off-Broadway production of "The Blacks," which was to have closed next Sunday (1) at the St. Marks Playhouse, N.Y., is to continue indefinitely, with a number of the original players back in the cast.

Marie Santelli is playing the ingenue lead this week in "A Funny Thing Happened on the Way to the Forum," as substitute for Presley Marker, who is vacationing.

Michael Leech, an assistant to Jack Karr in the publicity department of the Stratford (Ont.) Shakespeare Festival, is in New York to line up a permanent press job.

Max Allentuck has taken a leave of absence as general manager for Broadway producer Kermit Bloomgarden to take a similar assignment for Meyer Davis, Leon Leonidoff and Thomas Rudel, who are preparing a show for the N.Y. World's Fair, under the management name of Amphitheatre.

Manning Gurian is the general manager for "Zenda," currently playing tryout engagements on the Coast.

When the touring "The Establishment" returns Sept. 10 to New York, producers Peter Cook and John Krimsky will form another company to play additional touring dates.

Zirel Handler, formerly with the Sanford Leigh agency, has joined the Richard Bauman office as an associate.

Jack Linder plans a Broadway presentation of a "no-holds-barred" stage version of "Lady Chatterley's Lover," with Greta Thyssen as star.

Arthur W. Litagow, who was founder-director of Shakespeare festivals in Antioch, Toledo and Akron, has taken over as executive director of the McCarter Theatre, Princeton Univ. Center for the Performing Arts. He succeeds Milton Lyon.

"Fair Game for Lovers," by Richard Dougherty, has been acquired for Broadway production by Herbert B. Swope Jr. and Charles Rappaport, to follow the former's scheduled presentation of "The Ivory Tower," by Jerome Weidman and James Yaffee. Also on Swope's agenda is a musical "The One That Got Away," to be done in partnership with Herbert Greene.

Film rights to "A Time of the Key," a drama by Milton Erskine, have been acquired by Crystal Pictures, a New York firm. "The play is being produced off-Broadway by the New Playwrights Co., and is due Sept. 11 at the Sheridan Square Playhouse, N.Y.

Jay Robinson will star in the off-Broadway production of "The Picture of Dorian Gray," opening tonight (Wed.) at the Showboat Theatre, N.Y.

Blair Stauffer has returned for two weeks to his original role in the off-Broadway "Fantasticks" to sub for James Cook, who has taken a leave of absence to direct a production of the revue at the Grist Mill Playhouse, Andover, N.J., starring Robert Rounesville.

"Life Is a Dream," by Pedro Calderon de la Barca, will be presented off-Broadway this fall in both the original Spanish and Eric Bentley's English translation, on an alternate split-week basis by John Ben Tarter, Laurence Goldstein, Jose Crespo, Jay Broad and Jerome Metz, in association with the Teatro Espanol de Nueva York.

Iris O'Connor, formerly the assistant stage manager of "Enter Laughing," has taken over as stage manager, succeeding Del Hughes, who has resigned to become production stage manager of two of David Merrick's fall presentations, "The Rehearsal" and "Arturo Ui."

Dewey Gorkin, 14, has succeeded Joseph Lambert in a muppet role in the Broadway company of "Stop the World—I Want to Get Off."

James B. McKenna, Spofford J. Beadle and Ralph Rosoman, formerly executive with the stock thea-

tre operation-producing firm, the Laurence Henry Co., have formed the Producing Managers Guild to engage in producing and providing management services for legit.

Dom De Luise and Allen Swift will appear on Broadway in "The Student Gypsy" or "The Prince of Liederkranz."

Lou Frizzell returns this week from the Coast to rejoin the cast of the off-Broadway revival of "Desire Under the Elms." Richard Cuss substituted during his absence.

Arthur Cantor planned to the Coast last week to attend the opening last night (Tues.) of the British-originated revue, "An Evening of British Rubbish," which he plans to do in New York this winter, possibly at a cabaret-theatre. It's playing the 280-seat Little Fox in Hollywood.

Henry Guettel and Arthur Cantor will present a second touring company of "Camelot," to open Oct. 3 in Scranton, Pa., and play 32 weeks. Lawrence Kasha will stage the show, with sets by Oliver Smith, choreography by Hanya Holm and costumes by Stanley Simmons.

Eddie Davis, company manager of "Calculated Risk" last season, is back in New York after a three-month holiday in Hollywood and Hawaii.

Ketti Frings will write the book for "Hobson's Choice," a musical version of the David Brighouse play, with songs by Sammy Cahn and James Van Heusen. The show will be produced by Robert Lyon Welch (once a Jasper Deeter disciple at Hedgerow Theatre) and Lester Linak, probably in association with an established Broadway management. Incidentally, the original straight play will be presented this fall by the National Theatre of Great Britain, at the Old Vic, London.

Joe Manchester has obtained the stage rights to the James Thurber book, "The Secret Life of Walter Mitty," and plans it as a Broadway musical. The story was previously done as a radio play with the late Robert Benchley, and as a film with Danny Kaye.

Veronica Lake is rehearsing to take over as the visiting Hollywood actress in "Best Foot Forward," and the role is being revised to suit her. Paula Wayne, currently playing the part, is due to withdraw from the off-Broadway show, as is Lisa Minelli, daughter of Judy Garland.

Denholm Elliott has been signed for the upcoming tour of the National Repertory Theatre.

It's now official: Julie Harris will star in "Marathon '33."

Larry Parks will be featured in "Love and Kisses."

"The Family Way," a comedy by Ben Starr, will be produced on Broadway next winter by Leonard Sillman and Clifford Hayman.

Don Richardson will stage "Have I Got a Girl for You."

The cast of "110 in the Shade" will include Adriane Rogers, Fred Miller, George Church, Don Atkinson, Lynne Broadbent, Frank Derbas, Leslie Franzos, Jerry Dodge, Lucia Lambert, Clifford Pearl, Robert Shafer, Seth Riggs and Christopher Votos.

Additions to the cast of "Luther" include John Moffatt and Peter Bull.

Additions to the cast of "The Rehearsal" include Adrienne Corri and Jennifer Hilary.

Ralph Alswang will design the scenery and lighting for "Man and Boy," and the cast will include Geoffrey Keen, Barry Justice and Alice Kennedy Turner.

Fritz Weaver will portray Sherlock Holmes in the musical, "Baker Street," for which Oliver Smith will design the scenery.

The cast of "The Ballad of the Sad Cafe" will include Lou Antonio, Michael Dunn and William Flanagan.

Shepard Coleman will be the musical director of "The Student Gypsy," or "The Prince of Liederkranz," for which Arnold Geland has arranged and orchestrated the score. The cast will include Eileen Brennan, Shannon Hollis, Dick Hob, Linda Segal and Donald Babcock.

Jules Fisher will devise the lighting for "Spoon River Anthology," and the cast will include Betty Garrett, Joyce Van Patten, Robert Elston, Charles Aidman and Naomi Caryl Hirschorn.

Irene Handl in 'Puffin' Is Click in Melbourne

Melbourne, Aug. 27
Irene Handl has scored one of the biggest hits in recent years with her portrayal of the clairvoyant cockney charlady in "Goodnight Mrs. Puffin," at the Comedy Theatre here. The English comedienne was a click from her opening line. The show drew rave reviews.

J. C. Williamson Theatres may be in the position of having to limit the run of the comedy, however, as the theatre has already been booked for Joyce Grenfell's one-woman show and the comedy "Mary, Mary." However, providing Miss Handl's commitments allow, "Mrs. Puffin" could perhaps be brought back for a return date later.

Until her Aussie stage debut Miss Handl, was relatively unknown here, except for brief film and tv appearances. She is recreating in Mrs. Puffin the role she played for two years in England.

Brit. Nat'l Theatre

Continued from page 55

will include Michael Redgrave, Diana Wynyard, Max Adrian and Rosemary Harris. Sean Kenny is designing the settings, and the costumes will be designed by Desmond Heeley.

Also set for the initial season are "Andorra," by Max Frisch, to be directed by Lindsay Anderson, with Tom Courtenay starred; "Hobson's Choice," starring Michael Redgrave, Joan Plowright and Frank Finlay, with John Dexter staging, and "The Master Builder," with Michael Redgrave, Diana Wynyard and Maggie Smith.

Also, "Othello," with Olivier in the title role, and Frank Finlay, Maggie Smith and Joan Plowright; a double bill comprising Sophocles' "Philoctetes" and Samuel Beckett's "Play," directed by George Devine, and "The Recruiting Officer," by George Farquhar, starring Olivier, Maggie Smith and Robert Stephens.

The five plays under consideration for 1964-65 are Noel Coward's "Hay Fever," to be directed by the author; "Mother Courage" by Bertolt Brecht, in Eric Bentley's translation; Eugene Ionesco's "Les Pietons de l'Air," translated by Donald Watson; "The Voyage Inheritance," by Harley Granville Barker, and "Fuentes Ovejuna" and "La Fianza Satisfecha" by Lope de Vega, of which the former will be adapted by Alan Sillitoe and the latter by John Osborne.

An architect is to be appointed to design the new National Theatre by the end of the year, with the building to be available within the next three or four years. Meanwhile, improvements costing upwards of \$100,000 are being made at the Old Vic. These include the installation of a revolving stage and new sound equipment, plus refurbishing of the auditorium.

Arthur Miller

Continued from page 1

theatre the purpose of which is to present a true experience impression. If you are not exposed to genuine theatre, how are you going to write for it?

"I think we need plays which reflect an adult viewpoint and I don't think that the mark of a good playwright is his ability to rewrite a scene in a Boston hotel room in an hour. I don't think Chekov would have been very good at that sort of writing," the playwright concluded.

Lewis asserted, "In this country we do everything by fad. A constructive fad at present is the revival of the repertory theatre idea. That means that an actor who plays Arthur Miller one night and Moliere the next must be able to adapt himself for scripts in all periods of acting."

"It's interesting and significant that Jessica Tandy and Hume Cronyn are willing to come this far from New York to do repertory theatre for an entire season," the director declared. "The repertory theatre idea, undoubtedly will revise the problem of training actors. The actor will have to learn not only the realistic school of acting, which has been the main basis in this country, but also other acting styles."

Stock Reviews

Madly in Love

Philadelphia, Aug. 6.

Ethelyn R. Tharasher presentation of comedy in three acts (five scenes) by Ruth Goetz, adapted from Andre Roussin's "L'Amour Fou." Staged by George Keathley; settings, Curtiss Cowan; lighting, V. C. Fuqua; costumes, Christina Giannini; associate producer, Paul E. Skoudt. Stars Celeste Holm, Gene Raymond, features John Van Dreelen, Peter Treitler, Florence Phillips, Patricia Harty. Opened Aug. 5, '63, at the John B. Kelly Playhouse in the Park, Philadelphia; \$3.50 top.

Peter Burgeon Peter Treitler
Nipa Burgeon Patricia Harty
Provenza Florence Phillips
Francis Martin John Van Dreelen
Angela Burgeon Celeste Holm
Edward Burgeon Gene Raymond

Ruth Goetz's "Madly in Love," and adaptation of Andre Roussin's Parisian hit "L'Amour Fou," is being given its shakedown run at the Playhouse in the Park. It proves a windy exercise.

Briefly, the story concerns a 40-ish housewife with two grownup children, who meets an attractive stranger at a cocktail party and suddenly they both know. He follows up the chance meeting with roses, urgent telephone wooing and soon they are dating for real. These French amatory fabrications tend to lose something in the transplanting. In this instance, the Roussin original had a tragic finale, but Mrs. Goetz's version is for comedy, so the ending is pre-ordained.

The performance is just taxing enough for a summer night's outing, but that's it. The writing and structure are still in the rough state, but there's a major asset in the wishful identification with the heroine which should go with the femme audience in that age bracket known as the "matinee trade." The buildup for the lady's entrance is in the traditional style and Celeste Holm is glamorous enough as the matron to create the triangle. She and John Van Dreelen and Gene Raymond act with such proficiency that they are believable even in such an unlikely situation.

Patricia Harty is good as the sapient daughter to whom mother turns in her turmoil. Although she hardly comforts mamma with the news that she has had four lovers at age 20, the actress maintains a cool and sane posture amid the sticky doings. Peter Treitler works hard as the bewildered law student son.

Good Housekeeping

Chicago, Aug. 12.

Anthony DeSantis & Carl Stohn Jr. presentation of a comedy in three acts, by William McCleery. Staged by Vernon Schwartz. Stars Myrna Loy, Maurice Copeland, Sidney Brees. Opened Aug. 6, '63, at the Drury Lane Theatre, Chicago; \$3.50 top.

Marion Burnett Myrna Loy
Charles Burnett Maurice Copeland
Jim O'Neal Sidney Brees
Christine Burnett Linda Staab
Eddie West Edward Moore
Katy Burnett Laurie Paul
Matt Kahn Marc Yohanna
Mrs. Benson Geraldine Power
Drum Major Judy Elmeier

"Good Housekeeping" had its first stock tryout in 1949, but before its chances for Broadway could be determined, it folded because of the sudden death of Mary MacArthur, who was featured in the original cast with her mother, Helen Hayes. That the comedy did not actually flop its first time out has given Drury Lane producers Anthony DeSantis and Carl Stohn Jr. reason to suppose it might be revived for a major production, and the arranged for author William McCleery to update some of the dialog and to tailor the play anew as a vehicle for Myrna Loy. It is all to no avail.

As a type of comedy, the play seems to belong to an even earlier era than that of the late '40s and its best use today would seem to be as an installment in one of those lightweight summertime anthologies on tv. The situation is trite, the developments predictable, the theme familiar and the characters mostly stereotypes. Even the comedy business hints of being warmed over.

Miss Loy is cast as a university president's wife who, through her dabbling in practical psychology, unwittingly contributes to a scheme to get her husband to run for governor against the powerful state machine. The star gives a certain amount of charm and dignity to a role that is basically bland, and Maurice Copeland succeeds comically as her husband, although

he is hardly ever believable as gubernatorial timbre.

Most of the comedy involves the couple's two daughters and their beaux, but of this group only Marc Yohanna rises to a professional performance. Vernon Schwartz has staged it in typical stock fashion.

Legit Followups

Cages

(York Theatre, N. Y.)

Absent from the New York stage since 1948, film and television actress Mercedes McCambridge has returned in Lewis John Carlino's double-bill "Cages." Filling in for six weeks while Shelley Winters makes a film abroad, she is effective in both one-acters.

In "Snowangel," the curtain-raiser, she makes the love-starved prostitute believable and sympathetic, without becoming maudlin. Though she has a tendency to use her arms and hands excessively, the performance is fine. In "Epiphany," in which her part is subordinate to that of the male lead, Miss McCambridge portrays the domineering wife with skill and authority.

Appearing opposite her at the performance reviewed was Michael Lombard, standby for the ailing Jack Warden. Lombard was no more than acceptable in the opener, but he did well with the second, more demanding role. Kenn.

Cambridge Circus

(Lyric Theatre, London)

London, Aug. 15.

Michael White has transferred the Footlights Revue, "Cambridge Circus," from the Arts Theatre Club to the Lyric, in Shaftesbury Avenue, and would appear to have a reasonable hit. The emphasis is on good, wholesome humor, though there is not much wit and hardly any satire in the 25 items comprising two-part show.

There is a fair quota of good-natured fun, however, and a few bright ideas which might have been developed with more skill and polish. Items such as a biblical newcast, a takeoff of "The Importance of Being Earnest" (in which Tim Brooke-Taylor does a superb takeoff of Lady Bracknell) and an impression of the music hall, circa 1,600, are among the more successful.

One important feature is the emergence of promising new talent. Bill Oddie in not only an interesting songwriter but is also a versatile performer, and John Cleese stands out in several sketches as a zani comedian. Humphrey Barclay has staged the production with infectious enthusiasm. Myro.

Bits of London

London, Aug. 27.

Tony Hancock has succeeded Arthur Haynes in the Palladium show, "Syng Along."

Dennis Quilley, Lynn Kennington, Paula Hendrix and Edward Atienza have been added to the cast of "The Boys From Syracuse," which will star Bob Monkhouse, opening Nov. 7 at the Drury Lane.

Peter Bridge's musical presentation, "Six of One" starring Dora Bryan, follows "Blitz" the Adelphi, opening Sept. 25.

Evelyn Kaye and Frank Lawton are spearheading a new attempt to rally the sticks theatre. They start touring Sept. 2, in "Black Chiffon."

Martha Graham's dance company opens Sept. 3, for a limited season at the Prince of Wales Theatre.

Stephen Murray and Michael Gough have taken over from Ralph Richardson and Michael O'Sullivan in the May Fair Theatre's "Six Characters In Search of an Author."

Understudy Roy Jameson subbed as male lead in "How To Succeed In Business Without Even Trying" while Warren Berlinger was in the States because of the death of his father.

The play starring John Mills, Anthony Quayle and Joyce Redman, due Sept. 19, at Garrick, has been re-titled "Power of Persuasion," instead of "Mr. Mayor."

Charles Dyer, author of "Rattle of A Simple Man," is completing a new play, "The Staircase."

B'way Up and Winging at B.O. Again, But Labor Day Prospects Unclear; 'Loves' \$46,323, 'Stop World' \$41,669

Broadway was jumping last week, with every show registering increased receipts. In the cases of the two consistent sellouts, "How to Succeed in Business Without Really Trying" and "Never Too Late," there was little room for improvement, but substantial gains were made by "Oliver," a musical, and the longrun "Mary, Mary," a straight play.

The total gross for all shows was \$484,368, as compared with the previous week's total of \$480,854, representing an average rise of more than \$2,000 each for the 11 current productions. In the case of "Oliver," the upped business took the gross almost to capacity, while the higher take for "Tovarich" was registered in spite of refunds at three performances because of the absence of the ailing Vivien Leigh, who was out of the cast again last Monday night (26).

The outlook for this week is uncertain, but fairly promising. Receipts were higher Monday night than for the previous Monday (19), but the traditional exodus of New Yorkers over the Labor Day weekend normally reduces weekend attendance and cuts the week's total. On the basis of the surging business in recent weeks, however, it's figured that the tourist influx may be greater than usual, so the Friday-Saturday performances may not be badly hurt.

There were no closings or openings last week, but the off-Broadway production of "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad," having completed a tour, had its Broadway preem last night (Tues.). No closings are slated for several weeks, and no other openings are due until mid-September.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Review), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetical designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net, i.e., exclusive of taxes.

Grosses normally have been reduced by commissions where theatre parties are mentioned.

Beyond the Fringe, Golden (R) (44th wk; 349 p) (\$7.50; 773; \$34,073). Previous week, \$28,797. Last week, \$29,702.

Enter Laughing, Miller's (C) (24th wk; 189 p) (\$6.90-\$7.50; 948; \$30,200) (Sylvia Sidney, Vivian Blaine, Alan Mowbray, Irving Jacobson, Alan Arkin). Previous week, \$23,131. Last week, \$23,612.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (68th wk; 543 p) (\$8.60-\$9.40; 1,334; \$65,096) (Zero Mostel). Previous week, \$55,440. Last week, \$57,980.

How to Succeed in Business Without Really Trying, 46th St. (MC) (98th wk; 777 p) \$49.60; 1,342; \$66,615). Previous week, \$67,436. Last week, \$67,452.

Mary, Mary, Hayes (C) (129th wk; 1,028 p) (\$6.90-\$7.50; 1,339; \$43,380) (Biff McGuire, Patricia Smith, Michael Evans). Previous week, \$28,410. Last week, 32,337.

Never Too Late, Playhouse (C) (39th wk; 311 p) (\$6.90-\$7.50; 944; \$37,000) (Paul Ford, Maureen O'Sullivan, Orson Bean). Previous week, \$37,460. Last week, \$37,596.

Oliver, Imperial (MD) (33d wk; 265 p) (\$9.30; 1,428; \$69,000) (Clive Revill, Georgia Brown). Previous week, \$60,909. Last week, \$67,671.

She Loves Me, O'Neill (MC) (18th wk; 143 p) (\$8.60; 1,047; \$53,700) (Barbara Cook, Daniel Massey, Barbara Baxley). Previous week, \$43,842. Last week, \$46,323.

Stop the World—I Want to Get Off, Shubert (MC) (47th wk; 373 p) (\$8.60; 1,461; \$61,000) (Anthony Newley). Moves Sept. 9 to the Ambassador Theatre. Previous week, \$38,041. Last week, \$41,669.

Tovarich, Majestic (MC) (23d wk; 184 p) (\$9.20; 1,616; \$80,000) (Vivien Leigh, Jean Pierre Aumont). Moves Oct. 7 to the Winter Garden Theatre. Previous week, \$41,959. Last week, \$43,592, with Miss Leigh missing three performances because of illness.

Who's Afraid of Virginia Woolf? Rose (D) (46th wk; 361 p) (\$6.90-\$7.50; 1,162; \$46,845) (Nancy Kelly, Sheppard Strudwick, Ben Piazza) (matinee company costars Elaine Stritch, Donald Davis). Miss Kelly and Strudwick, who'll tour in the play, are pinching until next Saturday (31) for the vacationing leads, Uta Hagen and Arthur Hill. Previous week, \$35,429. Last week, \$36,455.

Opening This Week

Oh Dad, Poor Dad, Morosco (C) (\$6.90; 999; \$40,000). Hermione Gingold). Roger L. Stevens & T. Edward Hambleton production of the Arthur Kopit play, originally done on Broadway and subsequently toured, had its Broadway premiere, opening last night (Tues.). The venture was capitalized at \$60,000, which it has virtually recouped.

Other Theatres

Ambassador, ANTA, Atkinson, Barrymore, Beck, Balasco, Biltmore, Booth, Broadhurst, Broadway, Cort, 54th St, Hellinger, Hudson, Little, Longacre, Lunt-Fontanne, Lyceum, Music Box, Plymouth, Royale, St. James, Winter Garden, Ziegfeld.

London Shows

(Figures denote opening dates)
Afternoon Men, New Arts (8-22-63).
Alfie, Duchess (7-22-63).
All in Good Time, Phoenix (4-18-63).
Angels Fear Tremor, St. Martins (6-6-63).
Bed Sitting Room, Comedy (3-20-63).
Beyond Fringe, Fortune (5-10-61).
Blitz, Adelphi (5-8-62).
Boeing-Boeing, Apollo (2-20-63).
Bracht Season, Mermaid (7-18-63).
Cambridge Circus, Lyric (8-14-63).
Chips With Everything, R. Crt. (8-15-63).
Enrico, Piccadilly (7-3-63).
Half a Sixpence, Cambridge (3-21-63).
Holiday in Japan, Prince Wales (7-19-63).
How to Succeed, Shaftesbury (3-28-63).
Idea of March, Haymarket (8-8-63).
Lock Daughters, Her Majesty's (5-17-63).
Madigan's Lock, Royal E. (8-26-63).
Manuela Vargas, Strand (8-19-63).
Mary, Mary, Queens (2-27-63).
Masters, Savoy (5-23-63).
Midsummer Night's, Regent's (7-17-63).
Minstrels, Vic. Palace (3-25-62).
Mousetrap, Ambassador (11-25-52).
My Fair Lady, Funn (3-30-58).
Oh, What Lovely, Wyndham's (3-19-63).
Oliver, New (8-30-60).
One for the Pot, Whitehall (8-2-61).
Oscar Brown Jr., P. Charles (8-26-63).
Pickwick, Saville (7-4-63).
Private: Public, Globe (5-10-62).
Private Lives, Duke York's (7-3-63).
Rattle of Swords, Royal E. (8-12-63).
Repertory, Aldwych (12-16-63).
Severed Head, Criterion (6-27-63).
Six Characters, May Fair (6-17-63).
Sound of Music, Palace (3-18-61).
Swing Along, Palladium (5-17-63).
Through Wall, Westminster (3-20-63).

CLOSED

Big House, Royal E. (7-29-63); closed Aug. 9, after a limited engagement, 16 performances.
Daniel Lloids, Prince Charles (8-1-63); closed Aug. 16 after a limited engagement, 15 performances.
Wood of Whispers, Royal E. (8-12-63); closed last Saturday (24) after a limited engagement, 16 performances.

SCHEDULED OPENINGS

Martha Graham, Prince Wales (9-3-63).
Man and Boy, Queens (9-4-63).
Exit the King, Royal Court (9-12-63).
Double Bill, New Arts (9-16-63).
What Goes Up, Royal E. (9-17-63).
Never Too Late, Prince Wales (9-24-63).
Six of One, Adelphi (9-26-63).
Funny Thing Happened, Strand (10-3-63).
Boys Syracuse, Drury Lane (11-7-63).

Australian Shows

(Figures denote opening dates)

MELBOURNE
Big Men Fly, Russell St. (6-12-63).
G'night Mrs. Puffin, Comedy (7-12-63).
How to Succeed, Majesty's (8-18-63).
Merry Widow, Tivoli (8-7-63).
Silent, Lonely Night, St. Martin (8-7-63).
Wildcat, Princes (7-19-63).
SYDNEY
Do You Mind, Phillip (5-10-63).
Joyce Grenfell, Royal (8-13-63).
King and I, Tivoli (7-17-63).
Oh Dad, Poor Dad, Independent (8-21-63).
Playboy Western World, Tote (7-27-63).
Sally Away, Majesty's (7-19-63).
Typest & Tiger, Ensemble (8-9-63).

Jessie Tandy Performs 'Salesman' in Wheelchair

Minneapolis, Aug. 27.
An ankle sprain backstage necessitated star Jessica Tandy acting in a wheelchair last week for a local Tyrone Guthrie Theatre matinee performance of "Death of a Salesman" in which her husband, Hume Cronyn, plays the title role. The same evening Miss Tandy had to be replaced by an understudy, Helen Backlin, as the Queen in "Hamlet" and in a lead role in "The Three Sisters."

Hal Prince Plans 'She Loves Me' In London in 1964

London, Aug. 27.
Harold Prince, who is partnered with Tony Walton and Richard Pilbrow in the upcoming London presentation of "A Funny Thing Happened on the Way to the Forum," is also planning a West End version of his other current Broadway show, "She Loves Me," under the same banner for 1964.

Rehearsals for "Funny Thing" are being held in London under the direction of George Abbott, with a local cast headed by Frankie Howard, Kenneth Connor, Jon Pertwee, Robertson Hare and "Monsewer" Eddie Gray. After four weeks on the road at Oxford and Manchester, the musical will be launched Oct. 2 at the Strand Theatre with a benefit preview to be attended by Princess Margaret. It will open its regular run the following night.

Prince plans to bring "She Loves Me" into town next year, and hopes to get it in production either in the spring or in the fall. He will repeat his Broadway chore and stage the musical personally.

The producer-director plans to stay in London until the "Forum" opening, but will have to make a quick trip back to New York within the next three or four weeks as his wife is expecting their first child.

Road Business Still Picking Up Steam; 'Camelot' Whopping \$97,513, Seattle; 'Sound' \$61,283, D.C.; 'Man' \$51,677, S.F.

The road was better again last week, in several instances substantially so. Business is expected to be good again this week, and following the pattern of previous years, the next few weeks should be bullish as the vacation season will be over and the public returns to regular season theatregoing habits. In addition, the number of shows on the road is due to increase steadily for the next couple of months.

"Camelot" was again the top grosser, bettering its first week's take in Seattle. The touring edition of "How to Succeed in Business Without Really Trying" inched up a bit more in Los Angeles and the pre-Broadway tryout, "Here's Love" was also up a bit in its final stanza in Detroit.

Two other tryouts, "Jennie" in Boston and "Zenda" in San Francisco, were big again, while two Richard Rodgers' former Broadway hits, "No Strings" and "The Sound of Music," topped the \$61,000 level in Boston and Washington, respectively.

"A Man for All Seasons" scored a sharp rise in Frisco with the end of subscription, and was again the top straight-play grosser. The only other non-musical, "Never Too Late," was a trifle better in Central City, Col.

Estimates for Last Week

Parenthetical designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout, RS indicates road show and BT indicates bus-and-truck production. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deductions of commissions. Grosses for split weeks are projected when shows play guaranteed.

BOSTON

Jennie, Colonial (MC-T) (4th

wk) (\$7.50; 1,685; \$70,562) (Mary Martin). Previous week, \$68,400. Last week, \$67,854.
No Strings, Shubert (MC-RS) (3d wk) (\$8.50-\$7; 1,717; \$59,000) (Howard Keel, Barbara McNair). Previous week, \$57,944. Last week, \$61,863.

CENTRAL CITY, COL.

Never Too Late, Opera House (C-RS) (3d wk) (William Bendix, Nancy Carroll, Will Hutchins). Previous week, \$37,023. Last week, \$37,083.

CHICAGO

My Fair Lady, Shubert (MC-BT) (4th wk) (\$4-\$4.95; 2,100; \$63,000) (Ronald Drake, Gayle Byrne). Previous week, \$44,739. Last week, \$49,052.

DETROIT

Here's Love, Fisher (MC-T) (4th wk) (\$7; 2,081; \$81,000) (Craig Stevens, Janis Paige, Laurence Naamith). Previous week, \$76,499. Last week, \$75,500.

LOS ANGELES

Beyond the Fringe, Hartford (R-RS) (3d wk) (\$5.50-\$6.60; 1,032; \$35,200). Previous week, \$31,377 with Theatre Guild-American Theatre Society subscription. Last week, \$35,246, giving the show a virtual sellout for the three weeks.

How to Succeed in Business Without Really Trying, Philharmonic (MC-RS) (4th wk) (\$6.25-\$7; 2,670; \$85,000). Previous week, \$84,531 with Civic Light Opera Assn. subscription. Last week, \$84,749.

Milk and Honey, Biltmore (MC-RS) (3d wk) (\$5.50-\$6.60; 1,826; \$55,000) (Robert Weede, Molly Picon, Terry Saunders). Previous week, \$40,423. Last week, \$41,754.

PHILADELPHIA

Stop the World—I Want to Get Off, Forrest (MC-RS) (2d wk) (\$6; 1,768; \$40,000) (Joel Grey, Julie Newmar). Previous week, \$36,331 with twofers. Last week, \$38,891 with twofers.

SAN FRANCISCO

Man for All Seasons, Geary (D-RS) (3d wk) (\$5.50-\$6; 1,483; \$59,000) (William Roderick, George Rose, Bruce Gordon). Previous week, \$42,429 with Theatre Guild-American Theatre Society subscription. Last week, \$51,677 with partial subscription.

Zenda, Curran (MC-T) (3d wk) (\$6.50-\$7.25; 1,758; \$65,600) (Alfred Drake, Anne Rogers, Chita Rivera). Previous week, \$64,000 with Civic Light Opera Assn. subscription. Last week, \$65,300 with subscription.

SEATTLE

Camelot, Opera House (MC-RS) (2d wk) (Kathryn Grayson, Louis Hayward, Arthur Treacher). Previous week, \$94,812. Last week, \$97,613.

WASHINGTON

Sound of Music, National (MD-RS) (10th wk) (\$5.95-\$7.25; 1,673; \$63,455) (Barbara Meister, John Myhers). Previous week, \$45,788. Last week, \$61,283.

Stock O.K.; Stratford, Conn. \$51,910; Caulfield-Cass \$27,400 in Philly Park

Business at the representative stock operations followed the Broadway and road pattern last week, making marked advances in most cases. The John B. Kelly Playhouse in the Park, Philadelphia, set a new house record with "She Didn't Say Yes," costarring Joan Caulfield and Peggy Cass. The previous mark of \$26,700 was held by "Two for the Seesaw."

This is the season windup week for the Philly tent, and the other stock locations will also be shuttering in the next few weeks.

Estimates for Last Week

Parenthetical designations for stock refer, respectively to top prices (where two prices are given the higher is for weekend evening performances and the lower for weeknights), number of seats, capacity gross and stars. Prices include 10% Federal tax and local tax, if any, but as on Broadway and the road, grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

DALLAS

State Fair Music Hall (\$4-\$4.50; 4,120; \$84,000). Show Boat (MD) (1st wk) (Rosaland Elias, Brock Peters, Jacquelyn McKeever, Charles Fredericks, Charles Butterworth). \$50,801 for seven performances.

Previous week, Apollo and Miss Agnes (MC) (David Wayne, Nancy Dussault, Reginald Gardiner) (2d wk), \$36,753 for seven performances.

Current week, Show Boat.

KANSAS CITY

Starlight Theatre (\$4; 7,600; \$110,000). Victor Borge (R), \$75,000. Previous week, Wizard of Oz

(MC) (Connie Stevens, Joseph McCauley), \$80,000. Current week, closed.

PHILADELPHIA

Playhouse in the Park (\$3-\$3.50; 1,437; \$28,529). She Didn't Say Yes (C) (Joan Caulfield, Peggy Cass), \$27,400, house record. Previous week, Calculated Risk (D) (John Payne), \$19,733.

Current week, Tchén-Tchin (CD) (Luther Adler, Irene Dailey).

PITTSBURGH

Civic Arena (\$4.95; 6,009; \$135,000). Unlabeled Molly Brown (MC) (Dolores Gray, Art Lund), \$55,000 for seven performances. Previous week, Wonderful Town (MC) (Nancy Walker), \$28,000.

STRATFORD, CONN.

Avon Theatre (\$4; 1,123; \$10,425). Jamaican Dancers, opened last Friday night (23), play through next Saturday (31); drew \$4,795 for three performances.

American Shakespeare Festival (\$6.25; 1,449; \$56,700) (Rep) 12th wk). Henry V, Comedy of Errors, King Lear, Caesar and Cleopatra, \$51,910. Previous week, \$50,945. Current week, same repertory.

STRATFORD, ONT.

Stratford Shakespearean Festival (\$5; 2,258; \$67,176) (Rep) (10th wk). Troilus and Cressida, Comedy of Errors, Timon of Athens, Cyrano de Bergerac, ? ? ? Previous week, \$65,526. Current week, same repertory.

WALLINGFORD, CONN.

Oakdale Musical Theatre (\$4.50-\$5.50; 2,357; \$66,000). Carousel (MD) (John Raitt), \$56,131. Previous week, West Side Story (MD) (Anna Maria Alberghetti), \$55,042.

Current week, Can-Can (Patrice Munsell, Robert Alda).

Touring Shows

(Figures cover Aug. 26-Sept. 7)
Beyond the Fringe (2d wk)—Geary, S.F. (Aug. 26-Sept. 7).
Camelot—Opera House, Seattle (Aug. 26-31); Auditorium, Denver (Sept. 3-7).
Here's Love (tryout)—National, Wash. (Aug. 27-Sept. 7).
How to Succeed in Business Without Really Trying (2d wk)—Philharmonic, L.A. (Aug. 26-Sept. 7).
Jennie (tryout)—Colonial, Boston (Aug. 26-31); Fisher, Det. (Sept. 5-7).
Man for All Seasons—Auditorium, Denver (Aug. 27-31); Music Hall, K.C. (Sept. 2-7).
Milk and Honey—Biltmore, L.A. (Aug. 26-Sept. 7).
My Fair Lady (bus-truck)—Shubert, Chi (Aug. 26-31); Shubert, Philly (Sept. 2-7).
Never Too Late (2d wk)—Opera House, Central City, Colo. (Aug. 26-31); Auditorium, Rochester (Sept. 3-7).
No Strings—Shubert, Boston (Aug. 26-31); Nixon, Pitt. (Sept. 2-7).
Sound of Music—Shubert, New Haven (Aug. 26-31); Bushnell, Hartford (Sept. 2-7).
Stop the World—I Want to Get Off (2d wk)—Forrest, Philly (Aug. 26-31); Shubert, Chi (Sept. 2-7).
Who's Afraid of Virginia Woolf? (2d wk)—Colonial, Boston (Sept. 2-7).
Zenda (tryout)—War Memorial Opera House, S.F. (Aug. 28-Sept. 7).

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Any Wednesday" (C). Producers, George W. George & Frank Granat (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available parts: male lead, late 40s or early 50s, attractive, charming; male, mid or late 30s, attractive raffish charm, likeable, good sense of humor; femme, late 30s or early 40s, attractive, a lady, stylish, bright. Accepting photos and resumes c/o above address. Do not phone or visit.

"Dylan" (D). Producers, George W. George & Frank Granat (c/o Casting Consultants, 444 Madison Ave., N.Y.). Available parts: femme, mid 30s, attractive, earthy; femme, late 20s, sophisticated, warm; femme, early 20s, cute, bohemian, beatnik; male, middle-age, owlsh, dwarfish; male, poet, bright, articulate, very earnest, male, late 30s or early 40s, bright, colorful talker; femme, well-preserved Southern belle, flirtatious; male, wealthy, impressed with celebrities. Accepting photos and resumes c/o above address. Do not phone or visit.

"Good Good Friends" (C). Producers, Robert Fryer & Lawrence Carr, in association with John Herman (234 W. 44th St., N.Y.; LA 4-8347). Available parts: femme, Hollywood musical star, Alice Faye, Betty Grable type; femme, Hollywood dramatic star, clothes horse, Joan Crawford type; male, attractive, New York legit director; male, fat, adorable; femme, tall, well built; male, young, innocent,

innovative; femme, Hollywood columnist, worldly, tough; male, zany, a Misha Auer-Danny Kaye combination; femme, Gypsy fortune-teller; femme, secretary; girl six years old, a mass of curls; male, agent, male, publicity man. Accepting photos and resumes also from agents c/o above address.

"Once For the Asking" (C). Producers, Jon H. Burgin and Bruno B. di Cosmi (60 Sutton Place South, N.Y.; PL 2-0299). Available parts: male, 35-40, ad agency copy writer; femme, 30-35, attractive; girl, ten years old, personable, bright; femme, 40s, maid; male, 35-40, sarcastic; femme, 30-35, glamorous, kooky; male, late 50s, Fred Clark type; femme, 50s, dowager type; femme 60s, Josephine Hull type; femme, 20 years old, pretty. Mail photos and resumes through agents only c/o above address. Do not phone or visit.

"Side Show" (M). Producer, Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690). Available parts: Character femme, 30s-40s, strong personality, sings well; male lead 30s-40s, romantic, intelligent, must sing; femme, early 20s, sexy, sings well; male, W. C. Fields type; male, tall, gawky, chief of police, sings; male, funny little man, snoop; male, 60, bald, sings; girl, 7 or 8, sing or dance; femme, hysterical mother type. Mail photos and resumes c/o Casting Consultants (444 Madison Ave., N.Y.). Do not phone or visit.

"The Ballad of the Sad Cafe" (D). Producers, Alan Hodgson and Ben Edwards (165 W. 46th St., N.Y.). Available parts: twin boys, 15-25, lanky. Call LT 1-1670 for appointment.

OFF-BROADWAY

"Burn Me to Ashes" (D). Producer, Bari & Bennett Productions (17 W. 67th St., N.Y.). Available parts: male, old, experienced, powerful actor; male, 24, fair coloring, good-looking, medium height, wide acting range; male, barbaric, wide acting range; femme, 35-45, sensual, attractive femme, 20 years old, brunette, lovely; male, White or Negro, 20-25, barbaric, huge, strong. Mail photos and resumes, and through agents c/o above address. Do not phone or visit.

"Lady Be Good" (MC). Producers, Keith Holzman, Robert Kreis, Richard Pohlers, (1545 B'way; LT 1-1533). Available parts: male, juvenile, Astaire type; male, leading man 20-30, singer; male, 30-40, comedian must sing; male, middle-aged; Adele Astaire type; femme, must sing and dance; femme, leading woman must sing; femme, 20's, British accent, sing and dance; femme dancer-singer; chorus girls, 20's. Mail resume and photos to Jack Levin, 161 W. 54th St., N.Y. Mark envelope "Lady."

"Mr. Johnson" (D). Producer, Equity Library Theatre (226 W. 47th St., N.Y. PL 7-1710). Available parts: male, 18, full of life and vitality; male, mid-30's, British, rough yet compassionate; femme, 18; male, mid-50's, British, strict officer; male, booze-soaked cockney; femme, 25-30, British; male, elderly; male, officer; male, mid-20's; male, elderly, native ruler, clever politician; also some walk-ons. For audition appointment, Equity members sign up on a posted list outside the ELT 9th floor office, above address. Rehearsals Sept. 9-Oct. 3; will play Oct. 4-13. Open inter-racial casting; all characters except the four Britishers are Nigerians.

"Not Responsible" (D). Producer, Parard Productions (24 West 76th St., N.Y. SC 4-6890). Available parts: Male, mid-30's, likable, sincere; femme, mid-30's, possessive, jealous; femme, preferably blond, mid-30's has-been Hollywood star.

Mail photos and resumes to the above address. Do not phone or visit.

"Once in a Lifetime" (C). Producer, Peter Bogdanovich (210 Riverside Drive, N.Y. RI 9-4056). Available parts: leading man, 30s, fast-talking con man; femme, late 30s, sweet, phony; femme, 45-50, Billie Burke type; male, middle-aged, German film director; femme, 20s, dark beauty; young men and femmes, 18-26, good-looking; mature male Negro, for comic bit. Auditions being held; appointments through agents only.

"Trifocal" (CD). Producer, Daryl Dodson (1790 Broadway, N.Y.). Available parts: lead male, middle 20s; femme, 20s, sophisticated, male, 30s, plays piano; male, 50-60, heavyset; femme, 40-50, shrew; male, 40-50, businessman; boy, 16; male, 60, a general. All actors to double. Equity-non Equity actors and agents, mail photos and resumes c/o above address. Do not phone or visit.

"The Caretaker" (D). Producers, Weems, Buccolo, Mathews Productions (667 Madison Ave., N.Y.). All roles open. Janie Lee is accepting photos and resumes through agents only c/o above address. Script available at Drama Book Shop (150 W. 52d St., N.Y.).

"The Burning of the Lepers" (D). Producer, Edwin Wilson (28 Remsen St., Brooklyn, N.Y.). Available parts: male lead, late 20s, sensitive, requires big emotional range; femme, 19-25, vibrant, lovely; male, late 30s, a leader, intelligent, great energy; male, 40s-50s, charming, articulate, wise; male, 40-55, thin, academic, gaunt; male, 35-40, peasant; male, 40s, tough, jealous; male, 40-55, bigoted; male, young, angry; male, old, former beggar; femme, embittered older woman; femme, 35, conscience-stricken. Mail photos and resumes c/o Casting Consultants (444 Madison Ave., N.Y.). Do not phone or visit. Interviews will be by appointment only.

TOURING

"The Establishment" (R). Producers, Peter Cook & John Krimsky (154 E. 54th St., N.Y.). Available parts: three actors, 23-30, British accents; two actresses; one actress-singer, 23-26, British accents. Accepting photos and resumes c/o above address. Do not phone or visit.

The National Repertory Theatre. Producers, Michael Dewell and Frances Ann Dougherty (360 E. 55th St., N.Y.). Available parts: femme, five ft. two inches tall, who can play a 12-year old and a 23-year old; male, six ft. one, 185 lbs, dark hair. Mail photos and resumes to Jerry Douglas c/o above address. Do not phone or visit.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N.Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Peyton Place" (D). Producer, 20th Century-Fox (444 W. 56th St., N.Y.; CO 5-3320). Available parts: femme, 37, extremely attractive, well-groomed; femme, 17, vibrant, vital; male, middle-age, doctor; male, 39, virile, sensitive; femme, 17, a girl of great substance. Harvey Mann is accepting photos and resumes c/o above address from male and female actors, all ages. Do not phone or visit.

Ballet

Ballet Russe de Monte Carlo. Producer Ballet Russe de Monte Carlo (24 W. 57th St., U.Y.; LT 1-6030). Auditions will be held today (Wed.) at the Ballet Russe School, sixth floor at above address: girls at 1:30 p.m.; boys at 3 p.m. Must have ballet, point and character shoes.

Metropolitan Opera Ballet. Producer, The Metropolitan Opera

Inside Stuff—Legit

A condition of Jerome Weidman's deal in adapting Israeli humorist Ephraim Kishon's "Marriage License" (to be called "The License" in the U.S.) is that Kishon stay away from these shores until the opening night. That's agreeable with the author. Weidman fears "interference" on his adaptation. "License" holds the long-run record of any play ever produced in Israel (400 performances, and still playing there).

Hy Kalus, who is an American but long one of Habimah's top directors, is staging. He has lived in Israel for 10 years, producing documentary films on Israeli subjects, and also founded the Israeli Actors' Studio, after working in New York with Lee Strasberg. Among the plays Kalus has directed for Habimah, Cameri and Ohel Theatres have been Eugene O'Neill's "Long Day's Journey," "Anna Christie" and "Emperor Jones"; William Inge's "Come Back Little Sheba"; Arthur Miller's "A View From The Bridge"; and John Osborne's "Look Back In Anger."

Although Clifford Odets, who died Aug. 14 on the Coast, never won a Pulitzer Prize, he almost won the award in 1955 for his play, "The Flowering Peach." That year's drama panel selected the author's biblical comedy-drama for the award, but the Pulitzer Advisory Committee overruled the choice and gave the prize to "Cat on a Hot Tin Roof" by Tennessee Williams. That was disclosed last week by Dr. O. J. Campbell, professor emeritus of English at Columbia Univ., one of the members of the drama jury at the time.

A somewhat similar instance of Advisory Committee vetoing the drama panel's selection occurred this year, with John Mason Brown and John Gassner resigning as jurors when their choice of Edward Albee's "Who's Afraid of Virginia Woolf?" was set aside. There have been various other such cases, in the literary and other fields as well as drama.

Association (147 W. 39th St., N.Y.). Auditions for dancers next Tues. (27): AGMA men at 11 a.m., AGMA femmes at 12 noon. Open call dancers: men at 2:30 p.m. and femmes at 3:30 p.m.-all at the 40th St. roof stage of the Metropolitan Opera House.

Radio City Music Hall Ballet. Director, Marc Platt (c/o Radio City Music Hall, Rockefeller Center, N.Y.). Open call auditions for femme ballet dancers will be held Tuesdays at 2:30 p.m. at the Music Hall stage entrance (44 W. 51st St., N.Y.).

Miscellaneous

Casting Consultants. Michael Shurtleff and Alan Shayne are accepting photos and resumes from Italian male and femme character actors, for their films. Also seeking male & femme AFTRA members for extra work on the "Dupont Show of the Week." Mail to Diane Schatten at Casting Consultants (444 Madison Ave., N.Y.).

Dell Publications. (750 Third Ave., N.Y.; YU 6-8300). Joan Fenold is accepting photos and resumes c/o above address from male and femme actors for magazine illustration work. Do not phone or visit.

"The Madwoman of Chaillet" (D). Producer, Jack McQuiggan (Fred Miller Theatre, 2842 N. Oakland Ave., Milwaukee 11, Wis.). Available parts: juggler, accordion player must speak lines; small man to play deaf mute; Negro male, 25-40; two attractive femmes. Will open Oct. 30. Call or write Jack McQuiggan, above address, for audition appointment.

Virgo Productions, Inc. (Box 772, Manhasset, L.I.). Accepting photo and resumes from males and femmes with experience in classics for Shakespearean winter repertory company, all types, particularly a Negro for "Othello." Auditions prior to Labor Day. Mail resumes to Virgo Productions c/o address above.

Cabaret

Latin Quarter, (200 W. 48th St., N.Y.). Seeking male and femme production singers, dancers and showgirls for the new show opening late October. Call Sylvia Herman at CI 6-1735 for appointment.

Off-Broadway Shows

(Figures denote opening dates) Albee plays, Cherry Lane (5-28-63). Best Foot, Stage 73 (4-2-63). Blacks, St. Marks (5-4-61). Boys Syracuse, Theatre 4 (4-15-63). Brig. Living Theatre (5-15-63). Cages, York (6-13-63). Desire Under Elms, Circle (1-8-63). Fantastics, Sullivan St. (5-3-60). Pinter Plays, Provincetown (11-26-62). Premise, Premise (11-22-60). Riverwind, Actors Playhouse (12-12-62). Savoyards, Jan Hus (6-4-63). Six Characters, Martinique (3-8-63).

SCHEDULED OPENINGS

Darlan Grey, Showboat (8-28-63). Time of Day, Sheridan (9-11-63). Spots of Leopard, Wash. Sq. (8-19-63). Color of Darkness, Writers Sq. (9-30-63). Chase Manhattan, Theatre East (10-4-63). Morning Sun, Phoenix (10-6-63). Corruption, Cherry Lane (10-8-63). Ballad Birmingham, Mayfair (10-14-63). Penny Change, Players (10-16-63). Theatre of Fear, Gate (wk. 11-4-63). Burn Me to Ashes, Jan Hus (11-12-63). Mother Courage, de Lys (1-15-64).

Georgian State Dancers Have Smash Aussie Tour

Melbourne, Aug. 27.

Although Russian touring companies generally do well in Australia, the Georgian State Dance troupe seems to be topping them all. The 65-strong company of dancers, singers and musicians was imported by arrangement with Gosconcert Moscow and Eric Edgley, J. C. Williamson Theatres Ltd., Edgley & Dawe and The Australian Elizabethan Theatre Trust.

The group has played 4½ weeks in Sydney, one in Brisbane, is currently in a four-week stand in Melbourne, then goes to New Zealand for two weeks, and Adelaide and Perth for a week each. So far, in each city after the first two performances, there have been capacity houses. In Brisbane, extra performances had to be arranged. Top price is \$5.62, which is high for Down Under.

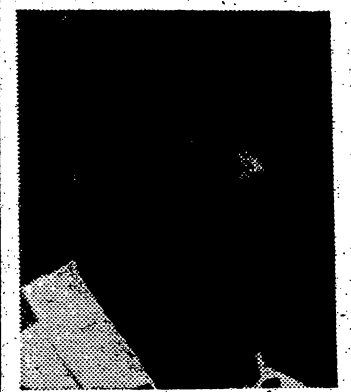
The company, which has visited 41 countries, played the U.S. in 1960.

The NEW St. JAMES HOTEL

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Managing Director—**BOB SPEDDEN**
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WOODIE KING, Jr.

Director Concept Theatre, Detroit; appeared in "THE CONNECTION," "THE ZOO STORY" (for Harold Clurman), "RAISIN IN THE SUN," "GREEN PASTURES," "DEATH OF BESSIE SMITH," "TASTE OF HONEY," "STUDY IN COLOR," 25 others.

McCLENDON AGENCY
56 W. 45th St., N.Y. TN 7-2287

WELLS RICHARDSON

Add "Little-Known Facts of Broadway History": Some seasons ago RICHARDSON had the pivotal part of a harassed, playwright-professor in a clever but short-lived comedy at the Empire.

After seeing him in opening-night action in the tension-charged, widely varied and demanding role, critics ROBERT COLEMAN of the Mirror and JOHN CHAPMAN of the News with one accord placed WELLS RICHARDSON on the roster of Broadway's outstanding performers.

CABARET-THEATRE FOR RENT

GRN. VILLAGE-1 BLK. E. OF WASH. SQ. 240 SEAT CAP. REAS. RENT. AVAILABLE OCT. 1. MANY USES.
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GISELE!

"The success of the current Sammy Lewis-Danny Dare presentation is due in no small measure to the scintillating performance of its star, Gisele MacKenzie . . . Musically, she is exceptional. Her lyric clarity is a welcome treat for ears accustomed to strain to catch words directed at other segments of the circle. Playing a character in a musical seems to bring out the best in Miss MacKenzie, who ordinarily sticks to the tv and nitery scene."

TUBE
Daily Variety

"Gisele MacKenzie vital 'Gypsy' Star

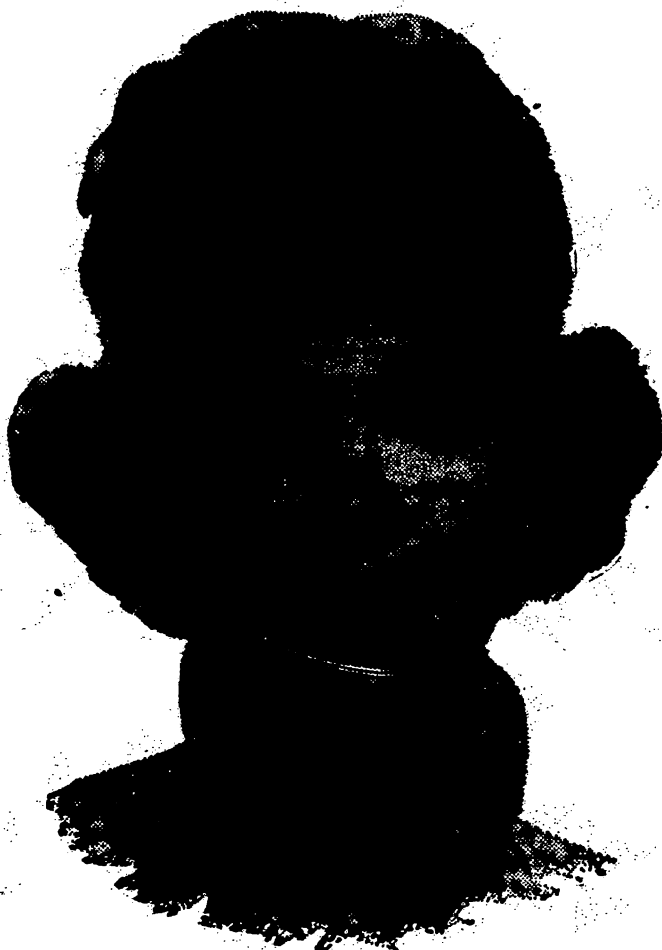
. With her amazing vitality, she keeps a long first act skipping along."

MARGARET HARFORD
Los Angeles Times

"'Wonderful Town' stars Gisele MacKenzie

. . . Gisele MacKenzie is one of those rare gifts to the theatre—the kind of personality who could keep many viewers happy just singing telephone directory!"

WIDEM
Hartford Times



"GISELE MacKENZIE HIT IN 'WONDERFUL TOWN'"

ELLIOT NORTON
Boston Record American

"A Whale of a show . . . 'Gypsy' and Gisele—Great

. . . Gisele MacKenzie is not only a fine singer, she's a top-flight comedienne and a stimulating, energetic actress who puts her own distinctive personality into a role. She proved it to a capacity audience at Melodyland Theatre where she is starring in 'Gypsy' . . . in short, Gisele was dynamic on stage."

JOHN G. HOUSER
L.A. Herald-Examiner

"Miss MacKenzie is responsible for a good deal of what is in this show. The singer has advanced considerably since her earlier days, and displays a force and versatility that will surprise those who still think of her as an ingenue vocalist. Miss MacKenzie has tartness and an ability to clown that are welcome assets."

JAMES POWERS
Hollywood Reporter

"Miss MacKenzie sings, dances, talks and acts with the zip of a late autumn day in her native Winnipeg. She adds new flavor to a theatrical dish audiences have relished for years."

E.P.B.
New Haven Register

"THE SID CAESAR SHOW" FOR 1963-64 SEASON ABC-TV

SWELL!

Representation—WILLIAM MORRIS AGENCY

Publicity—JOE BLEEDEN

Personal Management—BOB SHUTTLEWORTH

Ben Hecht Truly 'Gaily'
"Gaily, Gaily," by Ben Hecht (Doubleday; \$3.95) is breezier and sometimes wiser and wittier than the author's longer autobiographical tome, "Child of the Century," published a few years ago.

Hecht deals here with his salad days as a boy reporter with the Chicago Journal. He started work on the paper in 1910 when he was 16. Volume covers ensuing five years, taking its title from a Bliss Carmen poem, "Oh, but life went gaily, gaily. In the house of Idledaily."

Hecht writes in frankly sentimental mood, and in something of the old style and vigor he brought with him from Chicago when that town was the Bawd of the Lakes. There is a full complement of marvelous stories of the Second City in its first childhood seen through the eyes of youth. The best thing about Hecht's writing is crystallized as he recalls his life and work in those times: "I look at old print full of my seeming anger and bitterness and can only remember a time of utter delight that sired them."

"Gaily, Gaily" will delight most readers, whether or not they knew Hecht and his good companions of that period. Those who remember may find their delight seasoned with nostalgia.

John Denton, Editor of J-A

John Denton is slated to become the new editor-in-chief of the N.Y. Journal-American under Joe Kingsbury-Smith who holds the dual title of publisher and editor. Latter will concentrate on his duties as publisher. Paul Schoenstein continues as managing editor. When Denton resigned from the N.Y. Herald Tribune as its editor, following differences with publisher John Hay Whitney because of remaking the paper—"too much perfectionism," hence deemed too costly—Kingsbury-Smith engaged Denton and schooled him with the Coast Hearst dailies in Frisco and L.A., his last post as editor of the Los Angeles Herald-Examiner. Fundamental objective was to revert him to Manhattan after familiarization with Coast publishing operations.

John J. O'Connell, ex-Cosmopolitan editor, later ditto of the Sunday Supplement magazine section (recently abandoned), is also being groomed for top-level executive post. He was brought over from the American Weekly to the J-A with title of "special projects" supervisor.

Mafia In Canada

Alan Phillips, who wrote the "Mafia in Canada" piece for Maclean's is being asked to appear before Ontario Police Commission to supply information. The commission and Toronto police have steadfastly denied the existence of organized — let alone Mafia-connected — crime in Ontario, despite the open nightclub beating of Max Bluestein in Toronto last year, widely attributed to syndicate "discipline." Commission head Judge Bruce MacDonald also cabled Royal Canadian Mounted Police Commissioner C. W. Harvison in Helsinki (where he's attending the Interpol congress till Sept. 4) to return or authorize someone to support his public statement (made after Maclean's appeared) that the Mafia is "trying" to move into Canada from the U.S.—as, he says he predicted in a speech 18 months ago. Harvison doesn't plan to return early, he said in Helsinki. Maclean's eye-popping report by vet Ottawa freelance Phillips on "The Mafia in Canada" names names, past and present, with photos of most.

Conceding that Montreal has been largely cleaned up since Mayor Jean Drapeau's regime came in, Phillips says "the syndicate" still shakes down many night clubs . . . dictating where they should buy supplies—toilet cleaners, paper products, linen towels, meat . . . The syndicate used to assign them girls they could get for nothing, and it is believed that Solly Silver's Chez Paree was smashed because he would not pay for the syndicate's prostitutes . . . strong-arm squad did \$30,000 worth of damage . . . I would like to

believe the cartel has lost its grip, but I cannot. Pierre Desmarais, chairman of Montreal's powerful executive committee refused to accept \$300 for every illegal pinball machine placed in Montreal by the syndicate . . . Desmarais thus rejected a bribe of \$690,000. With that kind of money to offer, someone sooner or later succumbs. One of these days we can expect to hear someone expounding the theme that a city has to be lively to attract business . . . Ontario next, "in an early issue."

Arizona Journal Resumes

The Arizona Journal, Phoenix's second morning daily, resumed publication Aug. 21 after a seven-month forced hiatus brought about when the Internal Revenue Dept. enforced a withholding tax lien.

James (Jim) Smith, cattle tycoon and unsuccessful Democratic candidate for Governor, heads the Central Arizona Newspaper Inc. with Milton L. White, general manager and publisher; Ed Emerine, editor, and Robert Temmey holding down the city desk.

The sheet is armed with four Fairchild Coloring and is awaiting arrival of six Vanguard offsets leased from the American Typefounder Inc. The initial runoff was 27,000 copies.

The blastoff was marred by the appearance of a gaggle of pickets representing employees of the old Journal (Ariz. Newspapers Inc.) to whom the corporation still owes an estimated \$67,000. Ed Emerine, spokesman for the INI, contends that the daily is prepared to make a settlement but is balking at paying separation and vacation time but the real thorn in the hassle is who is responsible for paying the employees for three days' work after the paper was theoretically officially padlocked by the Feds.

No Hearst Merger In N.Y.?

Recurrent merger rumor about the N.Y. Journal-American and its affiliated N.Y. Mirror, respectively p.m. and a.m. sheets, is denied. Two reasons are given—one is owned by the Hearst Corp. and the other by Hearst Consolidated Newspapers which, admittedly, could be an academic schism. Prime reason is said to be a Washington frown on "monopoly" although mergers have been permitted in other cities.

There was talk also of merging the Sunday supplements of both the morning (tab) Mirror and the standard evening J-A, but that too is denied.

N.Y. Okays 'Fanny Hill'

John Cleland's 18th century novel of purple prose, "Memoirs of a Woman of Pleasure," better known as "Fanny Hill" (after its heroine), was ruled not obscene by N.Y. Supreme Court Justice Arthur G. Klein, after the American publication (Putnam's) had been barred about a month ago. It was denounced by clerics as "definitely prurient," but the bench sustained the publisher's witnesses as to its "literary, artistic and social values" and ruled that the book "is not obscene by current community standards."

Incidentally, Justice Klein some months ago ruled against the Playboy Club on N.Y. License Commissioner's charges of "bunby" (waitress) mixing with the customers.

Hy Gardner's Guidebook

N.Y. Herald Tribune columnist Hy Gardner's upcoming "Offbeat Guide to New York" is keyed for publication for N.Y. World's Fair visitors next year. Gotham badecker will be, as title indicates, an insight into the odd and unusual New York sights.

Grosset & Dunlap will publish as a \$2.95 softcover volume.

Jack Hess Vs. All States

Jack Hess, onetime motion picture publicist and now publisher of the opinion magazine You S.A., has filed suit in Circuit Court of Cook County (Illinois) for damages of \$2,000,000 against All States News Co., which had been distributing the magazine. The suit also asks for a full accounting.

Hess' complaint alleges that in 1962, when he entered into a contract with All States, he was urged to give a sexy slant to You S.A. The suit charges that because Hess refused to do so, All States withheld the accounting for the past three issues and made only token payments to the publisher. The magazine is published irregularly.

All States, when it based in Chicago, had been prosecuted by Cook County States Attorney's of-

Publishing Stocks

(As of Aug. 27 closing)

Allyn & Bacon (OC)	28 1/4 + 3/4
American Book (AS)	43 + 1
Amer. Book Strat. (AS)	5 1/4 + 1/2
American Heritage (OC)	5 1/4 - 1/4
Book of Month (N.Y.)	20 1/4 + 1 1/4
Conde Nast (N.Y.)	11 1/4 + 1/4
Cowles (OC)	12 1/2 + 1/4
Crowell Collier (N.Y.)	19 1/4 + 1/4
Curtis Pub. (N.Y.)	5 1/4 + 1/4
Ginn & Co. (N.Y.)	28 1/4 - 1 1/4
Grolier (OC)	52 1/4 + 1/4
Grosset & Dunlap (OC)	10 1/4 + 1/4
Harcourt Brace (N.Y.)	33 1/4 + 1/4
Hayden Pub. (OC)	3 1/4
Hearst (OC)	25
Holt R & W (N.Y.)	29 1/4 - 1 1/4
LA Times-Mirror (OC)	35 + 1/4
Macfadden Bartell (AS)	4 - 1/4
McCall (N.Y.)	27 1/4 - 1/4
McGraw-Hill (N.Y.)	29 1/4
Meredith Pub. Co. (OC)	25 1/4
Nat'l Per. Pub. (OC)	8 1/4
New Yorker (OC)	105
Pocket Books (OC)	5
Popular Library (OC)	2 1/4
Prentice Hall (AS)	32 1/2 - 1/4
Rand'm House (N.Y.)	10
Scott Foresman (OC)	26 1/4 + 1/4
H. W. Sams (OC)	29 1/4 + 1/4
Time Inc. (OC)	90 - 1/4
Universal Pub. Co.	4 1/4
Western Pub. Co.	20 + 1/4
World Pub.	15 1/2 - 1/4

OC—Over the Counter.

NY—N.Y. Stock Exchange.

AS—American Stock Exchange.
(Supplied by Bache & Co.)

fice for distributing pornographic books and magazines. The firm then moved to New York.

CHATTER

Playboy Press, newly launched book division of Playboy mag, now has A. J. Budrys as its editorial director; Patricia Pappas, asst. m.e.; Philip Kaplan as associate art director, and David White, sales manager. Budrys was formerly editor-in-chief of Regency Books, paperback house.

Stein & Day's Jeremy Tarcher points up that "Abner Dean's Naked People," an encyclopedic collection of the artist's best known cartoons, is probably the only book that "went to press" in an art moving van. W. S. Budworth & Sons, art packers and movers, had to assemble Dean's works from private collections, many arriving in frames covered with glass. "Naked People" is a medley of Dean's four previous collections variously published under titles of "It's a Long Way to Heaven," "What Am I Doing Here?," "And On The 8th Day," and "Cave Drawings for the Future."

In an unusual tribute, Toronto Star (Canada's largest daily) editorialized on Oakley Dalgleish, publisher of Toronto Globe & Mail (Canada's largest A.M.), who died of a heart attack Friday at 53: "He was not content that the Globe & Mail should be merely a Toronto newspaper. . . . He set out to make it a national and indeed an international publication (with its overseas edition in London). . . . He was a pioneer, too, among Canadian publishers in obtaining news from distant places by stationing regular correspondents in Africa and Asia."

Gold Medal Books (Fawcett) publishing "Strictly Personal" by Leo Guild in 1964; cartoons by Charles Rodrigues. Book contains the most memorable "personals" from magazines and newspapers all over the world during the past 100 years.

Molly Picon's autobiog, "So Laugh a Little," selected by White House Library for distribution to all United Nations countries.

Hawthorn Book's prexy Kenneth S. Gignier to Europe Sept. 13 for a month to pow authors and publishers, winding up in Frankfurt for the book fair Oct. 8-13.

Rona Barrett's Hollywood column, syndicated daily by Bell-McClure-NANA, also goes into Movie Mirror after a three-year hitch in Motion Picture magazine.

Mrs. Barbara Schrank new editor of TV Picture Life, one of the Sterling Group, of which Morris S. Latzen is president.

Reversing the trend, Ted Pratt's "Consent," originally a Gold Medal paperback in the U.S., has just been bought for hardcover publication in England. Another GM paperback original, "Seminole," was recently issued hardcover by Duell, Sloan & Pearce (Meredith Pub.). His latest, "The White God," is also a paperback original, this time via Pyramid Books. Pratt's heading on a leisurely trip through the northwest to Hollywood for the preview of "The Incredible Mr. Limpet" (WB), from his novel, "Mr. Limpet."

SCULLY'S SCRAPBOOK

By Frank Scully

Portland, Ore., Aug. 27.

If uniqueness makes news the West Coast from San Diego to Seattle is one long blackout. Sameness has been carried on to the point in chainstores where you know exactly where every object can be found, regardless of the town. The same is true of the Hollywood product, or indeed the whole range of show biz. A town of any size runs the gamut from girlesque shows to the heights of Shakespeare, and in between you find the inevitable slices of Hollywood lox-and-cream-cheese.

Where in one town "Cleopatra" may set you back \$5, in another \$3 will take care of your needs for four hours and, if you're near-sighted, \$2 at least, that is the price range in Portland.

In opposition, a burlesque house directly across the street from the Paramount is featuring Tita in "Cleopatra" for a buck.

At the other extreme, San Diego put Shakespeare's "Antony and Cleopatra" in opposition to Mank's "Cleopatra" and the price of the older product was \$1.50. It sold out. Nobody as yet has thought of putting Shaw's "Caesar and Cleopatra" on this gravy train.

Further debasing opposition to 20th's "Cleopatra" are the Grand Ole Opry which came into the Memorial Coliseum with a general admission price of \$1.50 for a one-night stand, and the Public Auditorium which has been running everything from "The Merry Widow" to "The Pirates of Panzance." County fairs abound and rodeos have a priority here, the Pendleton buckaroo being one of the oldest and biggest.

Part of the lowbeat of show biz has been due to the fact that the whole Northwest has been having beautiful summer weather and trippers prefer nature, even berrypicking, to what did or didn't happen to Cleopatra 2,000 years ago. The thermometer has cruised between 60 and 75 with plenty of sunshine day after day. In fact, natives are hoping for rain, in this area of the land where a seasonal slopping over of 30 inches of rain is routine.

Portland is a town of 5c papers but the only difference in size and appearance from California's 10c papers is that two of them here have been on strike so long everybody, except the backers of the third paper, has forgotten when the strike started and what it was all about.

Struck Papers Biz As Usual

The two struck papers are the Oregonian and the Oregon Journal. They're doing biz as usual, or nearly so—both now in the Oregonian Bldg. and under the Samuel I. Newhouse banner. (How that Cash McCall of the publishing biz gets around.)

He came into Portland when the papers were in trouble. First he bought The Oregonian. Then he picked up The Journal and moved it into the Oregonian Bldg. This cut overhead and made one set of presses do the work of two. The Journal Bldg. sticks up in the sky like a sore thumb. It is empty.

The consolidation practically gave Newhouse a monopoly in Portland—something all publishers in their towns are striving for, however much they may urge independence, competition and free enterprise in other fields. Of 1,461 papers throughout the country, 1,400 are in towns where one owner controls all papers, both morning and evening.

What threw the monopoly ideal out of gear in Portland was the labor unions. They set up the Portland Reporter as a strike paper. That was three years ago. It has been holding on ever since, runs around 48 tab pages, has AP service and uses syndicated N.Y. Post material.

Walters On A Bicycle

For The Oregonian Bob Walters handles the general entertainment stuff in a column called "Show Time" and does the reviews. He was with The Oregonian before the strike, went over to the Reporter, and then hopped back to the struck paper. Francis Murphy in a feature called "Behind The Mike" handles tv and radio. He comes from Roseburg, a town south of Portland.

Listed as strikebreakers, it might be expected that their stuff would be weak and wobbly, but actually since they have nothing to fear except a settlement of the strike they swing a saucy pen.

Charles Hanna is the Reporter's entertainment editor. Mary Ann Campbell also reviews. She said of "Toys In the Attic": "Take away incest and you have East Lynne." There's a town named Linn nearby, and she should be hearing from its eastern residents.

Herb Larson runs a column called "Grand Larsony" which deals chiefly with amusements. The word stretches like an old girdle around here.

Reporter started out as a weekly strikepaper after printers, mailers and stereotypers struck and Newspaper Guild joined them. Later paper became a semi-weekly. On first anni, Feb. 11, 1961, it became a daily. Staffers leased old Wells Fargo Bldg. and have been slowly improving it. Paper is financed by stock issue. Has 8,500 stockholders, Mrs. Marshall Field Jr. among them. Circulation now around 60,000—about one-third of The Oregonian's.

Portland has a population of 375,000 and claims 835,000 in its metropolitan area. It is on both sides of the Willamette (pronounced WILLA-Mett) River, which has become so polluted from the sulphurous by-products of the woodpulp that makes newspapers and magazines that the natives can't swim in their beautiful streams any longer.

Abe Lincoln Turns Down Invite To Oregon

The struck Oregonian was founded in 1850, but was not the first paper in Oregon. This was the Oregon Spectator which was founded in 1846. At that time Oregon City, which is about 16 miles south of Portland, was the metropolis of the state. As early as 1848 Abe Lincoln was asked to come to Oregon and become its provisional governor. He was smart enough to say, "No, thanks."

As towns become one-paper towns or one-ownership of two papers, their foreign news seem to boil down to a few sticks. Columnists who think Benjamin Franklin never should have gone to Paris are featured. Thus the N.Y. Times West Coast edition has a field day filling in for those who hunger for a bit of news beyond the Columbia River.

Though published in Los Angeles, the Times arrives by 10 o'clock on the morning of its publication date. As it is a 1,200 mile jump from L.A. to Portland, this sort of service to an Oregon suburban housewife borders on instant delivery.

This gives Oregonians a chance to learn even about foreign pictures long before they clutter up the side streets of the old home town. Thus one may read Bosley Crowther writing of Luchino Visconti's version of "The Leopard" starring Burt Lancaster and Claudia Cardinale: "Sentiment and sadness whisper through it like the soft Mediterranean breeze that flutters the curtains in the windows of the palace in the stark Sicilian hills, on the outskirts of Palermo, as the unhurried story begins."

He means the opening drags.

Later he writes: "And they hang like a softly soaking vapor over the great, gaudy end-of-an-era ball that takes up the last 40 minutes of this two hour and 40 minute film."

He means the end drags, too.

He concludes: "I just wonder how much Americans will know or care about what's going on, how much we will yield to a nostalgia very similar to that in 'Gone With the Wind.'"

Boy, if it is like "Wind," 20th Century-Fox will care very much. Portland boasts of the largest shopping centre in the world. That is Lloyd Center. It is big but how it outranks all others is hard to find out. It recently opened a cocktail lounge exclusively for women. And the new Sheraton has an Alaska room where the waitresses dress in thigh-length, fur-trimmed uniforms.

Abe Lincoln said no 100 years too soon.

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Broadway

Theatrical attorney Howard E. Reinheimer has become counsel for (L. Arnold) Weissberger & (Aaron) Frosch, joining offices with the latter.

Intercontinental (PanAm Airways) Hotels, of which Robert Huyot is prez, opens its new Hotel Ivoire in Abidjan, Ivory Coast, on Sept. 7.

Broadway legit p.a. Karl Bernstein playing a string of onenighters from Copenhagen to London on his current European run-around.

The Toots Shor Hot Box Sauce for Home Consumption was launched with appropriate liquid effects last night (Tues.) at a cocktail party at the guess-where restaurant on West 62d.

Billy Rose received \$5,000 for his profile in the current McCall's on "A Girl Named Fanny" (Brice), who was his first wife, but requested McCall Corp. proxy Herb Mayes to pay it directly to Rose's pet Israeli charity.

Guy Halahan, composer of television opera for BBC Television and the Third Channel, in New York for conferences regarding the production of his works in the US. His "Spur of the Moment" was the British entry for the Salzburg Festival in 1959.

Perhaps a straw in the wind are the new "no tip" coins for unsatisfactory service just being circulated. Legend on the 25c-size metallic "No Tip coin" reads, "This coin is your tip. Give nothing, get nothing. Zero cents. It matches exactly the value of your service."

Adman-showman Charles Schlaifer, now head of the agency bearing his name, was keynote at the annual conference of the New Mexico Assn. for Mental Health at invitation of Gov. Jack M. Campbell who sponsored the powwow. Schlaifer long has been prominent in services in the field of Mental Health.

Quite a show biz-politico turnout at Marilyn and Hy Gardner's Old Greenwich (Conn.) estate Saturday night in honor of Mickey Spillane and a preview of "The Girl Hunters" in which the whodunit also plays Mike Hammer. N.Y. Herald Tribune columnist, who was a real-life character in Spillane's book, also plays himself in the film.

The Actors Studio Theatre has had to drop its plan to convert the old Riviera Terrace ballroom on Broadway into a legit playhouse for presentation of its upcoming production of "Marathon '33." Columbia Univ. has sold the property, so the Studio is shopping around for a Broadway theatre for the June Havoc play, which will star Julie Harris, and is pencilled for a Nov. 21 opening.

Irene and Ed Lowry celebrating their 50th anni in Honolulu. They met as kid performers in Gus Edwards' "School Days" acts and Irene Prince and Lowry got married in Brantford, Ontario, in 1913. Lowry & Prince toured Orpheum and Keith-Albee time for 10 years, and in 1923 he became one of the best known emcees of the then burgeoning Paramount-Publix "presentation policy" theatres.

Berlin

By Hans Hoehn
(760264)

Chubby Checker will guest Sept. 9 in Berlin.

United Artists reissued Stanley Kramer's "The Defiant Ones."

Number of West German tv set owners amounted to 7,910,000 as of last July 1.

Rolf Hochhuth's controversial play, "Der Stellvertreter" (The Deputy), marked its 100th performance at Free Volksbuehne here.

UNESCO's All-Star disk is currently the most sold LP in the city. Connie Francis' "Barcarole in the Night" (MGM) leads the single disk section.

George Turner, chief of the press department of British Headquarters here, returned to his native Yorkshire, England, after having worked in Berlin for 15 years.

Hunton Downs is new chief of the local Amerika-Haus. His last assignment was in Munich where he was editor-in-chief with the German edition of "Voice of America."

Third annual German-American Volksfest (July 27 - August 11) has Santa Fe, a reproduction of the old Spanish-Indian village, as

its highlight. Last year's highlight was Laramie Town.

Richard Nixon's recent Berlin visit increased the former vice-president's popularity here considerably. His piano playing stint in East Berlin's Cafe Budapest made front-page news here.

The Hamptons

By Dorothy Ross
(East Hampton 4-1888)

Mindy Carson and Shirley Jones doing the French hully-gully at the Millstone, Bridgehampton.

Vadna Dibble, Cue's gourmet expert, spent her four-week vacation enjoying her own homecooking at her West Hampton Beach cottage.

Theatrical lawyer Sam Cohn, stopping off in East Hampton before proceeding for Southampton, England. He will produce "Red Eye of Love" in London.

Press agent Bob Ullman hosted, at his Shubert Alley East, Kenneth LeMunyon, aide de campe to Lenore Tobin and Molly Regan, Sol Hurok's right hand girl.

Orson Bean rests up from his "Never Too Late" chores at Westhampton Beach. Another rest is Peter Matz, while Stella Adler is taking ease in Sagaponack.

Six paintings by French impressionist Gabriel Spat have been flown from the Southampton Art Gallery to the home of Mrs. Robert F. Kennedy in Hyannisport.

Socialite-actress Dina Merrill is one hometown girl who really made good in a big way. Her week's starring bit in "Write Me A Murder" at the John Drew Theatre in East Hampton broke the existing house record. She completely sold-out all performances.

Ex-Music Hall Rockette, Mrs. Judy Avallone, assisting Peter Thomas in production of the annual "Village Vanities" which opens Sept. 29 at East Hampton's John Drew Theatre. The yearly amateur show is for benefit of the town's Guild Hall.

WLNG, a new 500-watt radio station out of Sag Harbor, now broadcasting from sunrise to sunset. An affiliate of the Mutual Radio Network, it covers the North and South Forks of Eastern Long Island. It is operated by the Hampton Broadcasting Co., of which Fitzgerald C. Smith is owner.

Madrid

By Hank Werba

(Avda. Habana, 86-Tel: 2590497) Maria Felix returned to Mexico after debuting here as a tv and nitery singer.

Flamenco star Antonio mapping his ballet company repertory for concert dates at the New York World's Fair next year.

Producer Lester Welch and director Roy Rowland back from end-shooting Jerez exteriors for "Gunfighters at Casa Grande."

Metopera contralto Jean Madeira arrives Sept. 1 and highways to Bilbao for appearances in "Carmen" and "Samson and Delilah."

Samuel Bronston's "55 Days at Peking" will have its Spanish premiere in Barcelona Sept. 16 and a gala charity Madrid preem Oct. 7.

Elizabeth Schwarzkopf, Wolfgang Schneiderhan, Imreard Seefried, Sandor Vegh and Eric Werba (no relation) in solo spots at the Santander Music Festival.

Sobey Martin in to direct the psycho mystery, "The Dark Reflection," a Gustav Unger-Documento Films coproduction, starring Gene Tierney and Dan Dailey.

Xavier Cugat and Abbe Lane wind their tour of Mediterranean Coast cabarets with a five-day stand at the Red Rooster in Alicante. They open for four weeks at the Hotel Plaza, N. Y., on Sept. 11.

Atlantic City

By Joe W. Walker

Frank Avalon at the Black Orchid.

Paul Anka at Music Hall at Steel Pier.

La Verne Baker into Harold Abrams' Basin Street.

"IceCapades" moves out of Convention Hall main floor to make way for Pageant.

Al Martino into 500 Club headliner spot with Phil Foster due in Aug. 30 for Pageant week.

Gloria Lynn replaced Dinah Washington as headliner in Larry Steele's "Smart Affairs" at Club Harlem when Miss Washington was unable to fill her engagement because of illness.

London

(HYDe Park 4561/2/3)

Richard Burton bought a 50-acre estate in County Wicklow, Eire.

Ed Seay, Waldorf-Astoria publicity topper, in last week on the Queen Elizabeth.

Anita Gillette in from New York for the upcoming London production of "Pocahontas."

Norman Potts, Europa Films of Stockholm exec, here to gander latest British product.

Carroll Baker and her director-husband, Jack Garfein, in London en route to the Edinburgh festival.

Martin Ritt in for confabs with Paramount and Columbia on upcoming projects with both companies.

Arnold Picker and Eric Pleskow here last week for confabs with UA's local topper, Monty Morton, before going to the Venice festival.

The Queen Mother will be guest of honor at the Royal Command variety show to be presented by Bernard Delfont at the Prince of Wales Nov. 4.

The Film and Television Sports Assn., which is winding up because of lack of support, handed over its surplus of more than \$1,400 to the Cinematograph Trade Benevolent Fund.

Martin Melcher stopped over last week for talks with the Rank Organization and 20th-Fox on upcoming West End presentations of "The Thrill of It All" and "Move Over Darling," before heading for the Venice fest.

Donough O'Brien, ad-pub exec at the Rank Organization's advertising films division, becoming executive assistant to the managing director of the Top Rank Motor Inns and Motorway Services. Robert Worley, assumes his old post.

Paris

By Gene Moskowitz

(80 Ave. Neuilly-SAB 07-12) Omar Sharif set for Elia Kazan's forthcoming pic, "The 40 Days at Musedadegh."

Recent Montreal Film Fest being played up as a good French film wedge in that bilingual country.

Paul Anka doing a bit part, along with local teenage singing idols, in Michel Boisrond's film, "Cherchez L'Idole."

Bouffes-Parisiens bringing back Robert Thomas' hit, "Eight Women," while the Caumartin re-lights with longrun farce, "Boeing-Boeing."

French Film Museum, Cinematheque Francaise, planning an Argentine pic season after the recent successful U.S. and Japanese showings.

With singer Charles Trent out of prison, in which he spent some time on a morals charge, chanter Claude Figus is behind bars after a run-in with a policeman in Saint-Tropez.

Burt Lancaster, starting the "The Train" (UA) here, said he will take time off this week to join 60 other actors in the march on Washington to demand equal rights for U.S. Negroes.

Las Vegas

By Forrest Duke
(DUDley 4-4141)

Flamingo star Gordon MacRae made a hole-in-one at the Tallyho golf course.

The Jack Bennys in for George Burns-Dorothy Provine preem at the Riviera.

Vince Carson in from Philly to take over host post at Fremont Carnival Room.

Flo (Mrs. Jerry) Colonna tossed baby shower for Ruth Dunn, wife of Tropicana entertainment director Henry Dunn (Cross &).

Frederic Apcar, producer of the Dunes' "Vive Les Girls!" lounge show, back from Europe where he signed acts for the fall edition.

Kathie Francis, former Thunderbird showgirl who was named "Miss Nevada" in the "Miss Universe" contest, was driving to Los Angeles; her car caught fire in the desert, destroyed her trophies and clothing.

Mpls.-St. Paul

By Bob Rees

(2208 Kenwood Parkway, 374-4015) Songstress Jo Treanor into Northstar Inn's Copper Heath.

New Mpls. Firehouse Theatre launched with "The Connection."

U. of Minnesota Theatre presented Bertolt Brecht's "A Man's Man."

East Side Theatre Cafe offer-

ing "Dora, the Bashful Dishwasher."

"Say Darling" to be Mpls. Theatre-in-Round's first offering in its new showhouse.

Broadway producer Robert Whitehead here for closeup of local Tyrone Guthrie Theatre.

Mpls. suburban Bloomington Civic Theatre to open fall-winter season Sept. 7 with "The Fantastics."

Mpls. Chalet brought in Something Smith & Redheads to follow Ink Spots initially and Henny Youngman.

Mpls. St. Louis Park Community Theatre to open its fall-winter season Oct. 25 with "Annie Got Your Gun" in a new showhouse.

U. of Minnesota Centennial Showboat, after a St. Paul engagement anchored, again on Mississippi river in Mpls., winding up current summer season with "Under the Gaslight."

Headed by attorney and civic leader Loring M. Staples Jr., local Friends of Theatre, comprising 100 volunteers, donating services again to line up Theatre Guild-American Theatre Society series season subscribers.

Vancouver

By Stan Shaw
(FA 1-2721)

Pearl Bailey and Eartha Kitt linked for November dates at Cave Theatre Restaurant, flanked by the Mills Bros.

Bing Crosby and Bob Hope expected, en route to northern B.C. fishing waters. They will pick up Max Bell yacht berthed here before casting off for giant salmon.

Cape Cod

By Evelyn Lawson

Orleans Arena Theatre winds up with "Write Me A Murder."

Dana Andrews headlining last show in Falmouth in "Calculated Risk."

Abe Burrows emceed Art Assn. Ball which traditionally ends Provincetown season.

Stan Sorrentino, prexy of The Crown and Anchor in Provincetown, heads for Rome.

Niteries, motels and gifties report record season. Guesthouses, theatres and restaurants just so-so.

Club Maderia, Provincetown's top nitery, had its license suspended for three days, ept. 3-5, for selling booze to minors.

Ed Dybing, boniface of The Wequansett Club for 18 years, opens his Pelican Beach Club in St. Thomas early this fall.

Carol Channing, who appeared in Shaw's "Millionaire," set a 17-year b.o. record at the Falmouth Playhouse last week.

Cape Playhouse in Dennis ends season with Hans Conried in "Take Her, She's Mine." George Abbott directed the production.

Cleveland

By Glenn C. Pullen
(MAIN 1-4500)

Muggey Spanier's jazz crew back at Mushy Wexler's Theatrical Restaurant, succeeding pianist Jose Melis.

State liquor board agents made undercover survey of Cleveland's strip-tease niteries and slapped citations against a lot of owners.

Local Variety Club's benefit performance at opening of "Cleopatra" at Loew's Ohio netted \$7,500 for Ohio Boys Town, Inc., club's fave charity.

Musicarnival Tent Theatre given national award by Musical Arena Theater Assn., repped by its veepee, David Marshall Holtzman, for its "creative leadership and standards of quality in production for 10 years."

Detroit

By Fred Tew
(TU 4-8810)

Jack Armstrong, prexy of National Allied, and Sam Arkoff, exec vee of American-International, among bigwigs here for Michigan Allied annual meeting.

Downtown restaurant and nitery owners protesting through the Detroit Hotel Assn. establishment of a proposed new swank nitery and eatery by the Detroit in city-owned Cobo Hall.

Meredith Willson, whose newest musical "Here's Love" is in tryout at the Fisher, was honored for "outstanding contributions to the world of entertainment" at the annual meeting of Allied Theatres of Michigan. Meanwhile, Willson is busy rewriting songs and lyrics.

Hollywood

Milton R. Rackmill in for studio sessions.

Coy Watson, vet lenser, joined KTLA news staff.

George Raft and Sy Bartlett homes burglarized same night.

Denise Darcel filed voluntary bankruptcy, listing debts of \$88,904 and assets \$1,500.

Henry Burt to head Pat Boone's music publishing firms, Cooga Music and Spoon Music.

Mary Pickford donated her personal film library of 2,000 historical films to Hollywood Museum.

Rod Taylor combo honeymooning in Australia with Mary Hilem and drumbeating for "The V.I.P.s."

Philip R. Rosenberg upped from 20th-Fox production coordinator to associate producer on pair of tele-pilots.

Jackie Gleason pacted comedienne Barbara Heller for his teleseries after catching her at Slate Bros.

Irving Wallace and Larry Marcus in Venice as Writers Guild of America, West reps to the film-festival there.

Sammy Davis Jr. will play Henry Armstrong in his own indie biopic of former boxing champ to be lensed as "Decision."

Peter Fonda to attend Nov. 18 Royal Command Performance in London of Carl Foreman's "The Victors," in which he costars.

Howard W. Koch suffered painful leg injuries when he fell off a car while watching scene being filmed for "For Those Who Think Young."

Carol Channing cancelled her date at Biltmore in "The Millionaire" to start rehearsals for "Dolly," musical version of Thornton Wilder's "Matchmaker."

Dimitri Tiomkin stops over in Gotham to radio and tv-bally his song, "So Little Time," from "55 Days at Peking" score, en route to Madrid to score "Fall of the Roman Empire."

Chicago

(DElaware 7-4984)

Esquire Theatre won the bidding for the '63 Cannes Festival winner, "The Leopard."

Van Johnson starring in "Bye, Bye Birdie" at Chicago Melody Top, the season's finals there.

Mignon Hickman left General Artists Corp. to head the nitery and club date dept. for the Young-Taylor Agency.

Century of Negro Progress at McCormick Place had a midnight preview last week of "Gone Are the Days," film adaptation of "Purlie Victorious."

Local thespas Patti Gilbert and Tony Mockus, of the Stagelight Theatre's resident company, will do a 30-minute comedy on WBBM-TV's "Repertoire Workshop" next Saturday (7).

Variety Club of Illinois will honor its former chief barker Nat Nathanson (erstwhile district manager of Allied Artists here and now with the homeoffice) with a banquet at the Pick-Congress on Sept. 12.

Dorchester Music Hall closes Sept. 1 to make certain physical changes to improve sightlines and the stage area. According to producer Mike McAloney, it reopens Oct. 22 with his wife, Julie Wilson, starring in "Gypsy."

Rome

By Robert F. Hawkins

(Via Sardegna, 43; Tel. 479316) Hugo Fregonese in from Madrid and pic confabs.

Bud Shank due in for Rai-TV appearance in jazz series.

Fritz Feld and actress-wife Virginia Christine due in end of month.

Reynolds Packard, longtime N.Y. Daily News rep in Rome, back to U.S. for visit.

Robert Kintner feted at party thrown by NBC Rome topper Irving R. Levine.

Christopher Lee back to London after winding "Curse of the Karn-steni," does Hammer pic next.

Jerome Hines, Metopera star, due in from German concert dates to talk a Chaliapin biopic with local film makers.

Ingrid Bergman, Irina Demich, Anthony Quinn and director Bernard Wicki due in to prep 20th's "The Visit," set to roll here early in Sept.

Dario Fo's new play, reportedly ridiculing Christopher Columbus, hasn't made Genoa city fathers happy. Columbus' birthplace nixed local appearance plans.

1963-64 TV Roulette Wheel

Continued from page 1

hours will be changed than will remain set.

While little more than half of CBS and NBC time periods will present the same shows, ABC will have but a 9% carryover. Only "Combat" and Donna Reed are being continued in their same time periods on the Leonard Golden-son-Tom Moore-helmed network.

With unprecedented, advertiser money riding on next season's competitive fortunes (which will be tallied in the national Nielsens by early November), advance interest in who'll-do-what-to-whom is cresting to an alltime high. All of which explains the extraordinary amount of keen study and private, forecasting within agency precincts as summer approaches fall.

While objective opinions—no matter how well informed—naturally vary to some degree and while "the wish is father to the thought" biases may affect the pre-judgment of those betting on a particular network time period or evening, this summer's expert opinions are remarkably uniform in their fundamental thrust.

Overall, the agency tv experts line up in Jim Aubrey's camp. In a nutshell—CBS is still the network to beat.

And here's how they rationalize it, night-by-night:

Monday

On Monday night, it's felt that CBS—remaining set with its 20 plus Nielsen entries from 7:30 to 10—should actually improve its overall audience performance. Agency men who have seen the second episode of "East Side West Side," which CBS is slotting 10 to 11, figure it to strengthen the night, particularly since ABC's "Ben Casey" has been moved out of Monday at 10 to Wednesday at 9. And there just aren't that many blockbusters in NBC's "Monday Night at the Movies" to upset the applecart over the long haul. ABC's science fiction meller "Outer Limits," is considered to be not as advantageously scheduled at 7:30 Monday, a school night (Friday, so the experts feel, would be a natural). And ABC's "Wagon Train" (8:30 to 10), in its seventh year, may be too familiar to provide the needed mid-evening punch, for all its expansion to 90 minutes, and particularly with the damaging dilution of five additional hours of "Wagon Train" repeats each week when ABC starts stripping its huge backlog late afternoons.

Tuesday

Tuesday is seen as a dingdong battle, chiefly between CBS and ABC. While the Red Skelton-Jack Benny-Garry Moore lineup represents a Nielsen "Murderer's Row" batting average, the insertion of the rookie comedy, "Petticoat Junction," in the critical 9-9:30 slot could interrupt the CBS audience flow, particularly against "Greatest Show On Earth," considered to be one of ABC's strongest entries next season. Furthermore, ABC is seen as strong throughout the entirety of Tuesday night, leading off again with its hit "Combat" entry. With "McHale's Navy" moving behind it at 8:30, "Greatest Show" at 9 and "Fugitive" (produced by Quinn Martin) 10 to 11, ABC is seen packing a powerful Tuesday night wallop. It's thought NBC may do okay with "Mr. Novak" at 7:30 (although many tv savants are somewhat apprehensive of the schoolteacher subject matter), but the Richard Boone anthology series raises the question whether, for all its critical acclaim and production excellence, it can overcome the non-habit forming audience handicap of no continuing story line. The NBC 10 to 11 alternating Bell Telephone Hour, Andy Williams and Huntley-Brinkley specials is for the most part a prestige showcase.

Wednesday

CBS' Wednesday night "Beverly Hillsbillies" is regarded as the odds-on favorite again to command the audience and seriously depress the "Ben Casey" audience. As agency men reflect on the radical ABC move, they seem increasingly concerned whether ABC erred in transplanting the Vince Edwards vehicle. While there are some doubts that Danny Kaye lacks the range and versatility to sustain an every week show, his 10 to 11 CBS hour, it's believed, will out-pull the audiences which U.S. Steel-Circle Theatre attracted in past seasons.

Kaye is figured, in the minds of forecasters, to dominate both NBC's "11th Hour" and ABC's "Channing." NBC's "Virginian" is figured a cinch to cop the Wednesday 7:30 to 9 laurels.

Thursday

Thursday, in the minds of the agency factotums, shapes as an "up for grabs" night. Some believe CBS' "Rawhide"—"Perry Mason"—"Nurses" trilogy still has what it takes. Others cling to NBC's "Temple Houston" (a sort of "Defenders" on horseback), "Kildare," "Hazel" and "Kraft Suspense Theatre" to turn the trick. Still others put their chips on the ABC back-to-back parlay of "Flintstones," Donna Reed, "My Three Sons" and Jimmy Dean.

Friday

The agency boys give CBS the Friday night edge—but it could be a precarious edge. Jim Aubrey's 7:30 to 8:30 "Great Adventure" is thought to be a "gamble" he cannot afford to lose. Having personally assured sponsors that the thematic American history anthology will pack top audience recruiting values of action, suspense and showmanship, Aubrey's neck is way out on this one. Even those inclined to remain dubious about the sustained value of the concept believed the CBS prexy will probably pull it off. At 8:30 "Route 66" is figured to be in its final season. And without George Maharis, it may well run into reduced audience at the hands of ABC's "Amos Burke," the highly touted Four Star entry and probably ABC's strongest, The Bob Hope anthology series on NBC is seen as starting strong, but host anthologies have a tendency to go downgrade over the season's haul.

"Twilight Zone" is seen making a "comeback" in its original half-hour form. Hitchcock should perform okay at 10—but for that matter so should NBC's Jack Paar.

Saturday

As for Saturday the experts are agreed that it's CBS all over again, with the combo of Jackie Gleason, Phil Silvers, "Defenders" and "Gunsmoke." ABC is gambling heavily (to the tune of a multi-million dollar investment) on Jerry Lewis to make it in his two-hour late Saturday night marathon. If he can pull it off it could well be the major talking point of the season. If he doesn't, his penchant to blow off steam "out loud" could well produce the tv headlines of the year. Taking on "Defenders," "Gunsmoke" and "Saturday Night at the Movies" in one fell swoop constitutes a hazard few others than a Lewis would relish.

Sunday

The "battle of the season" is reserved for Sunday night. It's NBC's prized 9-10 "Bonanza" vs. America's top in-person performer, Judy Garland, clashing head-on. You can collect bets either side. In balance, however, it's thought that "Bonanza," particularly in view of its small town and rural appeal, should squeak out ahead. In such a contest, something or somebody has to give, since there are no more than 65 or so points or sets-in-use to spread around. ABC's "Arrest and Trial" is the opposition. It better be good.

In any case next season's schedule is about to go on trial. While there may be a surprise or two here or there, one thing is sure—most of the new shows will be arrested. As tv history shows, over half of the new programs won't make it for renewal in '64-'65. The chips are down. The 1963-64 roulette wheel is about to spin.

Lowell Skinner

Continued from page 1

conceived the show and produced it for the Metropolitan chain of tv stations. The Metropolitan radio stations have also carried the audio part of the show.

Lynn secured a commitment from Skinner to participate on the show just after Skinner arrived in Hong Kong from China. Metropolitan Broadcasting wired Skinner a \$1,000 advance for his fare and expenses to N.Y., after which he was paid an undisclosed sum for all rights to his story for the duration of 1963. Lynn managed to hide Skinner from the New

York press and, despite squawks from newspaper reporters that "this sort of thing went out 20 years ago," Lynn succeeded in blocking full press coverage of the Skinner story prior to the broadcast.

Skinner is currently living in the outskirts of Akron, his hometown. Several job offers for Skinner have come into WNEV-TV since the telecast, but none of them have jelled. In contrast to the usual crank letters attacking the station for spotlighting the Skinner case, several viewers have mailed in money to help in the ex-GI's rehabilitation. No criminal charges of any kind were or are pending against Skinner, because of his decision not to be repatriated after the Korean war.

Astronauts

Continued from page 4

chiefs have already read and given tentative approval to Busch's story outline, which will be the basis of his screenplay as well as novel. The outline defines the leading characters of the story which has to do with astronauts in the future, rather than focusing on achievements of the present and recent past.

Screenplay in March

Busch is presently working on the screenplay, which he expects to deliver to Cowan next March, with the novel being withheld from publication (by Simon & Schuster) until pic gets into actual production, probably in August, 1964.

No distrib deal has yet been made. According to Cowan, all the majors have registered the "Astronauts" title with the Motion Picture Assn. of America, but since Columbia apparently has first claim, he'll be talking to that distrib first.

"Astronauts" will follow Cowan's long-planned Russo-U. S. coproduction, "Meeting At A Far Meridian," which the producer now says will get underway in Russia in November. Cowan, who returned from Moscow last week with a Russ-approved script, is currently working on casting of the film and will return to Moscow about Oct. 1.

Lincoln Center

Continued from page 3

the fest are Miss Signoret, Miss Vitti, Italo director Michelangelo Antonioni, Joseph Losey (for whom this would be his first visit back to the U.S. in 11 years), Polish director Roman Polanski, French star Jean Paul Belmondo, French director Jean Pierre Melville, director of the Cannes film fest Robert Favre Le Bret, and director of the British Film Institute James Quinn. (Lincoln Center fest is being presented in association with the British Film Institute, and organizer Richard Roud, an American, is also program organizer for the Institute.)

Estimates are that the Lincoln Center fest budget is in the neighborhood of \$100,000 and apparently nobody connected with the fest expects it to show a profit. According to Roud, the London fest, a non-competitive one which provided the pattern for Lincoln Center, did not make money until its fourth year—it's now in its seventh year.

The Schedule

The following is the schedule of the daily showings. Evening screenings will be at 6:30 and 9:15, and on the two days when three pix are slotted, matinees will be held at 3:

- Sept. 10, "The Exterminating Angel," Mexico, directed by Luis Bunuel.
- Sept. 11, "In The Midst of Life," France, Robert Enrico.
- Sept. 11, "Knife In The Water," Poland, Roman Polanski.
- Sept. 12, "Love In The Suburbs," Hungary, Tamas Fejer.
- Sept. 12, "Harakiri," Japan, Masaki Kobayashi.
- Sept. 13, "An Autumn Afternoon," Japan, Yasujiro Ozu.
- Sept. 13, "The Terrace," Argentina, Leopoldo Torre Nilsson.
- Sept. 14, "Elektra at Epidaurus," Greece, Ted Zarpas.
- Sept. 14, "Hallelujah The Hills," U.S., Adolfo Mekas.
- Sept. 14, "All The Way Home," U.S., Alex Segal.
- Sept. 15, "The Sky," Greece, Rakis Kanelopoulos.
- Sept. 15, "The Trial of Joan of Arc," France, Robert Bresson.
- Sept. 15, "Crisis," U.S., Drew-Leacock.
- Sept. 15, "The Fiances," Italy,

Ermanno Olmi, Also, "The Chair," U.S., Drew-Leacock.

Sept. 16, "Rogopag," Italy-France, Rossellini-Godard-Pasolini-Gregoretti.

Sept. 16, "The Servant," Britain, Joseph Losey.

Sept. 17, "Il Mare," Italy, Giuseppe Patroni-Griffi.

Sept. 17, "Magnet of Doom," France-Italy, Jean-Pierre Melville.

Sept. 18, "Le Joli Mai," France, Chris Marker.

Sept. 18, "Muriel," France-Italy, Alain Resnais.

Sept. 19, "Barravento," Brazil, Glauber Rocha.

Sept. 19, "Sweet and Sour," France, Jacques Baratier.

In addition to the program of pix set for screening at the Lincoln Center's Philharmonic Hall, the Museum of Modern Art, which is participating in sponsorship of the fest, will be showing a program of 10 pix "of the recent past never before shown theatrically in the U.S." These screenings will be at the Museum's own theatre. Complete program is not yet set.

'Women of Century'

Continued from page 1

probably voted out because of their apparent indifference to the Negro civil rights cause. In the case of Miss Holiday, it was suggested that her personal life did not reflect favorably on the American Negro.

Recipients of the award from the general entertainment industry were Marian Anderson, Josephine Baker, Margaret Bonds, Carol Brice, Diahann Carroll, Ruby Dee, Lillian Evanti, Lorraine Hansberry, Lena Horne, Mahalia Jackson, Eartha Kitt, Florence Mills, Etta Moten, Leontyne Price, Pearl Primis, Hilda Sims, the late Bessie Smith and Leslie Uggams.

Only Misses Bonds, Evanti and Moten were able to receive their awards in person.

NAACP

Continued from page 1

"open door policy." Development was termed "an important breakthrough by NAACP Hollywood chapter prexy James Tolbert.

Earlier in the week Tolbert had disclosed that the next target in NAACP's sights was the American Advertising Agency Assn. Meetings between organization and NAACP reps have been slated to take place between Sept. 4 and 11 in N. Y. Tactic, obviously, is to plump for greater employment of Negroes in tv shows and blurbs.

Mex Deal

Continued from page 5

pleted, "Empty Canvas" which is currently lensing and "Casanova" which hasn't begun yet. There are also the soon-to-be-U.S. premed "Conjugal Bed," "Threepenny Opera," "Light Fantastic" and "Only One New York." From the catalog will come "Long Day's Journey Into Night," "Sky Above—Mud Below," "The Bear," "Bluebeard," "Stranger in the City" and "Face in the Rain."

Germany's 'Axes'

Continued from page 2

ener, and Harlan's wife, actress Kristina Soederbaum, were hired for the big film.

But before the film was finished, Harlan, Goebbels and Hitler came to differences about how the ending of this biggest propaganda film should be done. According to memoirs of Veit Harlan, Hitler demanded a different ending and changes in several scenes, and it was only on Jan. 30, 1945, shortly before the end of the war, that "Kolberg" was shown in La Rochelle to a small private audience of the Nazis.

At the war's end, Soviets and Americans seized the prints of this, along with other Nazi propaganda pictures, but some of the prints slipped into other hands.

In Zurich and Bern and other Swiss cities, it is reported that prints of the pic, smuggled somehow into Switzerland, were played during the war—so that many Swiss saw a picture intended for the mass of the German public, who never viewed it.

The film has been banned for German viewers since.

European Spas

Continued from page 2

summer. The big ones (Bayreuth, Salzburg, Aix, Montreux, etc.) are still doing virtual capacity, while a lot of the smaller ones, latecomers to the setup, are beefing. Some of the Festival managers are honestly puzzled—their setups are the same, or similar; their artists are of the same high category; their physical (scenic) setups are as good or better—so why do the initiates battle for entrance to Aix, say, and not to Vichy?

The answer is a simple one and is clear only after making the circuit: longhair music is a draw to those customers who come looking specifically for music. It is not a draw for those who come primarily for vacations.

But vacation spots, cure and thermal spas, in France, Switzerland, Germany, etc., continue to supply high class musical and arty entertainment as a part-time "come-on" or puller-in. Ballet companies, operatic troupes, top name pianists and violinists, still are being booked into the various European casinos, at top pay, even though frequently playing to half or three-quarter houses. Management, obviously, doesn't care, the payoff coming from the adjoining roulette or boule tables.

No Squawks

In Deauville, a week or so ago, one of America's top pianists, playing normally to sellout houses at Carnegie Hall, played to less than 200 people. He got his normal top fee and management called itself satisfied, though the artist had some personal self-examining to do as to whether he wanted to play there again. Similarly, in Vichy recently, a top Wagnerian troupe from Germany drew less than 50% of capacity for its one-week stand. Management explanation to a puzzled reporter: "What's the difference? Some of our clients want this type of entertainment, so we supply it... our customers don't have to go to Germany."

Obviously, it's not that simple. Vichy, for instance, has provided highbrow music for many years and, at one time, opera especially was a big draw there every summer. So a sort of one-man survey was conducted, which resulted in the startling (though, perhaps, it should have been obvious) realization that it is not the casinos that have changed, nor is it public taste that has changed. It is the customers who have changed. A couple of decades ago, casinos and spas were occupied, in season, by people who came to money and culture automatically. Now, more than half of the customers are the small-money people. They're on a budget. They're on a free ride. They don't object to longhair entertainment, but that's not what they came to find.

In France (and in most of Europe) workers now have a paid three or four-week vacation. Also, if they are parents, they have "family allotments" from their governments and vacation-time cuts on railroad and travel costs. A couple of decades ago, they couldn't dream of vacations in the costly spots—now it's almost automatic for them: Cannes, Nice, Monte Carlo, etc. (at top season time) are jam-packed with low-budget vacationers. Not only do they occupy the space, but they tend to steer away the big-money spenders, who are, more and more, hunting "new" spots—or changing their vacation or rest-cure schedules, to be "away from the mob." Desuville, Biarritz, Evian, etc., still get a big top-money play—but at different times of the year than in the past.

All this is (for the moment) good for the longhair talent. Their fees are not being affected and they have more spots calling for their services than in the past. The music festivals which have a background and rep. are still turning away biz—their customers are the buffs, not the vacationers.

Managements everywhere are shrugging their shoulders. They insist that everything is okay, they don't care. But the European music reps and agents are shuddering and worrying: they know that "one day" is coming.

Talking about agents, the light entertainment lads, the boys who sell music hall folks, niteries, thespes, etc. are happy. They know that their "day" has come. The top spas and casinos have always booked top-name vaude and niteries folks—but now they don't need "names" so much, just entertainment.

OBITUARIES

ERIC JOHNSTON

Eric Johnston, 66, president of the Motion Picture Assn. of America who for years was Hollywood's ambassador on the national and international scene, died Aug. 22 in Washington after a two-month illness.

Details in film section.

JAMES KIRKWOOD

James Kirkwood, 80, veteran screen actor, died Aug. 21 in Woodland Hills, Cal. He entered films opposite Mary Pickford at the Biograph Studio after a successful legit career during which he starred with Blanche Bates, Margaret Anglin and others for David Belasco.

Married and divorced during the '20s and '30s to actresses Gertrude Robinson, Lila Lee and Beatrice Power, Kirkwood made films for most of the studios including Paramount, Warners, Fox and Worldwide.

His credits include "Luck of the Irish," "Heart of a Fool," "Someone to Love," "Black Waters," "Time the Place and the Girl," "Devil's Holiday," "Over the Hill," "Young Sinners" and "Hired Wife."

Surviving are a son and daughter.

GLEN GRAY

Glen Gray, 63, who led the Casa Loma band for more than two decades, died Aug. 23 in Plymouth, Mass., where he had lived in retirement since 1950. Born in Roanoke, Ill., he worked as a freight handler for the Santa Fe railroad and became station cashier after graduating from high school. But he played the saxophone in his spare time and formed his own group known as "Spike's Jazz Band."

After studying at American Conservatory of Music, Gray joined

was a nephew of Tommy Burns, onetime heavyweight champion of the world. The actor worked for many years in radio drama, and during WW II toured the military circuit with Bob Hope. He also played feature roles in some 40 motion pictures, including "The Mating Season," "Carson City," "A Lion Is in the Streets" and "Daddy Long Legs."

Surviving are his wife, two sons and a brother, John D. Keating, owner of Honolulu tv station KONA, and two grandchildren.

KATHLEEN M. PARLOW

Kathleen Mary Parlow, 73, noted violinist, died Aug. 19 in Toronto. On the faculty of the Royal Conservatory of Music, U. of Toronto, since the early '40s, she fell and broke her hip two weeks ago.

Born in Calgary, Miss Parlow gave her first recital at the age of six. She later studied at the Imperial Conservatory in St. Petersburg under Leopold Auer. Her classmates were Jascha Heifetz, Mischa Elman and Nathan Milstein.

Following her formal debut at 17 with the Berlin Philharmonic, she appeared with the London Symphony, the Collone in Paris, the Vienna Symphony and later played several seasons with leading symphonies in the U. S.

On her retirement to live in Toronto, Miss Parlow organized the Canadian Trio, with Sir Ernest MacMillan, pianist (and later baton-wielder of the Toronto Symphony for a quarter century), and Zara Nelsova, cellist. She later formed the Parlow String Quartet and played on the Canadian Broadcasting Corp. web until her death.

No known survivors.

BLANCHE (BABETTE) STEBBINS

Mrs. Blanche (Babette) Stebbins, who for years operated an Atlantic City nightclub in association with her husband Daniel (Danny), died Aug. 20 in Key West, Fla., after a several weeks' illness. Her husband died about three years ago after they moved to Florida.

The Golden Inn, which later became Babette's, was the Jersey resort's top bistro during the Prohibition '20s and through the '30s. Open all year, it used top talent and a line of girls. For years a casino was run in a room off the niter. Babette, who always emceed the shows, apprised patrons of the gambling facilities.

The Stebbinses sold the niter in 1950. It since has been razed and is now a parking lot. Among those who worked at the club at one time or another were Eleanor Powell, Joe Penner, Milton Berle and Rudy Vallee.

Born Blanche Babitt in Waynesburg, Pa., Mrs. Stebbins started her show-biz career as a singer in a Baltimore nickelodeon. During that time she changed her name to Babette. Before coming to Atlantic City in 1920 she worked in vaudeville and musical-comedies.

MABEL GARRISON

Mabel Garrison, 77, former coloratura soprano with leading opera companies and widow of composer George Seimonn, died Aug. 20 in New York. With the Met for eight years starting in 1918, she was best known for roles in "Magic Flute," in which she originally appeared as a substitute for Frieda Hempel on a few hours' notice; "Le Coq d'Or," "Rigoletto" and "Lucia di Lammermoor." She also sang the role of "Martha" opposite Enrico Caruso.

Baltimore born, Miss Garrison made her operatic debut in Boston, singing the role of "Mignon" in 1912 with the Aborn Opera Co. She made highly successful tours of Europe and appeared on radio as well. She also was a successful singer of lieder. During her concerts, her husband, who was also conductor of the Baltimore Symphony Orchestra, accompanied her. She was named music professor at Smith College in 1933. She retired some years ago.

RICHARD WILSON

Richard Wilson, 68, longtime film salesman in Canada and the U.S., who managed Cincinnati since his retirement in 1960 from Metro-Goldwyn-Mayer after an affiliation of more than 20 years, collapsed and died Aug. 22

while repairing a gate at Woodlawn Drive-In, which he managed for Cin-T-Co since last April. He was said to have had a heart condition.

A native of Sedan, Kans., Wilson joined the Canadian Army at the outset of World War I and later transferred to the U.S. Army with rank of sergeant. Prior to his military service, he worked in Canada for the early Educational and Vitagraph companies and opened branch offices for Warner Bros. in Winnipeg, Calgary and Vancouver. He was with MGM in Omaha and Minneapolis before switching to the Cincy exchange.

His wife and two sisters survive.

DOUGLAS V. ROSEN

Douglas V. Rosen, 63, general manager of Beaver Pictures Ltd., Toronto, died of a heart attack Aug. 19 in that city.

When N. A. Taylor Associates took over the Allied Artists franchise in Canada in 1954, he became general manager and managing director of International Film Distributors Ltd. and AA followed. Reshufflement of toppers found him heading Beaver Productions last May.

Born in Brandon, Manitoba, Rosen entered the film industry in 1942 when he joined United Artists. He was transferred to Toronto in 1945. Five years later, when IFD returned to the distribution field, he was appointed general manager.

Survived by wife and daughter.

ABRAHAM LIEBERMAN

Abraham Lieberman, 55, book publisher, dealer, wholesaler and former president off Citadel Press, died of a heart attack Aug. 19 in Long Beach, N. Y. He entered the book business in the 1930s. At one time he was v.p. of the Julian Press he founded Book Sales Inc. about 10 years ago. He also was president of its subsidiaries, Derby Books, Macaulay Books and Castle Books.

Survived by wife, two daughters, two sisters and a brother.

IRIS WARREN

Iris Warren, voice teacher, died Aug. 9 in London. She worked under Michel Saint-Denis. For a time she worked at Stratford-on-Avon and Stratford, Ont. She also was in charge of voice teaching at the London Academy of Music and Dramatic Art.

Miss Warren tutored such players as Robert Helpmann, Katharine Hepburn, Harry Andrews, Anna Massey and Elizabeth Seal.

ROBERT FOSTER

Robert Foster, 45, former account exec with CBS-TV, died Aug. 19 in New York of a heart attack. He joined CBS-TV production sales department in October, '59 and in the following March was named eastern sales manager for CBS-TV production sales. Until he left CBS recently, Foster was an account exec with CBS Animations, a department of CBS Films.

His wife survives.

CECIL R. YARGER

Cecil R. Yarger, 62, chief engineer for St. Louis radio station KSD, died Aug. 12 of cancer in that city. He was a 34-years veteran of the KSD staff. He began his broadcasting career as an announcer and harmonic player with radio stations in Shenandoah and Davenport, once before joining KSD.

Surviving are his wife and two daughters.

IRVING G. RIES

Irving G. Ries, 73, for years head of Metro's optical effects dept. prior to his retirement, died Aug. 20 in Hollywood. He had worked on some 570 pix while at Metro. Among them were "Forbidden Planet," for which he and two others were nominated for an Academy Oscar for special effects in 1957.

His wife, daughter and brother survive.

PAUL L. KRUEGER

Paul L. Krueger, general manager of Fred Wehrenberg Theatres of St. Louis, died Aug. 21 while vacationing at Estes Park, Colorado. A longtime member of Theatre Owners of America and member of its exec committee, he was the son-in-law of the late Fred Wehrenberg, one of the TOA founders.

Wife and son survive.

THOMAS LOWNES

Thomas Lownes, 29, an associate editor of Playboy Magazine, died Aug. 17 in an auto wreck in southern Indiana.

He was the brother of Victor

Lownes 3d, former v.p. of the Playboy Clubs and magazine and a major stockholder in Playboy International, who now has his own ad-pubrel agency.

JOSEPH H. TALL

Joseph H. Tall, 70, Boston radio broadcaster for 35 years, died Aug. 22 in Dorchester, Mass. A native of Russia, he came to the U.S. as a youth. For the past six years, his "Joseph Tall Hour" was heard three times weekly over WBOS.

Surviving are his wife, two sons, a sister and a brother.

HELENE VEOLA

Helene Veola, 84, dance teacher whose pupils included Jose Greco and Jennie Robbins died Aug. 17 in New York. Before becoming a teacher she was a solo performer in the Spanish dance field and worked on the top vaudeville circuit.

Survived by husband.

ANTON E. MAINENTE

Anton E. Mainente, 73, music teacher and composer, died Aug. 18 in Lewiston, Me. He was an army band leader during World War II.

Mainente, who was a former flutist in the Boston Pops Orch., composed "Symphony America" among other works.

SAM JANSON

Sam Janson, 87, died recently in Cincinnati, where he transferred scenery and baggage of theatrical troupes and National League baseball clubs for 60 years until his retirement in 1938.

Survived by a son, Robert, who has continued the hauling business.

DENNIS HOPTON

Dennis Hopton, branch manager for Walt Disney Production, died Aug. 16 in Cardiff, Wales. He started as branch manager for Renown Pictures in Leeds and joined Disney two - and - a - half years ago to work in Cardiff.

Survived by wife and son.

ANNE MEYERSON

Anne Meyerson, who operated a New York typing service that did scripts for a number of noted playwrights and novelists, died Aug. 7 in New York.

Survivors include her sister, Mrs. Esther Einstein, who is running the business.

SAM McIVER

Sam McIver, 54, owner of the Barrowland Dancehall, Glasgow, and a reputed millionaire, died recently in Kilmarnock, Scotland. A son of Maggie McIver, known locally as the "Queen of the Barrows," he suffered a stroke three weeks before his death.

EDWARD CARLTON

Edward Carlton, 83, longtime exhibitor, died recently in Leamington Spa, Eng. Originally a Birmingham theatre manager, he later controlled a chain of Leamington cinemas for over 25 years.

He retired four years ago.

HERMAN R. LENTZ

Herman R. (Slim) Lentz, 71, camera mechanic at Metro for 35 years and past prexy of Motion Picture Studio Cinetechnicians, Local 789, IATSE, died of cancer Aug. 15 in Hollywood.

His wife survives.

EARL I. McCLINTOCK

Earl I. McClintock, member of the Paramount Pictures board since 1936, died at his Annandale, N.J., home Aug. 25.

McClintock was a former vice-president and board member of Sterling Drug.

ALBERT J. KAYTER

Albert J. Kayter, 38, associate art director, graphic arts unit of CBS-TV, died Aug. 22 in New York. He joined CBS-TV in 1962.

He also taught at Pratt Institute, Brooklyn.

Vincenzo Castoldi, 90, clarinetist, died Aug. 16 in Maida, Italy. He played in Philadelphia bands until his retirement in 1952, when he returned to his native Italy. Wife, son, and four daughters survive.

Evelyn Robertson, 36, soprano and member of the Andrew Macpherson Singers, died in an auto accident Aug. 16 in Greenock, Scotland.

Charles S. Peck, 55, sound mixer at 20th-Fox since 1936, died Aug. 19 in Hollywood after a long illness. His wife and brother survive.

Annie Rosar, 75, stage and screen actress who was a member of Vienna's Burgtheatre, died of a heart ailment Aug. 1 in Vienna.

George J. Frank, 62, retired radio engineer formerly with KYW, died July 27 in Upper Darby, Pa. A brother survives.

Widow, 64, of Pompilio Malatesta, comic bass with the Metropolitan opera for 24 years, died Aug. 18 in New York.

Edward W. Holick, retired musician and former arranger for the Dallas Symphony Orchestra, died Aug. 8 in Bryan, Tex.

Leslie Culbert, 54, musician died Aug. 5 in Bournemouth, Eng.

MARRIAGES

Dorothy Newbigging to George ("Dixie") Ingram, Edinburgh, Scotland, Aug. 23. He's a dancer.

Ann Rees to Michael Aspel, London, Aug. 14. Bride is a technician in the news division of the BBC; he's also in BBC television.

Annette Brafman to Marty Meyers, Aug. 19, in N.Y. She's the secretary to legit producer Harold Prince; he's an actor.

Brenda McDermott to Denis Matthews, London, Aug. 26. Bride is a music student; he's a concert pianist.

Carol Ellen Cohen to Gary Robert Heimberg, Malverne, L. I., Aug. 25. Bride is the daughter of Embassy Pictures exploitation director Charles Cohen.

Louise Freshman to Richard Brown, Hanover, N. H., recently. He's an actor.

Elizabeth Connell Miller to Pirie Macdonald Tutchings Aug. 24, Longmeadow, Mass. Both were former students at the Royal Academy of Dramatic Arts in London; he's a producer-director-actor in New York.

Haida Shapurian to Richard Townsend Sale, Aug. 24, Washington. Bride is daughter of the Iranian press counselor in Washington; groom is the son of Hollywood scripter-director Dick Sale.

Jayne Marcia Piper to Nathaniel Higgins, Larchmont, N.Y., Aug. 24. Bride is daughter of J. William Piper, exec of Paramount International Films.

Jeanette Mary Siefke to Michael Joseph Regan, Aug. 24, Pasadena. Groom is son of Jo and Phil Regan latter the vaudeville-singer-turned-politico-public relationser.

Lynda Barbara Schwartz to David Neil Tucker, Aug. 25, New York. Groom, a Cornell Medical student, is son of Met Opera tenor Richard Tucker.

Judith Pines to Anthony Edward Marks, Aug. 25, New York. Bride is daughter of publisher Ned L. Pines; groom is son of music publisher Herbert E. Marks, president of Edward B. Marks Music Corp.

BIRTHS

Mr. and Mrs. Donald Factor, son, Hollywood, Aug. 19. Father, an exec in marketing division of Max Factor & Co., is son of company's founder.

Mr. and Mrs. Graham Habersfield, son, Manchester, Eng., recently. Father plays Jerry Booth in TV's "Coronation Street" show.

Mr. and Mrs. John Paul, son, London, Aug. 16. Father is a tv actor.

Mr. and Mrs. Mark Lawton, son, England, Aug. 18. Father is a freelance tv director; mother is a tv set designer.

Mr. and Mrs. Babu Rao, son, London, Aug. 17. Father is a wire walker.

Mr. and Mrs. Richard Briers, daughter, London, Aug. 10. Mother is actress Ann Davies; father is an actor.

Mr. and Mrs. Bernard Frank, son, Miami Beach, Aug. 10. Mother is niter singer Marion Colby; father is vice mayor of Miami Beach.

Mr. and Mrs. Joseph Nederland, son, Detroit, Aug. 16. Father is manager of the Fisher Theatre. Mr. and Mrs. Charlie Manna, son, Bronx, N.Y., Aug. 21. Father's the comedian.

Mr. and Mrs. Harry Kevorkian, daughter, South Bend, Ind., Aug. 22. Father is on news staff of WSBT-AM-FM-TV there.

Mr. and Mrs. Philippe Entré-mont, daughter, Paris, Aug. 12. Father is the concert pianist.

Mr. and Mrs. Cesare Siepi, son, Milan, Italy, July 16. Father is the Metopera basso.

Mr. and Mrs. Marvin Kalb, daughter, Washington, Aug. 20. Father is CBS News diplomatic correspondent.

In Memory of
My Beloved Husband
JACK NORWORTH
Died Sept. 1, 1959
AMY NORWORTH

Jean Goldkette's "Orange Blossoms" as saxophonist. In 1929, they became Casa Loma Orch., the name taken from the Toronto hostelry where the band was playing at the time. Although Gray was bandleader, the outfit was actually the Casa Loma Corp., and reportedly was first such biz arrangement in orch history. The corporation was dissolved in 1942, but Casa Loma band continued in partial operation until 1950, when Gray retired.

Casa Loma orch operated from 1929 to 1939 with practically no personnel changes. It was a fave in colleges and achieved a national rep with recordings and network broadcasts. The orch played the top theatres and dance palaces in the country from the Glen Island Casino, N. Y., to the Palomar, L.A. The band, under Gray's direction, appeared in such films as "Smoke Rings," "It's the Talk of the Town," "No Name Jive" and "Casa Loma Stomp."

Gray came out of retirement in 1956 to supervise recording sessions which featured orig Casa Loma arrangements and tributes to other bands of the '30s. His most recent album, recorded in Hollywood with w.k. tooters, was released two weeks ago. During one time or another many top musical personalities of past decades worked with Gray and his orch. Among them were Bix Beiderbecke, Mildred Bailey, Bobby Hackett, Sonny Dunham and Water (Pee Wee) Hunt.

Surviving are his wife, the former Marion Douglass, and son.

LARRY KEATING

Larry Keating, 67, veteran character actor featured the last three years in the tv series, "Mr. Ed," died Monday (26) of leukemia in Hollywood.

Although ill for the last several months, Keating continued to work in "Mr. Ed," as Roger Addison, neighbor to series star Alan Young. For six years, Keating played "Harry Morton" on the Burns & Allen video show.

A native of St. Paul, Keating

Acclaimed!



JERRY VALE

FRANK FARRELL

New York World Telegram & Sun
"Copacabana bow becomes
Jerry's Vale of cheers."

EARL WILSON

New York Post
"Jerry Vale a smash hit in the
new show at the Copacabana."

New York Mirror

"A great Entertainer . . . utterly
charmed the audience—the Cope's
best Show."



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COPACABANA INC.

August 26, 1963

Mr. Jerry Vale
c/o General Artists Corp.
640 Fifth Avenue
New York, New York

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Due to the wonderful business and
great response from my public, I am hereby
picking up your option for next season.

Kindest personal regards.

Very truly yours,

COPACABANA, INC.

JULES PODELL

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